

Consumers' Acceptability and Creative Use of Local Fabrics as Graduation Gown for Primary School Pupils

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Abstract

The study was conducted to assess the acceptability of local fabrics (resist dye and traditional woven fabrics) as graduation gown for primary school pupils and their teachers among the Heads of schools in Abeokuta South Local Government Area of Ogun State, Nigeria. One hundred and sixty nine respondents were selected from both private and public heads of schools in the area using Simple Random Sampling Technique. Questionnaires were designed on four point Likert Scale to obtain relevant information from the respondents. Result showed favorable response of Likert Mean Score 3.30 which indicates greater acceptability of the fabrics used in the construction of academic gown for primary school pupils and teachers. Majority of the respondents have favorable acceptance of the local fabrics as graduation gown for primary school pupils and their teachers emphasizing that its utilization will go a long way in creating employment for youth and promote cultural heritage.

Keywords: Traditional, resist fabric, woven fabrics, graduation gown, acceptability

Background of the Study

Dyeing textiles with indigenous dye is a popular traditional craft among many Nigerians; including Hausa, and Nupe in the northern Nigeria, as well as the Tiv in the middle belt region and the Yoruba in the western Nigeria. Batik and tie-dye are considered resist techniques. The resist dyeing technique is a process of protecting some areas of the fabric from the penetration of dye to create light pattern on a dark background (Osinowo, 1996: 41; Meilach 1973: 3). This can be produced on the fabric using either batik or tie-dye method. Batik/tie-dye method of fabric design has long played an important role in Nigerian social and economic life. Batik/tie-dye is a traditional craft develop to meet people's day-to- day aesthetic needs. Batik/tie-dye clothes serve as social, domestic and economic functions. The fabrics are used for everyday activity such as cover cloths against cold and mosquitoes, casual wrappers to be worn to markets, baby ties, work clothes, play clothes or use for cultural/ prestigious ceremonies as *aso-ebi* (family/group attire for easy identification and association with a celebrant) to mark important occasion like chieftaincy/ coronation, weddings, naming ceremonies, funerals of important individuals within the society and other social functions (Amubode, 2009).

In the southern part of Nigeria, resist designed fabrics are practiced in most Yoruba towns and villages. The chief dyeing centers include Abeokuta, Ibadan, Oyo, Oshogbo and Ede. In these areas, resist designed fabric assume a popular Yoruba name *adire*, (Oguntona, 1986).

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The women have developed this craft to a state of aesthetic/ visual value. It is a sort of co-operative venture in which every female member of the family participates. The Yoruba method of dyeing differs from that of the Tiv and Hausa of the northern Nigeria. Unlike in the north, the women practices the craft amidst a family battery of dye pots and layout the finished fabrics on wooden frames installed in the courtyards.

In the northern part of the country, resist designed fabrics are wide spread in Sokoto, Kano, Zaria, Maiduguri and Benue provinces. In the north dyeing is done by men in large communal and deep pits (2 to 3 meters deep). The pits are cemented right from bottom to top. The reason why men do the dyeing may be traced to the Islamic religious belief, which forbids the public appearance of young married women. This native cottage industry creates materials for men, women, and children dresses and also for interior decorations of homes, offices and other household uses. The Yoruba have various forms of textiles; woven fabrics, dyed fabrics, printed fabrics as well as embroidered works (Adewale, 2011). The production of various handcrafted textiles is made possible because of the availability of raw materials. The textile artisans have access to cotton, silk, dyes and imported yarns (Amubode, 2006, Ogunduyile, 2002). Consequently, the handcrafted textile industries flourish in many parts of the Yoruba land.

Aso-oke is a traditional woven fabric among the Yoruba and it is a form of identity that links generations of the Yoruba race providing employment opportunities for both men and women. Its occupational engagement transcends age, gender and status. Right from the raw materials to then ultimate consumption, its compatibility with the local environment is noteworthy making it a suitable and veritable tool for national development.

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Yoruba traditional textiles are woven on two types of looms; the horizontal loom producing long narrow strips of cloth that are 5"-6" wide are commonly used by men while the vertical loom which produces wider width of between 18"- 36" are operated by women (Ogunduyile,2002). Woven fabrics from both looms are of great importance in the society. The establishment of modern textile industries in the late 50s and later the flow of *petrodollar* from a blossoming oil industry opened the way for imported woven, printed, dyed and ready to wear fabrics. This has adverse effect on the patronage of locally produced fabrics. However, the innovative and creativity skills of the local weavers sustain the industry (Ogunduyile, 2002).

