

A REVIEW AND SIGNIFICANCE OF TEXTILE TO FASHION INDUSTRY: A PANACEA TO THE GROWTH OF NIGERIAN ECONOMY¹Mughira Muhammad, ²Lt. Vibha Chandrakar^{1,2}Department of Fashion Design.^{1,2}Kalinga University, Naya Raipur, India.¹mughira01@gmail.com, ²vibha.dewangan@kalingauniversity.ac.in

Abstract: Textile is indispensable part of human civilization, it is a critical sector towards the development of fashion industry, taking into consideration the crucial roles it is playing in the various aspects of fashion. No doubt, Textile industries has provided many jobs or careers that helped a lot in the development of the Fashion industry. This review paper investigates the importance of textile both as fiber and design to the development of fashion industry in Nigeria and the Nigerian economy at large. The study employs the observation method for on-the-spot assessments, results and findings. The designs generated by textile designers and the attendant mass employments created by entrepreneurs in the fields of Textile are good examples in this regard. It is very clear that textile serves as a major source of careers and revenue in the chain of small, medium and large-scale fashion-based industries. Recommendations are made on how textile can be better poised for the improvement of the fashion industry for the ultimate economic growth of the Nigerian economy. Secondary data was used in findings and review.

Key words: Textile, Fashion Industry, Economic growth.

INTRODUCTION

Nigeria is blessed with abundant mineral resources ranging from agricultural to industrial-based products, such as groundnuts, cotton, tin, columbite, timber, precious stones, oil and gas just to mention a few. But sadly today, due to the attendant neglect of other resources since the discovery of oil has put the country into its present economic woes. Successive governments in Nigeria have over the years only paid lip service to their so-called economic recovery policies and programs. The textile industry used to be a major foreign exchange earner of Nigeria, but today it is not the case. For example, in the 60s, 70s, and 80s, the textile industry was a money spinner for Nigeria. No wonder, Ojo and Akinrujumu (2007) reported that as at 1982, the Nigerian textile industry account for about 20% of the total exports of the Nigeria. The Textile Industry occupies a very important place in the Nigerian economy, hence its importance in the development of fashion industry for the optimal revamping of Nigeria economic growth and development.

The textile industry has a wide variety of entrepreneurial jobs, which covers areas such as cultivation, design, production and manufacturing as well as wholesale and retail. These careers stimulate the growth and development of the fashion industry, without which the entire fashion industry will be a mirage, vague and without life. Some of these careers are; cotton farming, and processing, fabric manufacturing, cattle/sheep rearing, wool production, Textile designing, graphic designing and fabric dyeing. Others are tailoring/seam-stressing (sewing), carpet/rug making, cloth/fabric merchandising, and fashion accessories production. Aside of the careers stated above, there are many other supportive jobs that oil the wheels of the textile and fashion business: The transporters, packaging companies, advertisers, managerial staff, accountants, securities, clerks, cashiers, messengers and soon.

Njoku, (2004) asserts that textile plays vital roles in meeting man's basic needs. He added that often, textiles are often considered to be the cloths people were only; not knowing that it cuts across all aspects of human endeavours, covering other area such as upholstery, interior decoration, automobile constructions, packaging and many others. Textile usage has been traced back over 8500 years, (Njoku, 2004).

Fashion designers commonly rely on textile (cloth) and textile/graphic designers (artists) to set their fashion collections (Swami 2011). For instance, Armani, Gianni Versace and Emilio Gucci are textile designers that can easily be recognized by their driven designs and signature prints. Textile is important to fashion just as food is important to the restaurant, (Swami 2011). Without textile there cannot be cloths or related materials or their designs. In other words, without textile there cannot be fashion. In fashion industries, one need to learn to sew, use a sewing machine, knit, plan, design and most of all have original idea. In fashion shows, the run-way models put on fashionable cloths or regalia with ornamental designs created by textiles designers, they showcase their creativity and ingenuity with the ultimate back up of textile products. Surely, the textile industry provides a first step or a gate way into the fashion industry in developing countries and is intensive in its use of unskilled labour in economic activities such as garment assembly. Fashion designers ultimately rely on textile designs to set their fashion outfits and companies.

