

An Appraisal of Traditional Woven Fabric Production in Southwestern Nigeria.

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Abstract

This study appraised factors influencing traditional woven fabric (TWF) production in South Western Nigeria. It assessed producer characteristics and, TWF techno-dynamics related variables influencing production. Purposive random and snowball sampling techniques were applied in selecting eight hundred and twenty (TWF) producers for the study. Data collected were analyzed using descriptive analysis like frequency count, percentage and mean value for interpretation and, inferential tool such as correlation analysis was used to established direction of the relationship between production and independent variables. The study identified the level of production as low. At 5% level of significant, TWF techno-dynamics related variables viz are divisibility ($r = 0.769$), compatibility ($r = 0.754$), relative advantage ($r = 0.661$), affordability ($r = 0.513$) showed relationship with production. Also, there was relationship between production and, producers characteristics such as religion ($r = -0.249$), tribe ($r = 0.411$), risk-aversion ($r = 0.423$), cosmopolitan($r = 0.669$), perceived favorable attitude($r = 0.132$) at 1% level of significant. It is then suggested that, the aforementioned variables are crucial in production and, should be given necessary attention in the application of TWF as a mechanism of economic empowerment and growth in Nigeria.

Keyword: Traditional, fabric, mechanism, economic, empowerment.

1. Introduction.

Nigeria is an heterogeneous society with diverse cultural heritages hinged by specific traditional norms. Globally, the social compass (attitude, belief, clothing and housing style among others) of any society are built on these norms. Most physio-cultural differences across tradition are observed in housing, and clothing ornamentation. The major entity in clothing and housing is fabric which could be produced by weaving, knitting, lacing among others. Uptill date, weaving is the only accessible method of fabric production that cuts across every traditional boundary in the country and, remains an ancient craft which has stood the test of time with little foreign interference. Production techniques were built on same theme across cultures but, with different concepts. For example Aso-Oke/Ofi is peculiar to the Yorubas; Hausas is known with Kura; Akwete is for the Ibos; Kente among the Ibiras and, Andee for the Tiv. Originally, raffia and cotton were major identified consumable inputs for weaving in Nigeria. Different cultures of the nation apply traditional woven fabric (TWF) in numbers of ways, ranging from casual to ceremonial but, mostly reserved for special occasions where formal and dignified dressing is required (Oyelola, 2007).

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Traditional Woven Fabric production is an integral part of Yoruba and Ibara cultures, and inherited household manual in Southwestern Nigeria. It has been in existence for ages as a means of clothing and, use for different purposes. It is popularly use as dress for social, religious and, traditional ceremonies. Makinde,*et al* (2009) identified that, Yoruba men used *Aso-Oke* in the ancient times as dress for farm work, and women use it for girdle/babies strap (*oja*); wrapper (*iro*); head-tie (*gele*); blouse (*buba*) and, shawl (*ipele/iborun*). While Amubode, (2001) confirms the importance of aso-oke as wedding gift for the bride's family in Yoruba land, *it* is highly valued as special gift for dignified people. It is used as *aso-ebi* (commemorative cloth/uniform dress during celebration) among the Yoruba people of Southwestern Nigeria. Asakitipi(2007) and Aremu (1982) specified *aso-ebi* as strong expression for communal, solidarity and love. In the religion sector, apart from the fact that, TWF form major bulk of accessories use in clothing masquerade(*egungun*), it is used by the ogboni fraternity society as sacred cloth (*itagbe*), likewise in decorating certain deities like *ere-ibeji*, *osanyin*, *edan* and shrine among others. This fabric is again applied in the construction of *gberi-ode* (hunter's garment with attached charms and amulets). Aso-oke is an accompany accessories in the production of certain charms inform of wristlets such as armband (ifunpa) or waist band (*ounde*).

The main equipment for TWF production is loom which is available in two forms viz, vertical and horizontal loom. Ojo (2006) referred to the vertical loom as upright single heddles loom/ broadloom (used by women) and, the horizontal loom as double heddle loom (used by men) with more accessories. These materials were made locally from wood, iron, bamboo, raffia palm and calabash by carpenters, blacksmiths and weavers. The vertical loom which would produce about 38 to 51cm wide of fabric is less sophisticated technologically than the horizontal loom which could produce about 12.7 cm wide of fabric in a single operation. Rannie (1997) specified that, efforts to modernize loom failed due to lack of proper understanding of the associated socio-cultural factors. Recently, loom (ofi) and reed (Asa) experience little modification in that, loom is now movable unlike the fixed olden day's type. According to Olutayo *et al* (2011), the modern reed is made from iron string and wood plank, while in the olden day it was made of raffia and palm.

