

**Digitization of Indigenous Knowledge:
Focus on Ilorin Durbar Festival, Ilorin, Nigeria**



**Digitalisasi Pengetahuan Adat:
Fokus Pada Festival Ilorin Durbar, Ilorin, Nigeria**

Kabir Alabi Sulaiman¹, S. A. Olarongbe²,
kabir.sulaiman@kwasu.edu.ng¹, solarongbe@yahoo.com²

e-ISSN: 2723-6234

p-ISSN: 2723-6226

Indonesian Journal of Librarianship Vol. 5 No. 1, June (2024): pp. 93-110

Submitted: Sep 15 2023;

Accepted: May 06 2024;

Revised: Dec 22 2023;

Online Publication: Jun 30 2024;

How to Cite: Sulaiman, K.A., & Olarongbe, S.A. (2024). Digitization of Indigenous Knowledge: Focus on Ilorin Durbar Festival, Ilorin, Nigeria. Indonesian Journal of Librarianship Volume 5 (1), pp. 93-110. DOI: <https://doi.org/10.33701/ijolib.v5i1.3707>

Corresponding Author:

Email: kabir.sulaiman@kwasu.edu.ng

Affiliation: Kwara State University Malete, **Nigeria**



Publisher

Library Department of Governance Institute of Home Affairs (IPDN)
Jatinangor in Collaboration with Gerakan Pemasyarakatan Minat Baca
(GPMB) National Library of The Republic of Indonesia

Editorial Office

Jalan Ir. Soekarno KM 20 Jatinangor, Sumedang Regency, West Java,
Indonesia (45363)

Website: <http://ejournal.ipdn.ac.id/ijolib>

e-Mail: perpustakaan@ipdn.ac.id, ijolib@ipdn.ac.id

© Kabir Alabi Sulaiman, S.A. Olarongbe.



This work is licensed under the Creative Commons Attribution
Noncommercial Share Alike 4.0 International License

¹ Department of Library and Information Science, Faculty of Information and Communication Technology, Kwara State University, Malete, **Nigeria**

² Department of Library and Information Science, Faculty of Communication and Information Science, University of Ilorin, Ilorin, **Nigeria**

Abstract

Background: Festivals, whether religious, cultural, or secular, play an important role in society. It plays an important role in any local community because it contributes to the development of people's pride, culture, and identity in a particular community. **Purpose:** This study examines digitization of indigenous knowledge of Ilorin Durbar Festival, Ilorin Nigeria. **Method:** This study employed a narrative research design, using interview for data collection. **Result:** The study revealed that activities such as horse riding, the Ilorin anthem, Ijoolomo-Oba, and Keegbe Lulu (calabash beats), can be digitized, ensuring accessibility and future use through capturing devices like cameras, recording tapes, and compact discs. **Conclusion:** The study concludes that digitizing festivals like the Durbar allows it to be viewed and accessed by a larger global audience. The study recommends creating a committee to manage the digitization efforts for the Ilorin Emirate Durbar Festival and suggests announcing the program of events to the public before the festival day.

Keywords: Indigenous Knowledge; Digitization; Ilorin Durbar; Festival; Framework

Abstrak

Latar belakang: Festival, baik yang bersifat religius, budaya, atau sekuler, memiliki peran penting bagi masyarakat. Festival ini memiliki peran penting bagi masyarakat lokal manapun karena memiliki andil dalam peningkatan rasa kebanggaan, budaya, dan identitas masyarakat di komunitas tersebut. **Tujuan:** Penelitian ini bertujuan untuk mengkaji digitalisasi kearifan lokal Festival Durbar Ilorin di Ilorin, Nigeria. **Metode:** Penelitian ini menggunakan metode penelitian deskriptif. Teknik pengumpulan data yang digunakan adalah wawancara. **Hasil:** Penelitian ini menjelaskan dan mengembangkan kerangka konsep untuk mendeskripsikan Festival Durbar di Ilorin Emirate. Penelitian ini mengungkapkan bahwa kegiatan seperti berkuda, lagu kebangsaan Ilorin, Ijoolomo-Oba, dan Keegbe Lulu (ketukan calabash) dapat didigitalisasi, dengan memastikan aksesibilitas dan penggunaan di masa depan melalui penggunaan perangkat seperti kamera, alat perekam, dan perangkat penyimpanan (CD). **Kesimpulan:** Penelitian ini menyimpulkan bahwa digitalisasi festival, seperti Durbar, memungkinkan dilihat dan diakses lebih luas oleh masyarakat global. Dari hasil penelitian ini direkomendasikan pembentukan komite untuk mengelola upaya digitalisasi Festival Durbar Emirat Ilorin dan disarankan untuk menyebarluaskan informasi mengenai program acara festival kepada publik sebelum hari festival.

Kata kunci: Pengetahuan Adat; Digitisasi; Ilorin Durbar; Festival; Framework

I. INTRODUCTION

Background. Festivals are cultural events and occasion which defined the socio-cultural habit and traditions of particular villages or local communities. Therefore, Fordjou and Cruz (2023) described festivals as essential learning opportunities for visitors, helping them develop their cultural knowledge of the place, and noted that they are considered tourist attractions. Festivals, whether religious, cultural, or secular, play an important role in society. It plays an important role in any local community because it contributes to the development of people's pride, culture and identity in a particular community. Festivals allow local communities to develop and share their culture, showcase the values and beliefs

held by individuals in a local community, and allow members of the local community to exchange experiences and information. Festivals allow visitors to see how local communities celebrate their culture, creating opportunities for intercultural communication. Lawrence-Hart (2014) observed that festivals can be religious, cultural, or secular in nature; man is generally full of celebration to mark one event or achievement; thus, there is a need for celebration, either for commemoration or to appreciate the Supreme Being. Most of these festivals, particularly cultural festivals, are influenced by the environment and are classified according to their functions to various communities.