Batik and Tie-Dye Production Process

Batik involves the application of fluid or semi-fluid substance, which solidifies on the fabric making it impervious to dye penetration and later removed. In batik, the resist is obtained by applying hot wax to either sides or only one side of the fabric. Once removed, it gives the pattern or design on the fabric. The wax areas repel or resist dye penetration. Contemporary batik technique is divided into two types; *kampala* and cassava resist method. In *kampala* technique, *chant* or *chap* (a small copper tipped hollow pen with a bamboo stem or wooden handle) is dipped into hot wax and spills wax smoothly on the fabric. A wooden stamp of engraved motif or brush can also be used to transfer design on the fabric. After thorough waxing the cloth is then dyed. The dyed cloth is boiled to remove the wax, rinse in cold water, sun dry and ironed.

Unlike the *kampala* technique, cassava resist method requires some additives like alum and candle wax. Cassava flour is first mixed with cold water to form a paste. Alum and candle are then put into the boiling water to dissolve while the starch paste is poured in and constantly stirred until it hardens up. The additives help to increase the resistant properties of the starch. This is also referred to as *adire- eleko*. The starch is often applied through a stencil, cut out of a thin sheet of zinc or the metal lining of an old packing case. The stencil is placed on the fabric and the starch spread on the exposed parts using flat wood.

The starch is then allowed to dry before the cloth is dyed in a cold bath. After dyeing, the cloth is again allowed to dry and the starch is then flaked off and finally boiled out. One of the outstanding advantages of starch resist is that it avoids the potential hazard in the use of hot wax. This makes it good process to use with small children. Secondly, starch paste is less expensive than wax. *Kampala/adire-eleko* is a valued sample of African art and the design inspiration seems endless (Dendel, 1975: 134). The technique has not been fully explored in European culture.

On the other hand, in tie-dye, the fabric is tied very tightly in parts with string and then dyed (Oguntona, 1986: 93-118; Osinowo, 1996: 42; Meilach, 1973:3-13). This is called *adire* in Yoruba language meaning *to take, to tie and to dye*. The dye cannot penetrate beneath the strings. When one colour dyeing takes place, the parts that have been tied remain the original ground colour and the removal of the strings reveals a two-colour design. A multi-coloured facilitating design can be made by tying and untying specific areas (e.g. knotting, sewing, plaiting, twisting etc) after each successive dyeing operation. A wooden rod (mallet) is use to beat the fabric smooth.

In Abeokuta Metropolis, graduation ceremonies is no longer limited to tertiary institution, nurseries, kindergartens and other pre-school institutions are offering graduation ceremonies for pupils who are about to leave for primary school. Various schools within the town organises graduation and prize- giving day ceremony as an annual end of academic programme. The graduating pupils, teachers and parents participate in the event as the academic session ends. In most schools, pupils who had distinguished themselves academically are honoured. Parents, teachers and invited guest use the occasion to counsel, appreciate and recognize the outgoing pupils for their contributions and academic attainment. It is also an opportunity for the graduating pupils to celebrate their achievement with their teachers, friends and families before their transition to secondary school.

The graduating pupils wear colourful and beautiful dresses as opposed to the usual school uniform. In some schools, the heads of school introduce the use of academic gown (which is usually worn by University's students) for a certain amount to distinguish the graduating students from other pupils and serves as a source of income for the school. The graduation gown is usually produced by experience tailors or fashion designers using factory printed/ woven fabrics (either natural or synthetic fabrics) from the few existing large scale textile industries. In recent times, the production of *adire/ batik* fabrics has assumed a new dimension of acceptability as a result of Nigerian Fashion Designers who adapt the designs for the construction of innovative classic African dress styles with European touch. Since Abeokuta is internationally recognized for the production of resist dyed fabric, this study assess consumers' acceptability of resist dyed fabric in combination with traditional woven fabric (*aso-oke*) as graduation gown for primary school pupils and teachers in Abeokuta South Local Government Area of Ogun State, Nigeria.