Literature Review: (The Concept of Textile)

Textiles are materials that are made up of by interlacing natural or synthetic fibers. Fibers are spun or formed into yarn, wire, thread, etc and are either plant-based (e.g. cotton), animal-based (e.g., wool), mineral-based (e.g aluminum), or synthetic (e.g. nylon). (Njoku, 2004). The textile industry has been a cornerstone of human civilization for centuries, weaving together threads of history, culture, and innovation. (Obasi, Badmus and Osuji, 2009). From the earliest hand-spun fibers to the mass production of synthetic materials, textiles have evolved in tandem with human progress. The term 'Textile' is a Latin word originated from the word 'texere' which means 'to weave'. Textile refers to a flexible material comprising of a network of natural or artificial fibres, known as yarn. Textiles are formed by weaving, knitting, crocheting, knotting and pressing fibres together. For centuries, natural fibres dominated textile production. Cotton sourced from the cotton plant's fluffy bolls, became a staple textile material. Linen, made from flax fibres, and wool, sheared from sheep, also played crucial roles. These materials offered comfort, breathability, and warmth. (Wikipedia, the free encyclopedia 2010).

The history of textile is as old as human civilization and has enriched itself in the later part of time. The oldest record fibres comes with the formation of flax and wool fabric at the excavation of Swiss lake inhabitants in the 6th and 7th century BC. In 400AD the skill of silk production was introduced in India, while spinning of cotton traces back to 3000BC. In China, sculpture was discovered and the spin silk methods got initiated at 2640 BC. In 3400 BC, the art of spinning linen and weaving developed in Egypt. The industrial revolution of the 18th and 19th century let to the discovery of machines and their widespread application in processing natural fibres textile product enjoyed a large range of markets owing to the discovery of a variety of synthetic fibres like nylon. This ponderously led to the creation of novel and enhanced of natural fibre. The gradual growth of movement and communication facilities made easy the path of conducting indigenous training and art of textile training were done among the countries. The art of introducing something new let to the skill development like the spinning jenny, water frame, and energized-loom and mechanised textile inventions, and led to the development of textile companies. The plenty production of textiles wares became evident, due to very important move in the annal of the textile industry.

The cloth was a significant part of textiles in Africa in the olden days and was used as mean of exchange (money). The sizeable measure of cloth was used as a means or standard for every part of Africa. The cloth therefore was a revered commodity, it was used as a means of exchanging

other goods. The cloth was a used to ease the way of life then because it was accepted and used by everyone. The cloth can be favourably handled, long lasting, and can be easily divided into small parts.

The textile fibres that are derived from animals are usually called animal fibres, such fibres are usually produced from animal hair, animal fur, animal skin, or certain secretions (from insects such as the silkworm). Once extracted, animal fibres are usually woven or knitted (or sometimes felted) in order to form beautiful animal fabrics. Historically, animal fibres have been employed in the production of soft and warm jackets, wraps, blazers, shawls, ponchos, coats and other forms of clothing and accessories. Carpets, covers, and rugs are usually made of relatively rougher animal fibres.

The origin of textile and clothing in Nigeria predates modern history just like in many other cultures of the world. Ohiorhenuan (2001) posits that textiles were produced in Nigeria long before European contact. Sieber (1972) states that there was evidence that a bundled fiber was woven in Ugbo-Ukwu in the present-day Anambra State over 1000 years ago and later in the thirteenth century, there was also evidence that cotton was woven in Benin in Edo State. Dyeing also has a long tradition in Nigeria (Barbour & Diog 1971). Kano and Abeokuta feature prominently as fabrics dyeing centres in Nigeria.

The weavers, dyers and other textile artists of Africa together make an active contribution in creating an exquisite and amazing range of textiles. African textiles embodied usually a great variety of styles; Adinkara, kente and bogolan are some of the African textiles which are becoming increasingly popular while some others like Yoruba traditional attire like Aso-oke and adire are equally beautiful but less well known.