Indigenous Knowledge is as old as human knowledge. It is the process of knowing, seeing, revealing, telling, and doing things in a particular community of people over a period of time which has become a part of them and is being communicated from one generation to the others. Indigenous knowledge is knowledge that is specific to a particular culture and society. Indigenous Knowledge refers to knowledge, skills, and techniques that are native to a particular people and have evolved as a result of their efforts. Indigenous Knowledge (IK) is used by communities at the local level to make decisions about food security, human and animal health, education, natural resource management, and other critical activities. IK is an important component in of the social capital of the poor and their primary asset in their efforts to gain control of their own lives. Indigenous knowledge refers to the understandings, skills, and philosophies developed by societies with long histories of interaction with their natural surroundings (UNESCO, 2018; IPCC, 2019).

Furthermore, Indigenous Knowledge (IK) is commonly understood as traditional knowledge, though there is debate over whether the terms Indigenous Knowledge and traditional knowledge should be used interchangeably or whether indigenous knowledge is a subset of the traditional knowledge category. Despite contentious terminology, Indigenous Knowledge is understood as the traditional knowledge of indigenous peoples. Despite the fact that Indigenous Knowledge systems are now recognized as dynamic and changing, orally transmitted from generation to generation, and produced in the context of indigenous peoples' close and ongoing relationships with their environment, definitions tend to reflect or include the particular focus of those who define it.

With the advent of the Internet and other communication technologies, the World Bank (1998) noted that IK may face extinction if not properly documented and disseminated. This concern led to the digitization of indigenous knowledge. It is noted that IK needs to be stored in a digitized form for future easy accessibility, transferability, and usage. Digitization refers to the interaction between digital technologies and the social and institutional processes involved in transforming these technologies into infrastructure, impacting both society and the economy (Calderon Monge & Ribeiro Soriano, 2023). This process includes encoding information or knowledge to ensure global accessibility for an extended period of time.

Inornatte, Kagiso, and Andrea (2016) posited that digitization seeks to widen the opportunity of access to various contents. It is the aim of an effective digital archiving system to award the organisation the opportunity to achieve more than the systematic backup and data recovery of electronic content for future use. Meanwhile, focusing on the Durbar Festival, it is argued that activities and materials related to the festival should be digitized

for future use and preserved for future generations. The focus of this chapter will be on the Ilorin Durbar Festival. This article is divided into different sections to enhance comprehensive presentation. The introduction offers an overview of the Ilorin Durbar Festival in Kwara State, Nigeria, and provides background information on key concepts. Following the introduction, the study presents the problem or need that initiated the research. The main and specific objectives are outlined to guide the study. Moreover, the study also provides discussion of the study's related literature. The study developed and explained a framework for describing the Durbar Festival in the Ilorin Emirate. It is concluded by recommendations.

Problems. The digitization of Indigenous Knowledge (IK) encounters a range of significant challenges that can be broadly categorized into technical, cultural, ethical, and legal issues. Technically, many Indigenous communities face resource limitations, including financial and technical constraints, inadequate digital infrastructure, and a lack of trained personnel skilled in digitization processes. Cultural challenges include ensuring cultural sensitivity, overcoming language barriers, and accurately representing the knowledge in digital formats. Ethical concerns involve securing informed consent, maintaining ownership and control over the digitized knowledge, and addressing trust issues between Indigenous communities and external institutions or researchers. These challenges are compounded by the need for meaningful community engagement throughout the digitization process.

Legally, protecting the intellectual property rights of Indigenous communities in the digital realm is complex, often not adequately addressed by current legal frameworks. Developing appropriate access and use policies that balance the need for open access with the rights of knowledge holders is essential. Social challenges also play a significant role, such as ensuring the trust of Indigenous communities and their active participation in digitization efforts. Specific issues include capturing the contextual and dynamic nature of Indigenous Knowledge, ethical stewardship, and ensuring the long-term sustainability of digital archives. Case studies on traditional ecological knowledge, oral histories, and cultural artifacts highlight the difficulties in preserving the integrity and relevance of IK in digital formats. Addressing these challenges thoughtfully and collaboratively can help preserve Indigenous Knowledge while respecting the rights and needs of Indigenous communities.

Indigenous knowledge is unique to a specific culture and society. It comprises the knowledge and experience possessed by a community, generated over a long period of time by people living within that community or communities, and typically passed down from generation to generation through word of mouth. It is observed overtime that indigenous knowledge in the Ilorin community has been eroded because individuals possessing this knowledge or information are passing away, making it challenging for newer generations to access and preserve this important information for personal or general use. Therefore, it becomes a problem for the society when this information is not recorded or transferred to individuals who can preserve it for future use and wider accessibility, especially during the Durbar festival. As a result, the Ilorin Durbar festival, which had been abandoned for a long period, was rejuvenated by the Emir of Ilorin in 2018 to ensure that the knowledge about the Durbar is not lost with the passing of those who hold this information.

It is also problem for a community if information is not well transferred or digitized in a format that enables long-term accessibility and use. Inadequate funding could impact the preservation of indigenous knowledge, as it requires funds to digitize and make it accessible to both indigenous and non-indigenous members of the community. Moreover, digitalizing indigenous knowledge in third-world and developing countries is challenging due to their unreliable and unstable power supply, which affects the efforts to digitally preserve this knowledge. In addition, there is an inadequate number of experts available to manage and code indigenous knowledge within society. This shortage significantly impacts the digitalization of knowledge, as there are insufficient experts to oversee this information. It is on this premise that this study reviews the digitization of indigenous knowledge, focusing on the Ilorin Durbar Festival in Ilorin, Nigeria.