Literature Review

Culture is essentially the way of life of a people, which generates assets such as skills, products, expression, and insight that contribute to the social and economic well-being of the community. This can be seen in the people predominating attitudes, norms, behaviors, beliefs, value, art, craft, heritage and creative activities that characterize the functioning of a people, with respect to their inherent power to generate value by leveraging other production variables for creating incremental wealth through the use of resources at hand, which later translate into a cultural heritage that is passed on from one generation to another. (Tomori, 2011)

The Yoruba of Southwestern Nigeria are renowned for their vibrant cultural environment. From around the twelfth century to the nineteenth century, they have made significant contributions to the world culture through their great artistic traditions in terracotta, wood carving, stone and metal sculpture, pottery, bead making, blacksmithing, mat weaving, leather work, gourd decoration, cloth weaving, and pattern cloth dyeing known as *Adire*. Of all the artistic traditions, the textile art of *Adire* still remains, perhaps the most decorative. This is due to the fact that the Yoruba are traditionally influenced by their history, legends, myths, proverbs, folklores, and deep observations of their natural environment and from all of which most of the traditional decorative symbols have been drawn. (Kalilu, 2013). It is the creativity and the designs in *Adire* that makes it significant both as process and objects of communication in the world of the Yoruba and perhaps beyond. The designs and the decorative elements on the cloth are meaningful part of the people's day-to-day lives.

Adire cloth therefore functions as visual language. Its significance can however not be accurately and effectively understood without the appropriate etymological and semantic definitions (Kalilu, 2013).

Traditional Usage of Aso-Oke

The most popular *aso-oke* are *sanyan*, *alaari* and *Etu*. *Sanyan* is regarded as the king of *aso-oke*, usually grey in colour and mostly worn during wedding ceremonies while *alaari* is crimson and mostly used during funeral ceremonies, chieftaincy and at times worn by wedding couple during the traditional engagement ceremony (Amubode, 2006, Ilesanmi, 1989). *Etu* is a traditional dark coloured woven fabric mostly used by old men to make big flowing gowns.

Yoruba women generally use *Aso-oke* in a number of ways which can be casual or ceremonial. Aremu, (1982; 3, 6); Asakitipi, (2007; 101-115). Oyelola (2004) mention that *aso-oke* is reserved for special occasions where formal and dignified dressing is required. Yoruba women use *aso-oke* as girdle (*oja*) to strap babies), (wrapper) *iro* head-tie (*gele*) *buba* (blouse) and (*ipele*) or shawl *iborun* which is usually hung on the shoulder of the user. Yoruba men use *Aso-Oke* in the ancient times as work dress on their farms and they also use it for social, religious and traditional ceremonies. They wear a complete dress consisting of *sokoto* (trousers), *buba* (top), *agbada* (large embroidered flowing gown) and *fila* (cap). *Aso-oke* is highly valued as special gift for dignified people, Makinde,, Ajiboye and Ajayi, (2009) report that in 1920 Clapperton collected a gift of *aso-oke* from Alaafin Abiodun in old Oyo while Amubode, (2001) confirms the importance of *aso-oke* as wedding gift for the bride's family.

Aso-oke is also used as *aso-ebi* (commemorative cloth) among the Yoruba people of southwestern Nigeria. *Aso-ebi* connotes the wearing of a chosen or commissioned cloth as a uniform dress to commemorate or celebrate an event or occasion. Judith, (1999), and Aremu (2006) explain that *aso ebi* is seen as strong expression of communal, solidarity and love. *Aso-Oke* is also used for religious purposes as *egungun* costume. *Egungun* is an ancestral worship among the Yoruba, which refers to 'masked men' who represent the spirits of the living dead (Idowu, 1962: 93).

Decline in Use and Production

The colonial masters systematically tapped the resources of the African colonies including Nigeria (Rodney, 1972: 112-116). The British policy in Nigeria from 1886 was design to knock down the home industries in other to guarantee continuing importation of British made goods to her colonies which Sir Lord Lugard implemented. These policies, which sought markets for the British goods at the expense of the indigenous textile industries in 1904, recorded the beginning of decline in the production and patronage of indigenous textile industries (Okeke, 2005), As a result of these colonial policies on the Hausa, Nupe and the Yoruba handcrafted textiles with smuggling activities along Nigeria coastal towns and land boarders became a major obstacle to the growth of the indigenous textile industries. For instance, Renne (1995) observes that factory printed cloth has broad spectrum of colours and designs; they are lighter in weight, more comfortable to sew, wear, and care for. For these reasons imported damasks, velvets, satins and silks gained popularity as prestige garments while indigenous cloth was rejected.

In addition, the introduction of foreign yarns for use in the traditional cottage textile production destroyed the local technology of handspun (cotton and silk) fiber manufacture which adversely affects the social and economic life of the weavers. Ojo (2006:112) in support of Judith (1999) remarks that, from 1990 to date only a few weavers produced *etu* and *sanyan* using traditional hand-spun yarn.