Cotton Production, Importation, Exportation, and Consumption in Nigeria

Year	Area (000 ha)	Production (000 metric tonnes)	Imports (000 metric tonnes)	Consumption (000 metric tonnes)	Exports (000 metric tonnes)
2010/11	250	45	12	20	47
2011/12	350	63	1	20	32
2012/13	315	62	1	19	40
2013/14	284	57	1	19	47
2014/15	298	61	1	21	38
2015/16	253	52	1	23	37
2016/17	253	51	1	25	31
2017/18	261	51	1	28	20
2018/19	250	51	1	28	29
2019/20	130	44	1	25	23
2020/21	264	90	1	30	36
2021/22	272	93	1	30	64

Table: Dataphyte • Source: ICAC • Created with Datawrapper

Table: Dataphyte. Source: ICAC, Created with Data wrapper

Fashion

Fashion is a term used interchangeably to describe the creation of clothing, footwear, accessories, cosmetics, and jewellery of different cultural aesthetics and their mix and match into outfits that depict distinctive ways of dressing (styles and trends) as signifiers of social status, self-expression, and group belonging. (Wikipedia, the free encyclopedia, 2010). As a multifaceted term, fashion describes an industry, styles, aesthetics, and trends.

Fashion is a popular style of practice, especially in clothing, foot wear, and accessories; others are make-up, body piercing, and furniture. Fashion is a distinctive and often habitual trend in a style in which a person dresses and decorate his environment especially the interiors (*Benton and Angelique 2012*). The term 'fashion' originates from the latin word 'Facere', which means 'to make,' and describes the manufacturing, mixing, and wearing of outfits adorned with specific cultural aesthetics, patterns, motifs, shapes, and cuts, allowing people to showcase their group belonging, values, meanings, beliefs, and ways of life. (Grace, 2007).

The French word mode, meaning "fashion", dates as far back as 1482, while the English word denoting something "in style" dates only to the 16th century. Other words exist related to concepts of style and appeal that precede mode. In the 12th and 13th century old French the concept of elegance begins to appear in the context of aristocratic preferences to enhance beauty and display refinement, and cointerie, the idea of making oneself more attractive to others by style or artifice in grooming and dress, appears in a 13th-century poem by Guillaume de Lorris advising men that "handsome clothes and handsome accessories improve a man a great deal". (Susan, Richard and Nagasawa, 1997).

Fashion scholars Susan, Richard and Nagasawa, (1997), said that everyone is "forced to appear", unmediated before others. They added that everyone is evaluated by their attire, and evaluation includes the consideration of colours, materials, silhouette, and how garments appear on the body. Garments identical in styles and materials also appear different depending on the wearer's body (shape), or whether the garment has been washed, folded, mended, or is new.

Even though the terms fashion, clothing and costume are often used together, fashion differs from both later two. Clothing describes the material and the technical garment, devoid of any social meaning or connections; costume means fancy dress (or masquerade wear) use in identifying a particular group, race or culture. Fashion, by contrast, describes the social and temporal system that influences and "activates" dress as a social signifier in a certain time and context. Philosopher Giorgio Agamben (1997), connects fashion to the qualitative Ancient Greek concept of Kairos, meaning "the right, critical, or opportune moment", and clothing to the quantitative concept of chronos, the personification of chronological or sequential time.

The fashion industry is a worldwide acclaimed industry spread across all aspects of cultures, interests and religions, and sometimes interwoven to bring out unique and appreciable outcomes. Fashion is globally appreciated in such a manner that clothing and other accessories often designed in one country, are produced in the other, and sold globally from anywhere for everyone interested. For example, an American fashion company might get fabric in Japan and have the cloths designed in China, finished in Italy, and transported to warehouses in the United States of America for onward distribution to the other parts of the world.

The fashion industry has for a long time been a major employer of labour in the United States, of America, Great Britain, Italy, China, Brazil, India, and Japan, and it remains so in the 21st century.