Originally, fiber characteristics, yarn structures and methods of fabrication (fabric production) are major determining factors of fabric characteristics. Fabric drapes and tensile strength depends of tightness/squashed of the weave. According to Ademuleya(2002), there are three major types of the Yoruba TWF (Aso-oke) which are (i) Sanyan (Beige with white stripe running through the middle of the fabric) this denotes highest clothing premium in Yoruba culture. It is generally referred to as 'baba aso' (father of fabrics) so, it is most expensive. (ii) Etu (Deep blue with white stripe) symbolizes important social clothing by chiefs and elders. (iii) Alaari (Wine colour) fits into every occasion and ceremony of Yoruba culture. Technological growth in textile sector with creation of different synthetics fibers that comes in diverse shade of colors and, textures gave birth to derivatives of TWF. It ornamentation could either be structural or applied design. Makinde, *et al* (2009) identified declined in application of TWF and, the patronage that invariably affects economic status of the producers. This declined was unconnected with serviceability of TWF that was low relative to comfort

and, conveniences' provided with use. However, with this declined, TWF still maintains its high level of prestige and dignity mostly among Yoruba traditions.

Necessities for an improved economic empowerments to contest the economic repression in the 80's, lead to the creation of several developmental programmes by Nigeria Federal governments in which Textile Extension Services (TES) was not an exemption. Part of the project objectives focused on empowering rural households and youths in particular, with job opportunities and, self-reliance in correcting and improving citizenry social order of life. To further strengthened production and adoption of indigenous textile products, government placed embargo on importation of textile goods and up till date government is not relenting in his efforts. Yet, TWF is still lacking in meeting the expected economic index of the nation. Therefore, the study was aimed at assessing factors that influence TWF production in Southwestern Nigeria and, following specific objectives were addressed in the study viz are to;

- i study producers' characteristics influencing production of TWF,
- ii determine level of TWF production, and
- iii examined techno-dynamics of TWF variables influencing production.

2. Methodology

The study was conducted in Southwestern Nigeria that is made of nine States (Oyo, Ondo, Osun, Ekiti, Ogun, Lagos, Kwara, Edo, and Delta). Purposive sampling technique was applied in selecting four States and, 20% of Local Government Areas in each selected State, based on TWF activities in such an area. The selected States were Oyo, Ekiti, Kogi and, Ondo States. Snowball sampling procedure was employed in selecting 10% of group of villages with extensive TWF production activities in each of the selected Local government Areas. Stratified and simple random sampling techniques were used in selecting 25% registered producers within each group of village, totaling 820 producers for the study. Focus Group Discussions (FGD) was employed in eliciting information from groups of producers within group of villages. For unbiased expression by the respondents, structured interview schedules and questionnaire were further applied in collecting data from individual respondent. In the case of local production vocabularies and details, the study also involved Observer Participatory and Interactive (OPI) system.

Descriptive statistics such as mean, frequency count, standard deviation were used to described and summarized the data. TWF production related variables were subjected to 3 points Likert scales measurement. Again, each production indicator was assigned 2 point and, score for the respondent was calculated as level of production index. The responses were categorized into three level of production, using the respondents' production level mean score and standard deviation viz: High level = mean score + standard deviation. Low level = mean score – standard deviation. Average level = scores less than or equal to high level of production, but higher than low level of production.

3.0. Results And Discussions

3.1. TWF Producers' characteristics: Selected indexes of TWF producers' characteristics were reviewed as follows

3.1.1. Socio-cultural values.

Detailed analysis of respondents' socio-cultural values revealed 72.0% of the respondents as male and, 28.0% was female of mean age 38 years of standard deviation 6.2. The modal age limit was 30-50 years (77.0%). Only 14.0% were above 50 years. This is an indication that TWF producers in the study were middle age men and women. Seventy seven percent of the respondents were married, single (13.0%), separated (6.0%) and, 4.0% were divorced. While 55.0% assumed position of household head, 27.0% were first born. The average number of dependants of the respondents was 4 with standard deviation of 0.7. The above findings show that, the respondents are independent and, could readily influence their immediate environment in decision making process to augment labour. Eighty six percent were Yoruba, 52.0% were indigene of the study area and 48.0% were not. While 62.0% have more than 20.0 years length of stayed in the area, 30.0% had between 10 - 20 years, and 8.0 % had less than 10 years. Historically, TWF production is peculiar to the study area hence, indigenous status and higher length of stay might inform respondents on socio- cultural outfits and, economics ethical peculiar to production in the study area.