Previous Literature Review. The definition of digitization varies widely among individuals, depending on the context in which it is applied. Garter (2019) defined digitization as a process or method of digitizing which means conversing analog data or information such as images, video, text, and diagram into digital format. Digitization, as one of the crucial aspects of current global information trends, aligns with library and information services for the effective and efficient dissemination and preservation of information resources. It also facilitates the integration of library services into the learning process of academic institutions. Digitization makes it possible for libraries to provide information sources electronically with it inherent values (Oni, Abu, & Ekeniyere, 2018). It is deduced from definition above that digitalization are images, videos, text, diagrams, and tables that are transformed or converted into digit format for ease use and preservation.

Moreover, Brennen and Kreiss (2016) defined digitization as the material process of converting individual analog streams of information into digital bit. In this context, digitalization refers to materials that can help and assist in converting analog information and knowledge into digital bits.

The term Durbar has Persian origins and was initially associated with ceremonial assemblies commemorating Queen Victoria's proclamation as Empress of Colonial India in 1877. Conversely, the native Hausa refer to the festival as "HawanSallah," with "Hawan" meaning "Mount of Eid," referencing the ceremonial mounting of horses. The Durbar festival is an annual event held in several Nigerian cities, marking the culmination of the Muslim festivals of Eid al-Fitr and Eid al-Adha. It commences with prayers, followed by a horse-drawn parade of the Emir and his entourage, accompanied by musicians, and concludes at the Emir's palace. Durbar festivals are organized in cities such as Kano, Sokoto, Zazzau, Katsina, and Bida, and are considered major tourist attractions.

The Durbar festival had been celebrated in Hausa land of Nigeria for over 500 years. It was invented in the late 14th Century by Sarki Muhammad Rumfa of Kano as a means of demonstrating military power and skills before going to war. The festival also provides an opportunity for local leaders to honor the emir throughout the Jahi. It is a glamorous affair with horse riders who are significant part of the festival bearing peculiar designs, patterns, and adornments as it represents each family. Ilorin Durbar Festival takes the most of the

dimensions and activities of their northern counterparts, with a peculiarity to Ilorin culture and society.

Ilorin Durbar festival was rejuvenated in 2018 by his Royal Highness HRM Dr. Ibrahim Sulu - Gambari with some other Kwara State traditional council. It is usually held a day after Eid-il-Kabir festival to showcase that Ilorin is part of the north. The Durbar is celebrated yearly as it is seen by royal fathers as an important tradition that should be carried on from generation to generation. The age-long tradition of Durbar is celebrated to showcase the Ilorin town and its people and to ensure posterity of the rich Ilorin culture, a way to sustain the cultural heritage of the emirate. It is also celebrated to let local residents and visitors from abroad experience the emirate's dexterity in horsemanship.

The Ilorin Durbar is usually held at the Emirs Palace-Oja Oba in Ilorin. The cyclic procession starts from the palace through Baboko Road, General Roundabout, Taiwo Road, Oja-Oba Road and back to the Emir Palace. At each stop, the Emir is greeted by residents of Ilorin metropolis with chants of "Shehuuuuuu!!!!!!" as a sign of homage and respect, accompanied with melodious songs and rhythmical dances unique to each family, represented by their respective family heads. The emir is usually accompanied by his royal family, escorts, traditional chiefs, and family heads, showcasing intricate family regalia on horses and camels. Some of the Ilorin houses represented include AjiaOpele of Ilorin, GaladimaNgari of Ilorin, Kannike (So Mai Sonka), Sarkin Gambari family, head of Fufu, Shitta Alimi, Balogun Fulani of Ilorin and others.

The Durbar amuses, instructs, excites, and elevates the traditional political structure in Ilorin emirate. It is essentially a deft display of horsemanship as well as a brilliant display of people's cultural heritage and traditions. During the session, security personnel are on ground to maintain law and order to ensure peaceful activities are not interrupted. Days before the event, the venue would have been decorated with all forms of traditional decorations to usher in the visitors from both within and outside the country. The festival is held to showcase the culture and customs of various tribes within the Ilorin emirate. Some of the activities are Ilorin Anthem, calabash beat (keegbe lulu), homage by traditional chiefs, IjoOloomo-Oba (emir's sons and daughter dance), Waka (long song), Dadakuada, Alagbe or Baalu (Local Musician), and exhibition of traditional items.

The Durbar festival is not only about having fun, but it also has a lot of benefits for the people and the economy. It promotes unity among the people of Ilorin while also boosting the economy, as various people and brands bring their products to Durbar festival. Consequently, sales are bound to increase on this day. Some of these brands are also sponsors of the Durbar festival. Lawrence-Hart (2014) posited that people made new friends and business contacts during Durbar festival. Durbar can be tremendously beneficial to the community, boosting economic development while also helping to repair the country's reputation. It has the potential to lead to the creation of programs and projects that attract visitors and thereby enrich the lives of local residents.

More importantly, the cultural consumption generated by Durbar can benefit local residents by increasing both visitor and public spending. Moreover, the Durbar festival provides a means for relaxation among the sons and daughters of the emirate, contributing in the long run to maintaining health and achieving peace within the community or emirate.

Durbar is perceived as not only an exercise but also as a celebration of community heritage and unity among the state's residents. Durbar provides the community with excitement, fun, and excellent cultural entertainment. It also offers an opportunity for those who have not previously participated in community activities to engage. This celebration is intimately tied to the preservation and celebration of community values, crucial for their continuity. Durbar impacts the host city in various ways, including cultural, economic, social, and environmental effects.

Furthermore, Chafe, Lasisi, and Nadama (2015) noted that Durbar showcases decorative forms and motifs unique to the festival, which contribute to cultural preservation and aesthetic appreciation. It also features a variety of costumes that serve as source material for developing an indigenous textiles repository, enabling budding artists to explore and develop diverse artistic expressions through research.

Despite the benefits, there are still challenges that Ilorin Durbar Festival encountered. Nenna and Emenik (2023) noted that selecting documents, copyright issues, longevity of storage media, funding, and technophobia have consistently posed challenges for the Ilorin Durbar Festival. This occurs because some cultural festivals are held in remote communities where infrastructure, particularly roads, is often in disrepair, hindering the free flow of tourists.