Owing to the development of tourism in Africa, Njoku, (2004) noted that the fashion industry is a fast-growing venture in African countries such as South Africa, Egypt, Ghana, Kenya and Senegal.

Fashion has a very long history, it can be traced back to the ancient times, and has led to significant, innovations and evolutions centuries back until the present day. The 20th century has unquestionably experienced the most remarkably breakthrough of fashion from one level to another. It is during that time that the world's greatest designers and big fashion houses came to limelight, releasing countless iconic pieces and sparking trends to which fashion historians and professionals refer most today, (Green, 2019). With the rise of globalization, technology, and social media, textile designers and their like in this 21st century were able to come up with state of the earth inventions and revolutions in the fashion industries.

Research Aim /Objectives:

The aim of the study is to create awareness on the potentials of textile in stimulating the fashion industry for Nigeria's economic recovery and development.

The objectives are to:

1. Promote or encouraged the production of textile materials
2. Identify many careers that abound especially in Nigeria both in textile and fashion industries.
3. Create awareness on the need for both the government, and the private sector to invest heavily in the textile and fashion industries for job creation and poverty reduction in Nigeria.

Research Method:

The research design adopted in this study was the observation method, where the researchers visit the numerous sites, companies and business outfits for first-hand information and on-the-spot assessments.

Results / Findings:

The results of the study are the various careers or jobs that have been identified to be directly or indirectly linked textile. These are the cotton farms, sheep rearing, the cotton processing companies, the fabric/textile companies, dyeing processing centres/markets, and dyeing material/weaving materials markets. Others are weaving centres, hides markets, local leather processing companies, fabric retail shops, fashion accessories shops, tailors/seamstress shops, jute farms, jute processing companies, and products of jute fibres such as rugs/carpets.



Plate 1: The cotton crop.

Plate 2: The cotton farm where the plant is grown for commercial purpose.

Plate 3: Harvested cotton ready to be transported to the processing company.



Plate 4: The processing factory, where the cotton was processed to fabrics using weaving machine.
 Plate 5: The company, where fabric was coloured to various motifs and patterns.
 Plate 6: The cloth production company where the fabric was sewn into clothes to be sold to the public (market)



Plates 7: A local dyeing company, where fabric was dyed into various colours and designs.
 Plate 8: A local textile market where dealers purchase their products for supply to retailers.
 Plates 9: A store with various locally textile designs motifs/patterns on display for buyers.



Plate 10: A local hand-weaving machine for weaving the threads.

Plate 11: woman weaving the fabric to beautiful designs.

Plate 12: Beautiful locally-weaved designs on display.



Plate 13: Sheep for fur (and wool) production.

Plate 14: Sheep fur for wool production.

Plate 15: Beautiful coloured wool on display for cold wears (sweaters, shawl, jackets etc).

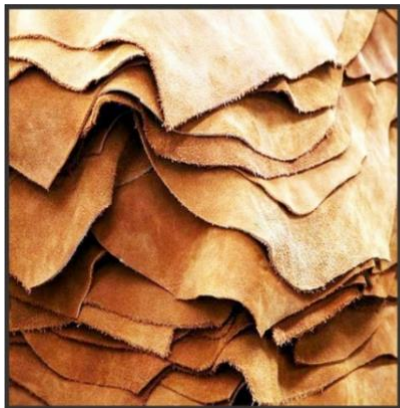


Plate 16: Locally-processed leather for the final production.

Plate 17: A local leather wear (shoes, bags, belts) producing company.

Plate 18: Beautiful locally-made shoes display.

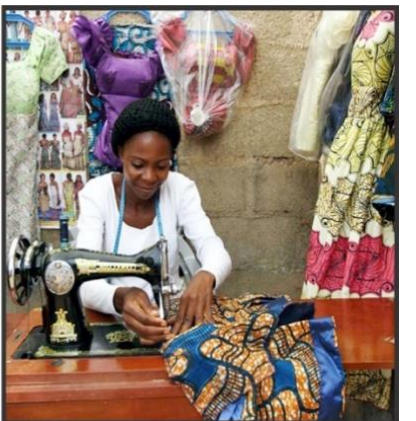


Plate 19: Assorted cloth on display in a retail shop.