All (100.0%) the respondents were identified as member of one professional body or others. Thirty four percent were members of cooperative society, descendant union (81.0%), Esusu (93.0%) and, social club (75.0%) while, 56.0% were Muslim, 44.0% were Christians. The above finding shows that, the respondents belong to more than one social organization which represent an effective channel of information dissemination, socialization and, advertisement that might enhance economic activities.

3.1.2. Education and cosmopolitans.

Analysis of respondents educational status reviewed 43.0% as having complete primary school education, complete secondary school (15.0%), incomplete secondary school (27.0%), tertiary education (13.0%), and 2.0% have no formal education. Producers' cosmopolitan score was average (89.0%) which means that, they were averagely externally orientated and exposed to other cultural values. About 38.0% traveled out of their social domain fortnightly, monthly (37.0%), weekly (21.0%) and, 4.0% travelled yearly. Majority (53.0%) has traveled to other States in Nigeria, other Local Government Areas within their State (98.0%), other communities within their LGA's (100.0%) and, 1.5% have travelled to other parts of the world. Purpose of travelling were for business (38.0%), acquisition of skills and knowledge (30.0%), and 9.0% for socialization/visitations. The respondents ascertained that, TWF production required traveling for accessible markets and inputs. This factor might have also added value to producers' level of socialization that, have induced and furnished respondents knowledge on TWF fashion trends and designs in the society.

3.1.3. Community attitude and infrastructures.

Detailed analysis on perceived community attitude towards TWF production revealed 67.0% of the youths (age 14-36) in the study area as having negative attitude, 19.0% were positive and, 14.0% were indifferent. Negative attitude of youths might have

be informed by low income benefits to inputs ratio of production. Fifty three percent of the producers perceived that adults in the study community showed favorable attitude (average level), high (16.0%) and 21.0% perceived low level of favorable attitude towards production. Nine percent of TWF producers in the study area were satisfied with the job, fairly satisfied (52.0%), and 38.0% were not satisfied. This rating was based on ability of respondent to contribute/meet family and community social-economic needs with ease. It was observed that, most producers keep the job in order to maintain ancestry cultural order

According to 87.0% of the respondents, level of interpersonal conflict between producers was rated low and, average (13.0%). Tribal conflict was low (95.0%) and, average (15.0%). It could be deduced that, most community in the study area enjoy serenity which support stability of existing economic structures. Assessments of infrastructures functionality identified 69.0% of the respondents as having access to electricity but not stable, hospital/health center (84.0%), good/accessible roads (28.0%), boreholes water (49.0%), local market (100.0%), standard market for TWF (21.0%), police station (82.0%), post office (65.0%), schools (100.00%), hotel/guest house (15.0%), restaurant(86.0%), garage/motor park(89.0%), internet (7.0%), mobile phone and means of transportation (100%) respectively. Major identified infrastructural facilities that enhance TWF production includes market, electricity, road and, means of transportation.

3.1.4. Risk-aversion and fatalism.

Data analysis of producers level of fatalism on TWF production identified 73.0% of the respondents as highly fatalistic, 19.0% was average and, 8.0% was low. Mean value of fatalism of the respondents was 6.4 with standard deviation 1.01. This finding showed that, respondents were fatalistic and, most likely to be rationalizing when confronted with catastrophe (Kolawole, 2001). This indicator was measure with the degree at which respondents adhered to cultural economic norm, beliefs, customs and others in the study area. All the respondents strongly agreed that, there were cultural norms and beliefs that control processes of TWF production and that, there were severe ancestral punishments for flawing these norms. The mean risk- aversion tendency of the respondents was 4.01 of standard deviation of 0.69. About 42.0% of the respondents were averagely risk-averse, 51.0% were highly risk-averse and, 7.0% were low risk-averse. It could then, be concluded that majority of the producers were risk-averse and, likely not prone to changes through an innovation that might affect production.