Angadi (2021) suggests that by digitizing indigenous knowledge, communities and beyond gain enhanced access and usability. Digitization also offers advantages such as broader access to information, preservation of knowledge, and more efficient resource management. Despite road transport accounting for over 85% of total freight and passenger traffic in Africa, many countries' road networks have significantly deteriorated due to poor maintenance. This has adverse effects on festivals and limits access to indigenous knowledge that could be digitized. Furthermore, Olawale and Yina (2019) identified factors such as funding constraints, inadequate security and safety measures, poor facilities, and inconsistent policies as negative influences on festivals in Nigeria, including the Ilorin Emirate Durbar Festival.

State of The Art. The research on the digitization of Indigenous Knowledge, focusing on the Ilorin Durbar Festival in Nigeria, represents a novel exploration that has not been previously undertaken by other researchers, thereby pioneering efforts to integrate traditional cultural practices with digital technologies to preserve and promote the rich heritage of the Hausa and Fulani communities, with significant implications for cultural conservation and community engagement.

Purpose. The main objective of this study is to examine the digitization of indigenous knowledge, focusing on the Ilorin Durbar Festival in Ilorin, Nigeria.

II. METHODS

This study employed a narrative research design, also known as narrative analysis, which is an approach that emphasizes the importance of storytelling in understanding human experience. Narrative approaches focus on how a story is constructed, for whom, and why, as well as the cultural discourses it draws upon (Liamputtong, 2018). This methodology is

particularly effective for exploring complex social phenomena, as it allows for the examination of personal and collective narratives within their cultural context.

Data collection was conducted through in-depth interviews with chiefs at the emirs' palace in the Ilorin emirate. These interviews were carefully designed to elicit detailed and comprehensive information about the various aspects of durbar activities, including their historical significance, cultural practices, and social impacts. The chiefs, being custodians of cultural heritage, provided invaluable insights that enriched the understanding of the durbar's role in the community. To interviews, the authors conducted a thorough literature review to gather relevant findings from existing research. This review included academic articles, historical records, and cultural studies that provided a broader context for the durbar activities and highlighted previous scholarly work on similar topics. The combination of primary and secondary data sources enabled a robust analysis, ensuring that the study was grounded in both empirical evidence and theoretical frameworks.

The narrative analysis approach allowed the researchers to interpret the collected stories and data in a way that highlighted the cultural and social dynamics at play. By examining the narratives shared by the chiefs and comparing them with findings from the literature, the authors were able to identify recurring themes, patterns, and contradictions. This comprehensive analysis provided a nuanced understanding of the durbar activities and their significance within the Ilorin emirate.

III. RESULTS AND DISCUSSION

Cultural Dance in Durbar Festival. The Durbar Festival in Nigeria is a vibrant and colorful event, rich with cultural traditions and historical significance. Among the most captivating aspects of the festival are the cultural dances, which serve as a powerful expression of the region's heritage and communal spirit. These dances are more than mere performances; they are a means of preserving and conveying the history and values of the participating communities. Each dance tells a story, often reflecting themes of bravery, unity, and celebration. The dances are performed by various groups, each representing different ethnic communities within Nigeria, highlighting the nation's rich cultural mosaic (The Chief, personal communication, 2024).

Several traditional dances are showcased during the Durbar Festival, each with its unique style, costumes, and musical accompaniment. Notable among these are the Bata dance of the Yoruba people, known for its energetic movements and intricate footwork, and the Fulani dance, which emphasizes grace and agility reflective of their pastoral lifestyle. The Hausa dance is celebrated for its rhythmic precision and synchronized movements, while the IjoOlomoo-oba dance, performed exclusively by the daughters of the emir's family, stands out as a symbol of the emirate's heritage. For spectators, these dances offer a visual and auditory feast, creating an immersive experience that underscores the beauty and diversity of Nigerian culture. Through these performances, the Durbar Festival not only celebrates cultural traditions but also fosters unity and pride among the people, ensuring that younger generations continue to appreciate and uphold their rich heritage.

Figure 1.**Cultural Dance in Durbar Festival**

Sources: Research Documentation, 2024

Moreover, during the Waka (long song) performance, local singers gather at the emir's palace to perform in the native language, while people dance traditionally to the music. Furthermore, during the exhibition of items, sons and daughters of the emirate come to the palace to display and sell colorful items before and during the Durbar Festival (The Chief, personal communication, 2024).

When Durbar activities take place in the Ilorin metropolis, all other activities come to a halt or are put on hold. Televisions were mounted at various places around the town to keep everyone updated on the central event activities. During the Durbar period, activities included horse riding, stationary and mobile food vending, mobile fruit trading, mobile snack trading, and stationary cloth trading. This suggests that both children and adults attended the Durbar to play, train, race, or purchase items they believed would be available. Most of the traded items were food and drinks, preventing hunger and allowing people to remain at the event longer without needing to return home for meals.

Table 1.

Durbar Stands

S/N	Activities	Stands	Theme	Dorman
1	Stationed TV	12	Viewing	Recreation
2	Horsing Riding	Huge number	Playing	Recreation
3	Stationed Food Vending	Huge number	Trading	Commercial
4	Mobile Food Vending	Huge number	Trading	Commercial
5	Mobile Fruits Trading	Huge number	Trading	Commercial
6	Mobile Snacks Trading	Huge number	Trading	Commercial
7	Stationed Cloth Trading	Huge number	Trading	Commercial