For instance, *alaari* types of *Aso-Oke* are no longer produced in 'Iseyin' the acclaimed home of *aso-oke* because; the vegetable dyes are no longer processed. Its being observed that the attitude of young adults towards the use of *aso-oke* at ceremonies as negative; some educated youths among the Yoruba refer to this tradition of *aso-oke* use as 'old, local, and uncivilized. Due to lack of sufficient patronage for the local handspun yarns, its producers turn to other occupations and generational transition of the skill died. Ojo (2006:103-112) identifies three main problems in the use of *Aso-Oke*, which include; exorbitant price of raw materials, limitation in traditional and contemporary uses and modernization.

However, the changes that came over the Yoruba craft were not all negative on *aso-oke*. The importation of European textiles to Nigeria influenced the structural nature of *Aso-Oke* and redefined its surface and textural quality.

It also generates new knowledge and production skills among the weavers. Clarke (1996) confirms that *aso-oke* weavers readily accepted the new fibers and industrial dyes introduced by the British trading firms. The introduction of these imported yarns brought a change in *Aso-Oke* structure, visual and textural qualities.

From 1960 onward, *aso-oke* became softer with lustrous look, which was actually missing in the traditional ones. The importation of foreign textiles into Nigeria during the colonial era, injected into *Aso-Oke* new designs, which encouraged weavers to imitate them creating lace designs by creating holes and weft flow on woven fabrics as demanded by their new patrons. These new *Aso-Oke* types are what Aremu (1982) refers to as '*Eleya*' which Oyelola (1981) refers to as "open work". The *aso-oke* resemble the modern day Spanish lace, which is now in vogue among the elites. In addition foreign motifs such as ball, diamond, computer, star and other fabricated objects now appear on *Aso-Oke*, which gives it a global representation. Small stripes of imported lurex fiber was added to cotton warps to create a new look in *Aso-Oke*, which gradually became the characteristics of the cotemporary *Aso-Oke* making it more shining in outlook from where they derive their names "*shain-shain*".

Sustainable Patronage of Local Fabrics- Resist Dyed and Woven Fabrics

With increasing interactions between nations of the world, countries are becoming united by trade and commerce. Change is the major factor causing entrepreneurial revolution. Opportunities are generated by change and change may be political, economic, social, demographic or technical. Harnessing such change to create new ventures requires formulation of new ideas and fit them to the opportunity (Amubode, 2009). "Innovation is the motor of the modern economy, turning ideas and knowledge into products and services" (U.K Office of Science and Technology, 2000). "In Canada, the success of many high-growth, small and medium sized enterprises (SMEs) is significantly connected to innovation; innovative enterprises typically achieve stronger growth or are more successful than those that do not innovate, gaining market share and increasing profitability" (Government of Maitoba, Canada, 2006).

Batik has a special place in the world of textiles; in the philosophy of its colours and design and in the way it is made, folded and worn, batik expresses the spirit of the people who make it and wear it and who treasure it as part of their heritage. Batik is made in many other countries all over the world but it is in Indonesia that it has become an expression of local pride and an essential symbol of the nation. Most people agree that it is in Indonesia that the skill of batik making has reached the highest level of artistry (Kerlogue, 2004: 1). After independence in 1945, the Indonesian government made effort to revive and develop batik both as economic force and as a symbol of Indonesian nationhood. All the existing Co-operatives in Java were brought together under one umbrella organization "The Union of Indonesian Batik Co-operatives" in an effort to pull purchasing resources and squeeze out foreign competition. The proliferation of co-operative organizations encouraged the setting up of large numbers of small scale batik enterprises at village level. As batik designers and entrepreneurs continue to respond to social, political and economic change, the industry continues to thrive in modern era. Despite the challenge from Western styles of clothing such as jeans, and T-shirts, batik and imitations of batik remains a central element in the attire of the people of Indonesia (Kerlogue, 2004: 135-139).