3.1.5. Skill acquisition and related institutes.

Skill acquisition on TWF production was acquired through family (78.0%), with an established producers (16.0%) and, friends (6.0%). About 81.0% spend more than 3 years on the training, 2-3years (14.0%) and those that spent less than two years was 5.0%. The respondents specified that, there were no established accessible formal training or research institutes for fabric production in the study area. Those that were opportune to attend tertiary institution among the respondents indicated that, there were textile study in most of the Colleges in the nations with studio studies on fabric designs but, little or nothing on fabrication(fabric production) due to lack of related equipments.

So, the main functional and accessible training route for TWF production was local. This could be a contributory factor that makes production to depend on local equipments. One hundred percent of the respondents identified that, there was training needs in every phase of TWF production such as (peddling, rolling of thread, weaving, design, color separation, and, yarn twisting).

It was identified that, skill update on production was a continuous process (training on the job) due to flexibility of design which depend on current fashion trends and innovations. Eighty eight percent of the producers do access skill updates through colleagues, friends (23.0%), and, personal idea (28.0%). All (100.0%) the respondents practiced weaving, knitting was practiced by 9.0% and none practiced other methods of fabric production. Eighty five percent possessed high level of knowledge in TWF production and 15.0% was on average level. Skill practiced by 55.0% was rated low, 43.0% was average and, 2.0% skills practiced were high. Reason for low level of skills practiced was unconnected with *cost to profit ratio* of production which was high. Since, quality of TWF is judge by its *drape (moderately stiff)* and *band* which depend on quality of yarn and tautness of the weave hence, the higher the quality, the higher the yarn consumed (yarn count) and the higher the cost of production. In order to increase profit the respondents employ yarns of lower quality and also, reduces tightness' of the weave.

3.2. Levels of traditional woven fabric production:

The following variables of TWF were assessed to determined level of its production in Southwestern Nigeria.

3.2.1. Economic activities and labour.

Thorough analysis revealed that TWF producers in the study area were involved in more than one economics activities to meet family needs. While 48.0% of these producers majored in weaving, 15.0% were farmers, trading (33.0%), Civil servant among others (4.0%), more than average (52.0%) minored in weaving. Labor availability is a vital causative factor of production. Twenty nine percent identified that, labors were averagely available and, 81.0% indicated it was low. Fourteen percent of the respondents hired between 1-2 weavers, 3-4 weavers (5.0%) and 81.0% did not employ services of paid labors. Again, 36.0% have between 1-2 apprentices, 3-4 apprentices (7.0%), those that have more than 4 apprentices were 3.0% and, 54.0% had no apprentice. Participatory observation shows that, the producers engaged services of family members in production activities.

3.2.2. Job experience and, production rate.

Assessments of respondents experience on the job showed that, 16.0% have less than 10 years of experience in TWF production, 11-20 years (23.0%) and 52.0% had above 20 years. All (100.0%) the respondents identified weaving as a common domestic cultural art in the study area. So, most producers were born into art of TWF production. Further analysis on production (outputs) rate identified 84.0% of the respondents to have specified that, production duration depends on type of design. Ninety two percent of the respondents could produced less than a complete set per day and, only 8.0% could averagely produce a set or two within one day. They identified that, climatic season

have influences on process of production and markets for TWF. While 89.0% produced exclusively on customers or middlemen order and requests, 37.0% produced with and without requests of any kind (open market). Practically, all (100.0%) the producers depends on customers for color application and designs update, catalogues/magazines (25.0%) and, 22.0% was on self initiative. While 21.0% contracted designing (decoration) of the fabric out to designers, 79.0 % were personally involved. From the above finding it could be said that the, TWF production rate was low.

3.2.3. Patronage and income.

Assessing patronage of TWF in the study area, revealed majority (75.0%), as not having enough patronage and 24.0% has fairly enough. The respondents specified that level of patronage of TWF varies with change in climatic season. Level of patronage during rainy season was determined as low. The reason being that, most festive and ceremonies comes during dry seasons. Another reason was that, process of production of TWF requires space that is not less than 4ft by 10ft. This requirement was only accessible outside the house hence, most (59.0%) productions were done under an “open shade” (tent/tree), under an “open air space” (17.0%), and 13.0% worked under an “enclosed shade”. Either production took place in an open air or under shade, the producers indicated that rain have negative influence on the process. Apart from the fact that, the fabric has seasonal market, low level of patronage was also traced to it narrow ethnicity and, lower adoption among the elites. This finding corroborates Makinde, *et al* (2009) that, the elite were rejecting use of TWF.