Source: Author Field Work, 2024

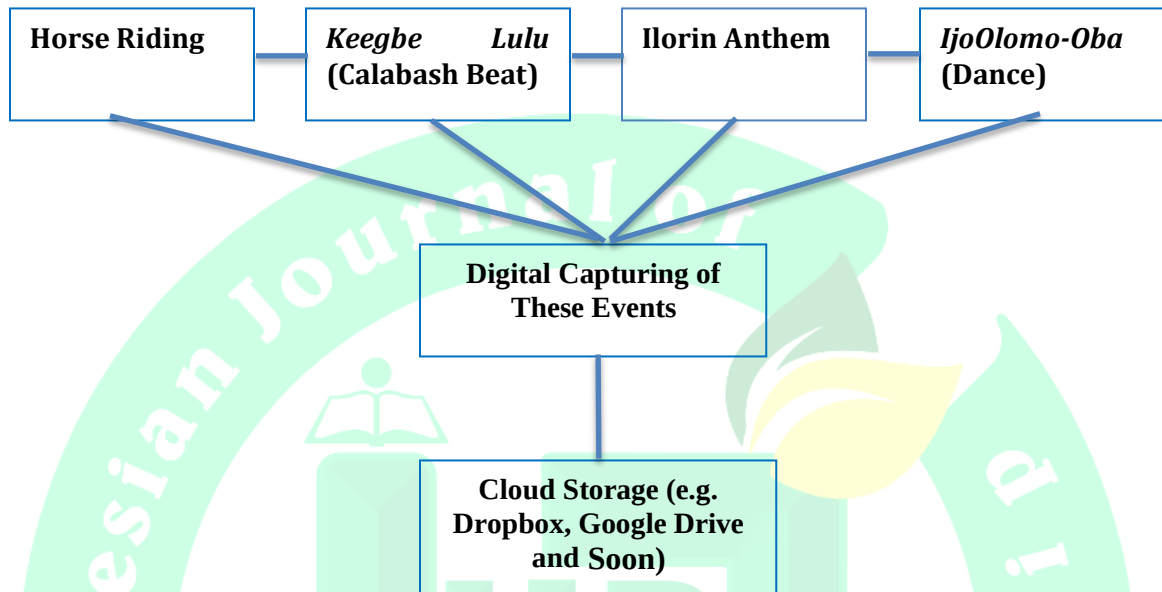
The data on the activities and stands at the Durbar Festival reveals a multifaceted event that combines cultural celebration with significant economic and recreational aspects. Stationed TV viewing stands, numbering twelve, serve as key recreational spots where attendees can watch televised events and programs related to the Durbar Festival. This significant investment in providing entertainment and information enhances the overall experience for festival-goers. Horse riding, described as having a "huge number" of participants, underscores the cultural and historical significance of this activity within the festival. The theme of play associated with horse riding highlights its festive and competitive nature, making it a central attraction.

Food vending, both stationed and mobile, plays a crucial role in meeting the dietary needs of attendees while also driving commercial activity. The numerous stationed food vending stands indicate a high demand for food and beverages, which not only sustains attendees but also boosts local vendors' economic opportunities. Mobile food vendors add flexibility and accessibility, ensuring that food is readily available across the festival grounds. This approach maximizes convenience for the large and mobile crowd, enhancing the overall festival experience. Similarly, the presence of numerous mobile fruit and snack trading stands caters to the diverse preferences of attendees, providing quick, convenient, and healthy food options.

The economic vibrancy of the festival is further illustrated by the stationed cloth trading stands. These stands offer traditional and contemporary clothing items, allowing attendees to purchase festival attire and souvenirs. This activity supports local artisans and traders, promoting cultural heritage through fashion and contributing to the festival's commercial success. Overall, the combination of cultural celebration, recreational activities, and diverse trading options ensures a holistic and enriching experience for all attendees, highlighting the Durbar Festival's multifaceted impact on the community.

Figure 2.

Relationship between Digitization and Indigenous Knowledge



Sources: Authors' Diagram, 2024

Figure 2 shows that indicates how the durbar activities in Ilorin could be digitized. Horse riding, Keegbe Lulu (calabash beat), Ilorin anthem and Ijoolomo-oba are selected as necessary for Ilorin durbar activities (The Chief, ersonal communication, 2024). The four (4) selected activities are peculiar to the Ilorin emirate as they are different from other durbar activities in other states like Kano and Zaria. Horse riding is the most crucial activity in the Durbar programme, as horses are dressed in different patterns and designs to excite the crowd. However, this can be captured digitally by cameral so that it can be accessible, preserved and used for further periods globally. Keegbe Lulu(calabash beat) is another essential activity that takes centre stage during the durbar programme.

Horse Riding. During the Durbar festival, the horse riders emerge as one of the most significant and captivating aspects of the celebration, showcasing intricate designs, patterns, and elaborate adornments on their horses and camels. This spectacle begins earlier than other activities as sons and daughters of the emirate who are passionate about horse riding register with the committee overseeing the event. The horse riding not only serves as a display of skill and tradition but also attracts large crowds due to its dynamic and physically engaging nature. Participants demonstrate their prowess and the cultural heritage of their families, contributing to the vibrant atmosphere of the festival.

Following the horse riding, a traditional homage ceremony takes place where the chiefs of the Ilorin emirate pay their respects to the emir at the palace. This ceremonial procession is led by the Baloguns, dressed in their distinctive Aso-ebi, followed by the Daudus, Alaguas,

and Magagis. Each chief, accompanied by their clan, presents homage to the emir, riding horses in a demonstration of loyalty and cultural pride. This procession allows each family to showcase its unique cultural heritage and traditions, adding to the richness of the festival. Another highlight of the Durbar festival is the Keegbe lulu, or calabash beats, performed by the daughters of the emirate. These women, who are interested in this traditional musical performance, come forward with calabashes and sticks to entertain the crowd. They sing local songs, creating a vibrant and engaging atmosphere, encouraging the audience to join in the dancing and celebration, further enhancing the communal spirit of the Durbar festival.

Figure 3.

Horse Riding in Durbar Festival



Sources: Research Documentation, 2024

Keegbe Lulu. Keegbe Lulu, a unique beat known among young girls in the emirate, holds a special appeal for men due to its association with local music that explores themes of marriage and the responsibilities of newlywed husbands. This cultural phenomenon highlights the intersection of music, gender roles, and societal expectations within the community. Angadi (2021) supports this observation by emphasizing how the digitization of Indigenous knowledge broadens access and enhances usability among community members. Beyond simply making information more accessible, digital platforms facilitate efficient management of informational resources, promoting a deeper engagement with cultural narratives and traditions.