Furthermore, Kerlogue, (2004) highlighted that there were several development in the use of batik-Western styles began to be made up in batik cloth and there was a resurgence in the use of traditional costume. Batik was developed as a national costume with idea from Indonesian first President -Soekarno. He was instrumental in encouraging the creation of new designs, especially for batik worn by women on formal occasion, while in 1972, Ali Sadikun, the governor of Jakarta was responsible for the introduction of the long sleeved batik shirts as formal wear for men. This was endorsed by the President as part of national costume for men. Consequently, the art of batik has developed a significance expression of regional and national identity. It is worn by politicians at regional and local levels, by students on their graduation day, by hotel staff and tourist guides and civil servants as part of their uniform. Similarly, Ghana is famous on her textiles such as Kente and Adinkra ; from records, coloured flags were documented in the early kingdom of Ghana (AD 800- 1200) and Mali (AD 1200- 1500) using the local fabrics (Irivwier, 2010). It becomes imperative therefore to take cue from Indonesian batik industry on the strategies use to sustain the local textile industry.

One person's problem is another's opportunity. The skill to spot opportunities and create new ways to exploit them is at the heart of innovation process. Zaltman, Duncan and Holbek (1973) defines "innovation as any idea, practices or material artifact perceived to be new by the relevant unit of adoption". Damanpour and Evans, (1984) stated that "innovation need not involve absolute novelty. It may be the introduction of something familiar from one context to another context where it is unfamiliar".

Kanter (1983) defines "innovation as the process of bringing new problem solving ideas into use. It is the generation of acceptance and implementation of new ideas, processes, products or services". Bessant and Tidd, (2007: 4-5) state that "if we don't change what we offer the world (product and services) and how we create and deliver them, we risk being overtaken by others who do. Innovation is about survival; survival is not compulsory. Those enterprises, which survive, do so because they are capable of regular and focused change. Companies that do not invest in innovation put their future at risk. Their business is unlikely to prosper and they are unlikely to be able to compete if they do not seek innovative solutions to emerging problems". Therefore, to sustain the local textile industries and patronage, requires a total change of attitude towards its uses especially *aso-oke* that is mostly use as occasional dress for traditional ceremonies and local festivals. The love and acceptance of Yoruba youths for anything foreign as a mark of modernity does not help matters; this attitude must be discouraged. Hence, Yoruba weavers must change the structure of *aso-oke* to be adaptive and suitable for diverse usage. The local textile practitioners and tailors must develop innovative strategies in production and utilisation of local fabrics products, services, marketing, packaging and delivery to create a change to compete favorably. Consequently, this study focused on creative design and construction of graduation gown from resists dyed and woven fabrics for primary school pupils.

Methodology

This study assesses the acceptability of graduation gown produced from a combination of resist dyed (*adire*/batik) and traditional woven (*aso-oke*) fabrics for primary school pupils. The practical steps involve the production of designed fabric using batik and tie-dye techniques on a white cotton fabric and the construction of the graduation gown from drafted patterns. The tie-dye and batik motifs were inspired from the use of geometric shapes. The cotton fabric was de-sized by rinsing in water to remove the industrial starch (this will allow easy absorption of dye stuff), sun dry and ironed. The motif was transferred on the fabric with the aid of a nib (a designed foam) dipped in dye solution, dyed for 20 minutes, de-waxed in boiled water, rinsed with clean cold water, sundried and ironed.



PLATE 1a and 1b: Photograph of Resist Dyed Fabrics



PLATE 2 a and 2b: Photograph of the graduation gown modelled by Head of School and a Pupil

The woven fabric used was *alaari* which has being stored for some time in the wardrobe of one of the researchers. The traditional fabrics were constructed into graduation gowns using drafted patterns. The fabric was laid on a drafting table and the pattern pieces were arranged on it in the most economical way, cut-out and stitched.

Traditional woven fabric (*alaari*) was used as an overlay along the center front of the gown. The graduation gown produced was modeled by an adult and a primary school pupil to aid objective responses of the respondents. The target respondents for the study are primary school pupils and Heads of schools/Proprietors of private and public primary schools.

There are 51 public primary and 198 private primary schools in Abeokuta South Local Government Area of Ogun State. For this study a total of 169 primary schools were randomly selected, (34 Public Primary and 135 Private Primary Schools). The Head of schools /proprietors assessed the graduation gown produced using Likert Scale Designed Questionnaire on a four scale rating. An appointment was booked with the Heads of Schools soliciting for their co-operation. The graduation gowns produced were displayed on the mannequins at the staff common room to allow direct contact, feel and to give opportunity for the Head of School to wear or invite any of his/her teachers/pupils to wear the gown thereby aiding objective assessment.