According to Fig 1, 90.0% of the respondents earned between N5, 000-N40, 000 per month, above N40, 000 (3.5%) and 6.5% earned less than N5000.00 per month from TWF production with modal limit of N5, 000 - N10, 000.

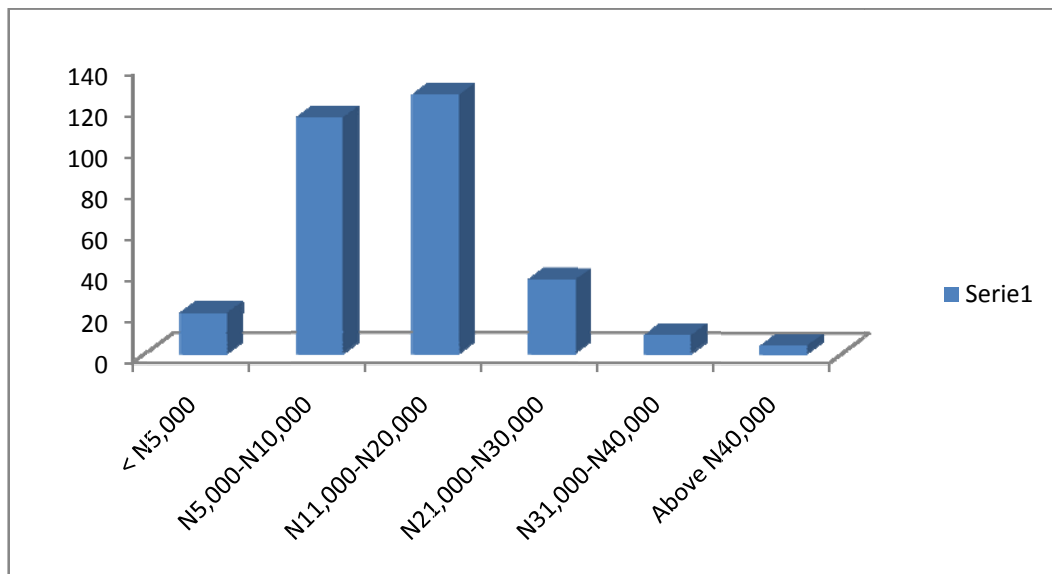


Figure 1: Barchart showing Respondents income per month.

Source: Field of survey, 2014.

Scale:Y-axis = 1:2.5.

The mean income was N13, 854.84 with standard deviation N6.9. This signified that most producers lived on monthly income less than Nigerian minimum wages of N18, 000/month (N600/day). This is another vital factor that could influence production.

3.2.4. Marketing mechanism.

Assessing marketing mechanism TWF in the study area revealed 94.0% of the respondents as strongly agreed that, there was an established standard market for TWF, 2.0% agreed, and about 83.0% claimed that such standard market were fairly not accessible due to location and transportation. Again, in textile and fashion enterprise, *market survey* enhances right product development for target consumers. It was observed that, the respondents were not directly involved in *market research* instead, they depend on “product coordinators” and other buyers for design updates. Only 9.0% are involved in products *branding* and, 91.0% did not and, the major branding tool used by these producers is labeling. Again, thorough examination of *marketing kits* which is a vital tool in promoting and advertising products revealed that, 5.0% adopt use of business cards, signpost (14.0%), unclear inscriptions on house wall or roof board (45.0%) and, 34.0% did not apply use of any “marketing kits”. Textile public relation tactics that effectively communicate information about products through media was seldom applied by 7.0% of the respondents and, 93.0% did not.

Practically, all (100.0%) the producers often sell directly to “product coordinators” (middle men) who will later sell to retailers. They further specified that, they seldom sell directly to consumers. The medium of *networking* practiced by the respondents was *professional alliance*. This marketing system might avail product coordinator than producers. From the above findings, it was identified that TWF production level was low as indicted in Table 1.

Table1: Distribution of respondents according to level of TWF production in Nigeria.