The benefits of digitization extend further by streamlining information space management and improving overall resource accessibility. This technological advancement not only preserves cultural heritage but also empowers communities to maintain and transmit their traditions more effectively. As Angadi (2021) suggests, digitization offers a pathway to preserving Indigenous knowledge while ensuring that it remains relevant and accessible to future generations. By enhancing access to information and facilitating easier

navigation of cultural resources, digitization fosters a more inclusive and informed community dialogue, enriching the understanding and appreciation of local traditions and values. The calabash beat can be digitalized through a camera so that people in the Ilorin emirate can access and use it globally for their needs.

Ilorin Anthem. The Ilorin Anthem Durbar Festival is a significant cultural event in Ilorin, Nigeria, celebrating the heritage and traditions of the Hausa and Fulani communities. Often held as part of larger celebrations such as city anniversaries or specific religious events, the Durbar Festival originates from a distinctive horse procession tradition typical in northern Nigeria. Local leaders, elites, and community dignitaries participate in grand parades accompanied by music, dance, and traditional attire (The Chief, personal communication, 2024).

This festival serves not only as a celebration but also as a crucial moment to strengthen local cultural identity and pass on traditions to younger generations. Participants often adorn themselves in beautiful traditional attire and decorate their horses with elaborate ornaments, creating a spectacular and impressive sight. The music played typically reflects the rich musical heritage and rhythmic styles of the Hausa and Fulani cultures, while dances and dramas convey stories of heroism, history, and traditional values.

Beyond its celebratory aspects, the Durbar Festival holds significant social dimensions. It serves as an occasion for communities to gather, interact, and strengthen social bonds. It also serves as a platform to preserve and promote traditions that may be at risk of fading away in the face of modernization and globalization. For Ilorin and its surrounding communities, the festival is not only an annual cultural highlight but also a symbol of pride in their rich heritage.

Overall, the Ilorin Anthem Durbar Festival is more than just a festive cultural event; it is an effort to preserve and promote local cultural identity. It provides an opportunity for local residents to appreciate their history and traditional values, while welcoming guests from diverse backgrounds to share in the joy and beauty of the unique cultural heritage of Ilorin and northern Nigeria as a whole.

IjoOlomoo-oba. IjoOlomoo-oba is another cherished activity at the Durbar Festival, steeped in cultural significance and tradition. During this event, the daughters of the emir's family take center stage, playing the drum and dancing gracefully to its rhythm. This exclusive role is reserved for members of the emir's family, underscoring the cultural and familial heritage they uphold. However, influential individuals within the emirate can also seek permission to participate in playing the IjoOlomoo-oba drum, showcasing a blend of tradition and communal inclusivity. The rhythmic drumming is accompanied by a troupe of dancers, creating a vibrant and mesmerizing spectacle that captivates the audience (The Chief, personal communication, 2024).

Another pivotal moment of the Durbar Festival is the recitation of the Ilorin Anthem, a powerful declaration of the city's identity and pride. The anthem is recited as follows: "Ilorin ni, Wallahi Ilorin ni, Ilu tokufuwa'arapeluoyin, Ilu awononimimonatiolola, Ilorin niWallahi Ilorin ni," which translates to, "It is Ilorin, I swear it is Ilorin, the home of peace and harmony, the home of knowledgeable and the wealthy, it is Ilorin, I swear it is Ilorin." This anthem is more than just words; it serves as a profound reminder to both natives and visitors of the rich cultural influence and historical significance of Ilorin. It embodies the city's spirit, celebrating its legacy of knowledge, wealth, and unity. The recitation of the anthem fosters a sense of community and pride, reinforcing the cultural bonds that define Ilorin and its people.

Digitization Challenges and Opportunities. Moreover, the preservation of traditional anthems through digital formats such as compact discs (CD-ROMs) ensures their enduring accessibility and widespread dissemination. These anthems, integral to the Durbar program in Ilorin, serve as cultural markers deeply rooted in the heritage of the Hausa and Fulani communities. Digitalizing them not only safeguards their preservation for future generations but also facilitates their global reach and appreciation. For instance, the Ijoolomo-oba ceremony, a central component of the Durbar festivities, sees young boys and girls vying for the emir's throne engage in vibrant drumming and dance routines. By capturing Ijoolomo-oba digitally on CD-ROMs and recording tapes, this traditional practice can be shared with a global audience, thereby enhancing awareness and understanding of the community's rich cultural traditions.

Once these cultural events are digitally archived, they can be securely stored and accessed via cloud-based platforms like Google Drive, Dropbox, and Flash Drive. This digital storage not only ensures their preservation against physical deterioration but also enables easy and convenient access for researchers, scholars, and enthusiasts worldwide. These platforms serve as repositories for cultural knowledge, offering a virtual archive that transcends geographical boundaries and time constraints.

However, despite the benefits of digitization, significant challenges persist in the effort to preserve Indigenous knowledge through events like the Durbar festival. Chief among these challenges are funding limitations, which hinder the acquisition of necessary technological infrastructure and expertise. Furthermore, there is a notable gap in ICT skills among community members and stakeholders involved in cultural preservation efforts. This lack of technical proficiency impedes effective digital documentation and management of cultural heritage, complicating efforts to ensure comprehensive and accurate representation of traditional practices.

The findings of this study underscore the broader issues identified by Olawale and Yina (2019), who emphasize the adverse impact of insufficient funding, inadequate security measures, and inconsistent policies on the digitization of festivals in Nigeria. These systemic challenges not only undermine the sustainability of digital preservation initiatives but also highlight the need for collaborative efforts between government agencies, private sector partners, and local communities to address these barriers effectively. By overcoming these obstacles, stakeholders can better harness digital technologies to safeguard and promote Nigeria's diverse cultural heritage, ensuring its resilience and relevance in the digital age.