Plate 20: Assorted fashion accessories on display in a retail shop.

Plate 21: A seamstress sewing clothes for her costumers in her shop.



Plate 22: A set of dry jute plant ready for processing.

Plate 23: A processed jute fiber ready for production.

Plate 24: Assorted designed rugs/carpets on display in a whole sale/shop.

Findings

The findings in this regard are the fashion outfits both in terms of the cloths people were and the decorations that embellish their interiors. These are the various creative assorted men and women dresses, the fashion shows, the interior decorations and so on.



Plate 19: A display of array of male fashion outfits. (mens assorted creatively sewn dresses).



Plate 22: A display of array of female fashion outfits. (ladies assorted creatively sewn dresses)



Plate 22: Creatively decorated interior of some event centers.



Plate 22: Creatively decorated interiors of some apartments

Discussion:

Textile and fashion are compatible in many regards, they cannot be separated. Textile is aimed at explaining or enhancing fashion, and fashion could be said to be the end product of textile. (Swami 2011). That is to say textile is the vehicle to which fashion can be reached; fashion on the other hand is the destination of textile.

The development of labor-intensive manufacturing industries, particularly textile and fashion will enhance employment creation and income generation, especially for the poor. This quick overview suggests that PRSPs mention the importance of textiles and fashion in achieving development goals. No wonder *Green, (2019)* described textile designers/fashion designers as “change agents”.

Imagine the whole clothes or fabrics in the world produce with one color only or without a touch of any design on them; they would have just been vague, uninteresting and unappealing.

Textile products play a vital role in meeting man’s basic needs. We often only consider textiles to be the clothes we wear. Obviously, the clothing industry is where the majority of textiles are produced and used. Textiles are also important in all aspects of our lives from birth to death. The use of textiles has been traced back over 8500 years.

Fashion designers commonly rely on textile (cloth) and textiles designers (artists) to set their fashion collections (Swami 2011). For instance, Armani, Gianni Versace and Emilio Pucci are textile designers that can easily be recognized by their signature prints driven designs. Textile is important to fashion just as food is important to the restaurant. Without textile there cannot be clothes or related materials or their designs. In other words, without textile there cannot be fashion. In fashion industries, one need to learn to sew, use a sewing machine, knit, plan, design and most of all have original idea. In fashion shows, the run-way models put on fashionable clothes or regalia with ornamental designs created by textiles designers. The showcase their creativity and ingenuity with the ultimate back up of textile products.

The Textile industry provides a first step onto the fashion and manufacturing ladder in developing countries and is intensive in its use of unskilled labor in economic activities such as garment assembly. Fashion designers ultimately rely on textile designs to set their fashion collections apart

from others. For example, Armani, Gianni Versace, Emilio Pucci etc, can easily be recognized by their signature print driven designs.

Conclusion:

The economic strength of any nation surely lies on her citizenry, but only when they are encouraged to harness their potentials towards the growth and development of such country. Nigeria is a country blessed with numerous recourses, and textile is one of such. The textile industry in Nigeria has provided many careers that stimulates the growth and development of the fashion industry for national economic rebirth and poverty reduction.

Recommendations

Interventions by government and partners through the provision of loans to people involved in the production of textile related raw materials locally and purchasing machines for the production of textiles. This will reduce importation; create employment and stimulates the economy to grow.

Government must improve the electricity capacity of the country in order to enhance the production of both the raw materials and the finished textiles materials. This can help in no small measures towards producing goods at cheaper rates.

Textiles designers should generate designs that will reflect the culture and traditions of the Nigerian society; therefore, this will sell our culture to the outside world, thereby enhancing our tourism sub-sector to developed.

Nigerian educational institutions should be encouraged to offer entrepreneurial courses like Textiles design, Craft related courses and Fashion Design, as this will give the students the opportunities to develop themselves in that regard and will be a job creator instead of job seekers.

More researches in the fields of textiles and fashion should be encouraged, as there is more to be tapped for the economic growth of the country.

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