Result and Discussion

TABLE 1: Consumers Acceptability of the Graduation Gown Produced

S/NO	Acceptability Factor	Acceptability Statement	Total Score	Mean	Remark
1	Design	The patterns are well arranged	516	3.05	Agree
2		The combination of the fabrics complement each other	535	3.17	Agree
3		The colour combination is appropriate.	567	3.36	Agree
		TOTAL	1,618	3.19	Agree
4	Culture	The local fabrics used are good substitute for graduation gown.	606	3.59	Strongly Agree
5		The local fabrics are of unique qualities	595	3.52	Strongly Agree
6		The graduation gown produced will promote our cultural heritage.	602	3.56	Strongly Agree
		TOTAL	1,803	3.56	Strongly Agree
7	Cost	The school can afford to buy the graduation gown at the cost of #10,000.00 (€40).	478	2.82	Agree
8		The graduation gown produced can serve as source of income for the school.	580	3.43	Agree
9		Parents would gladly loan the gown at the usual cost of graduation gown.	606	3.59	Strongly Agree
10		I can confidently publicise the patronage of the gown among other heads of schools	481	2.85	Agree
		TOTAL	2,145	3.18	Agree
11	Social	I am aware of using local fabrics as graduation gown	481	2.85	Agree
12		The graduation gown is very attractive.	594	3.51	Strongly Agree
13		I cannot be ashamed wearing the graduation gown made from traditional fabrics in the midst of people wearing the graduation gown produced with large scale textile industry made fabrics.	581	3.44	Agree
14		The graduation gown produced would be lovely on my pupils.	571	3.38	Agree
15		The graduation gown produced can be used as ceremonial gown among the Heads of schools	581	3.44	Agree
16		The graduation gown produced is well designed and would be appreciated in an event.	574	3.40	Agree
17		The parents would like the graduation gown	568	3.36	Agree
18		Using the gown will bring down the image of the school.	348	2.06	Strongly Disagree
	TOTAL	4,298	3.18	Agree	
19	Production	The graduation gown is neatly made.	568	3.36	Agree
20		The seams are neatly finished.	571	3.38	Agree
21		There is a kind of uniqueness in graduation gown produced	586	3.47	Agree
22		The graduation gown cap produced is well sown and well combined	569	3.37	Agree
23		The gown produced is a source of innovation for unemployed youth.	672	3.98	Strongly Agree
		TOTAL	2966	3.51	Strongly Agree

KEY

- 0.5- 1.0 Disagree
- 1.5-2.0 Strongly Disagree
- 2.5- 3.0 Agree
- 3.5-4.0 Strongly Agree

$$\text{Consumers' Acceptability Score} = \frac{\text{Total Mean Likert Score}}{\text{Number of Statements}}$$

$$\text{Consumers' Acceptability Score} = 75.94/23 = \mathbf{3.30 \text{ (AGREE)}}$$

The table reveals the Mean Score of Consumers Acceptability of the Graduation Gown Produced for each statement. For instance statements number 1, 2 and 3 with mean scores of **3.05**, **3.17** and **3.36** respectively shows that the patterns are well arranged; the combination of the fabrics complement each other and the colour combination is appropriate. The design factor has an Acceptability Score of **3.19**. It can however be deduced that the design of the graduation gown produced has a favorable acceptance. Statements number 4 and 6 have a Mean Score of 3.59 and 3.56 respectively, revealing that the local fabrics used are good substitute for graduation gown and that the graduation gown produced will promote our cultural heritage. Consequently, the respondents strongly agree that the graduation gown produced will promote the culture with Mean Score of **3.56**. Similarly statements number 7, 8, 9 and 10 with Mean Score of 2.82, 3.43, **3.59** and **2.85** respectively reveal that the school can afford to buy the graduation gown at the cost of #10,000.00 (£40); the graduation gown produced can serve as source of income for the school; parents would gladly loan the gown at the usual cost of graduation gown and that the respondents can confidently publicise the patronage of the gown among other heads of schools. Statements number 13 and 15 have Mean Score of **3.44** each revealing that the respondents cannot be ashamed wearing the graduation gown made from traditional fabrics in the midst of people wearing the graduation gown produced with large scale textile industry made fabrics and the graduation gown produced can be used as ceremonial gown among the Heads of schools. Similarly, statement number 18, a negative statement has a mean score of **2.06** this appears that using the gown will not bring down the image of the school. There are many other statements that support the view that the graduation gown produced from traditional fabrics would be widely accepted. However the overall Acceptability Score is **3.30** indicating a favorable acceptance of the graduation gown produced. Further research could be conducted among secondary and tertiary institutions.

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