Strategies for The Digitization and Preservation of Indigenous Knowledge.

Investigating initiatives or strategies for the digitization and preservation of indigenous knowledge, particularly focusing on the Ilorin Durbar Festival in Nigeria, involves a multifaceted approach to leverage digital technologies for cultural conservation and global accessibility. One prominent initiative is the systematic digital documentation of traditional practices and cultural events like the Durbar Festival. This involves employing audiovisual recording techniques to capture rituals, performances, and oral histories associated with the festival. By using high-quality recording equipment and archival standards, researchers and community stakeholders can ensure the authenticity and longevity of these digital records.

Another key strategy is the establishment of digital archives and repositories dedicated to preserving indigenous knowledge. These repositories utilize cloud-based platforms and digital libraries to store and manage a diverse range of multimedia materials, including photographs, videos, manuscripts, and scholarly articles related to the Durbar Festival. Such platforms not only facilitate easy access and retrieval of cultural information but also provide a secure environment for long-term preservation and continuous updating of digital content.

Collaboration and capacity building among local communities, academic institutions, and cultural heritage organizations are also essential initiatives. This involves training community members in digital literacy and archival practices to actively participate in the digitization process. Engaging local leaders, cultural custodians, and youth in these initiatives fosters a sense of ownership and ensures the accurate representation and transmission of indigenous knowledge across generations.

Moreover, securing sustainable funding and institutional support is crucial for the success of digitization efforts. Public-private partnerships, grant funding, and sponsorship from cultural agencies can provide financial resources to acquire technology infrastructure, conduct research, and implement outreach programs aimed at raising awareness about the significance of preserving indigenous knowledge through digital means.

Overall, by implementing these initiatives and strategies, stakeholders can effectively harness digital technologies to document, preserve, and promote the rich cultural heritage embodied in the Ilorin Durbar Festival. This comprehensive approach not only strengthens cultural identity and community pride but also enhances global appreciation and understanding of Nigeria's diverse cultural traditions.

Discussion of Research Findings. The digitization of Ilorin Durbar activities, including horse riding, Keegbe Lulu (calabash beat), the Ilorin anthem, and Ijoolomo-oba, enhances their accessibility, preservation, and global reach. These activities are unique to the Ilorin emirate, setting them apart from Durbar festivals in states like Kano and Zaria. Horse riding, central to the Durbar, involves horses adorned with intricate designs. Digitally capturing this ensures the visual spectacle is preserved and accessible globally. Keegbe Lulu, a significant cultural activity performed by young girls, attracts attention with its unique beats and local music. Digitizing this ensures broader access and preservation of cultural heritage. The Ilorin anthem, which opens each Durbar event, instills cultural pride. Digitizing it allows for global accessibility and educational use, reinforcing Ilorin's cultural values. Ijoolomo-oba,

involving traditional dances by young boys and girls, showcases Ilorin's unique customs. Digitizing these performances preserves and shares them globally.

Challenges to digitization include funding, limited ICT skills, and community disinterest. These challenges align with findings by Olawale and Yina (2019), who noted issues like security, inadequate facilities, and inconsistent policies. Significant financial barriers exist, with high costs for equipment and skilled personnel limiting efforts. The local community's limited ICT knowledge requires training initiatives. Community disinterest in digitization hampers preservation efforts, and protecting digital assets from unauthorized access and loss is crucial. Inconsistent policies also impede effective digitization, and adequate technical infrastructure, including internet access and digital storage, is necessary for success. Addressing these limitations can enhance the digitization and preservation of Ilorin's rich cultural heritage (Olawale & Yina, 2019).

The study highlights that the digitalization and preservation of indigenous knowledge through the Ilorin Durbar Festival in Nigeria necessitates a comprehensive approach involving systematic documentation, the establishment of digital repositories, cross-sector collaboration, and sustainable funding support. This integrated approach ensures the authenticity and longevity of cultural heritage, facilitating global accessibility and appreciation. Similarly, findings from Khadijah et al. (2021) underscore the critical importance of digitalization in preserving ancient manuscripts to maintain their originality. Moseti (2016) further emphasizes the pivotal role of digital repositories in the preservation process.

Effective preservation efforts, as suggested by Victor et al. (2024) and Nakitare (2024), require collaboration across various sectors, including academia, government, cultural institutions, and local communities. Such collaboration enhances the capacity to document, digitize, and safeguard cultural knowledge effectively. By pooling resources and expertise, stakeholders can address challenges such as funding constraints, technical skills gaps, and the need for sustainable preservation strategies. This collaborative approach not only strengthens cultural identity and community engagement but also fosters a broader understanding and appreciation of Nigeria's diverse cultural heritage on a global scale. Digitalization is crucial, especially since technology has experienced accelerated development in the post-pandemic era (Pambayun, 2021).

Finally, while digital technologies offer powerful tools for preserving indigenous knowledge, their successful implementation hinges on robust collaboration and sustained support from multiple stakeholders. The findings underscore the necessity of adopting comprehensive strategies that integrate digital preservation with collaborative partnerships to ensure the continued safeguarding and promotion of cultural heritage for future generations.

IV. CONCLUSION

It is established that digitization is an essential phenomenon in indigenous knowledge worldwide, especially during festivals like Durbar in the Ilorin emirate. The study concluded that activities such as horse riding, the Ilorin anthem, Ijoolomo-Oba, and Keegbe Lulu (calabash beats), can be digitized, ensuring accessibility and future use through capturing

devices like cameras, recording tapes, and compact discs. Moreover, digitization can render the activities of the Durbar in Ilorin Emirate accessible worldwide and preserve them for future generations. This study establishes that digitizing festivals like Durbar allows them to be viewed and accessed by a broader global audience. Based on the findings, the following recommendations were made: a committee should be set up to take responsibility for the digitalized activities of the Ilorin Emirate Durbar festival; the Programme of events should be announced to the general public before the festival day; experts in digitization should be employed; and people with indigenous knowledge should be allowed to participate in digitizing festival activities to provide firsthand information about the festival.

V. ACKNOWLEDGMENTS

The contributions of all the stakeholders in this study are recognized. Appreciation goes to the Ilorin Emirates and to those who provided valuable information, ideas, and insights for this work.

VI. REFERENCES

- Angadi, S. S. (2021). Digitization of Library: A Brief Introduction. *International Research Journal of Education and Technology*, 1(5), 25-32. <https://www.irjweb.com/V1I5IRJET-6.pdf>
- Calderon-Monge, E & Ribeiro-Soriano, D (2023). The role of digitalization in business and management: a systematic literature review. *Review of Managerial Science*, 1(1), 1-42. <https://doi.org/10.1007/s11846-023-00647-8>
- Chafe, S. I., Lasisi L. & Nadama, M. G. (2015). The grandeur of durbar and the emergence of a cultural tradition in Zaria. https://www.researchgate.net/publication/368575049_THE_GRANDEUR_OF_DURBAR_AND_THE_EMERGENCE_OF_A_CULTURAL_TRADITION_IN_ZARIA
- Fordjour, R. & Cruz, A.R. (2023). Traditional Cultural Festivals and Socio-economic Boost: Evidence from the Ankos Masquerade Festival in Ghana. *African Journal of Hospitality, Tourism and Leisure*, 12(3), 1071-1084. <https://doi.org/10.46222/ajhtl.19770720.417>
- Inornatte, C. Kagiso, M. & Andrea P. (2016). The Role of Digitisation in Knowledge and Content Management. European Conference on Knowledge Management; (Sep 2016): 174-180. https://www.researchgate.net/publication/349111456_The_Role_of_Digitisation_in_Knowledge_and_Content_Management
- IPCC, (2019): Annex I: Glossary [Weyer, N.M. (ed.)]. In: IPCC Special Report on the Ocean and Cryosphere in a Changing Climate [Pörtner, H.-O., D. C. Roberts, V. Masson-Delmotte, P. Zhai, M. Tignor, E. Poloczanska, K. Mintenbeck, A. Alegría, M. Nicolai, A. Okem, J. Petzold, B. Rama and N. M. Weyer (eds.)], In press.
- Khadijah, U. L. S., Khoerunnisa, L., Anwar, R. K., & Apriani, A. (2021). Proses digitalisasi naskah melalui media Flipbook digital di museum Bandar Cimanuk. *Jurnal Ilmiah Ilmu Perpustakaan dan Informasi*, 9(1), 45-57. https://scholar.google.com/scholar?hl=id&as_sdt=0%2C5&q=+digitalisasi+dan+pelestarian+pengetahuan+adat+perlu+dokumentasi+sistematis%2C+&btnG=
- Lawrence- Hart, G. (2014). Festivals: Catalyst for peace in Nigeria. *Journal of Humanities and Social Science*, 19(4), 1-5.

- https://www.researchgate.net/publication/269753226_Festivals_Catalyst_for_Peace_in_Nigeria
- Liamputtong, P. (ed.), (2018) Handbook of Research Methods in Health Social Sciences, https://doi.org/10.1007/978-981-10-2779-6_79-1
- Moseti, I. (2016). Digital preservation and institutional repositories: case study of universities in Kenya. *Journal of the South African Society of Archivists*, 49, 137-154. <https://www.ajol.info/index.php/jsasa/article/view/138434>
- Nakitare, J., Otiike, F., & Mureithi, L. (2024). Harnessing the economic value of indigenous knowledge in Kenya: a qualitative review of the legal framework. *Global Knowledge, Memory and Communication*. <https://www.emerald.com/insight/content/doi/10.1108/GKMC-09-2023-0324/full/html>
- Nnenna, O. B. & Emenik, U. L (2023). Digitization of Library Resources in Academic Libraries: Challenges and Implication. *IOSR Journal of Mobile Computing & Application (IOSR-JMCA)*, 2(2), 35-40. <https://doi.org/10.9790/0050-0223540>
- Olawale, T. N. & Yina, O. D. (2019). "Assessment of Challenges and Potentials of Osunosogbo Sacred Grove Among Staff of National Commission for Museum and Monument, Osogbo, Osun State Nigeria". *Journal of Travel, Tourism and Recreation*, 1(4), 1-9. <https://doi.org/10.22259/2642-908X>
- Oni, O, Abu L. & Ekeniyere, I. A (2018). Prospects and Challenges of Digitization of Academic Libraries Resources for Effective Services Delivery in Universities in Edo State. *International Research: Journal of Library & Information Science*, 8(2), 278-292. <https://irjilis.com/wp-content/uploads/2018/10/9-IR481-82.pdf>
- Pambayun, K. G., (2021). Digital Libraries during Covid-19 Pandemic: A Bibliometric Analysis and Information Mapping. *Indonesian Journal of Librarianship*. 2(1), pp.17-30. DOI: <https://doi.org/10.33701/ijolib.v1i2.1416>
- UNESCO, (2018): What is Local and Indigenous Knowledge. United Nations Educational, Scientific and Cultural Organization
- Victor, O., & Nelson, E. U. African Art Heritage: Repatriation Strategies, its Challenges, Impact on Cultural Preservation and Best Practices. *ABRAKA HUMANITIES REVIEW* 14(1). https://www.researchgate.net/profile/Victor-Onibere-2/publication/379910751_African_Art_Heritage_Repatriation_Strategies_its_Challenges_Impact_on_Cultural_Preservation_and_Best_Practices/links/66217f1639e7641c0bd74349/African-Art-Heritage-Repatriation-Strategies-its-Challenges-Impact-on-Cultural-Preservation-and-Best-Practices.pdf