N= 820		
<i>Level of Production</i>	<i>Frequency</i>	<i>Percentage</i>
0 - 24.6(Low level)	648	79.0
24.6 - 40.8(Average)	172	21.0
Above 40.8(high level)	0	0.0
Total	820	100.0

Mean = 32.7.

Standard Deviation = 8.1.

Source: Field of survey 2014.

3.3. Techno-dynamics of traditional woven fabric production:

Traditional Woven Fabrics production related variables (techno dynamics) were assessed through the following variables:

3.3.1. Supply line.

Analysis revealed 100.0% of the respondents to have identified credit facilities, space, and accessible road/means of transportation as major supportive infrastructures for TWF production respectively, standard market (58.0%) and electricity (68.0%). A major identified consumable input of production was yarn and, loom as fixed inputs

(100.0%). Ninety one percent of the producers worked with vertical loom while 9.0% on horizontal loom. It was observed that 89.0% worked on movable loom (modern loom) and, 11.0% on loom made with bamboo, raffia and calabash. Most accessories of the modern loom were locally made with indigenous materials. For example, the reeds were made of string of iron and planks and, those who worked with horizontal loom were not Yoruba indigenes. Most (93.0%) were aware of the industrial loom and, 7.0% were not. Twenty three percent of those that were aware, have low level of information on operation technicality. They further specified that, the industrial loom was not built on local environment production structure and, was highly not affordable and as such not appropriate. Some identified loom accessories in support of Mankinde *et al* (2009) are treadles (itese), beater (apasa), shuttle (ola oko), winding shaft (gogowu/ikawu), shedding stick (oju poporo), pulley (ikeke), yarn pegs (Odaada); pattern divider (Ooya); thread sorting equipment (akata); weighted sledge (okuku), heddle (omu aso); and, Sanrin (long iron for wrapping process).

Detailed analysis on supply line of TWF revealed that majority (94.0%) of the respondents gets major inputs (yarn) from the local markets within and outside the community. It was observed that, loom materials were gotten within the locality including technicians and spare parts. About 85.0% have access to formal credit facilities and 67.0% applied but, only 14.0% were given. Among those who were not given and who do not apply said they cannot afford the required conditions (high interest rate, short time re-pay, sureties and personal account status among others) but, 25.0% specified that it was against their religion. Main accessible sources of credit by respondents were cooperative society (41.0%), esusu/ajo (100.0%), descendant group (81.0%), money lender (2.0%), family and friends (11.0%). Analysis specified 68.0% of the respondents as inherited the production space from parents, purchase/bought (14.0%), borrowed (5.0%) and 13.0% leased the space. The above findings shown that, major supply line of TWF production was local.

3.3.2. Affordability and availability.

Assessments of inputs availability shows that, about 91.0% of the respondents rated production inputs as averagely affordable, while 9.0% rated it low. This rating was in connection with high cost of production inputs in term of human and non human resources involved (yarns, time, energy, electricity, transportation, and others). Assessments of inputs availability was rated high by 76.0%, average (19.0%) and low by 5.0%. This analysis was in relation to the accessibility of inputs where and when needed. The loom which is the main fixed inputs was built on existing indigenous knowledge with little modification as specified by all the producers. The area that, have experienced major technological growth in the process of TWF production, is the consumables (yarns and colours). Practically all (100.0%) the respondents used yarns from manmade fibers origin such as metallic, polyester and acetates among other. When they were asked to specified reasons for not using indigenous spun yarns from natural fiber origin, they all indicated that, the new reeds work better and faster with manufactured yarns. Again, indigenous spun yarns are seldom available moreover, people are not requesting for fabric produced with such yarn because, it's too heavy and, more difficulty to maintained with use.

3.3.3. Divisibility and cost to profit ratio.

In-depth analysis of establishing production of TWF in small scale identified 97.0% of the respondents as strongly agreed that, TWF enterprise can be established on a small scale, and 3.0% agreed. While 48.0% of the respondent starts production with capital limit between N11,000-N20,000, less than N10,000 (30.0%), N21,000 - N30,000 (4.0%), and above N40,000 (6.0%). This indicates that about 78.0% of the producers established TWF production with capital limit that was not greater than N20, 000 relatively to present currency value in Nigeria. It was observed that individual producers were assigned to a loom and works at his/her own pace with convenience. It was possible to have a break in between weaving processes and, later continue where stopped without any influence. Ninety two percent strongly agreed that, every stage of production process could be handled by an individual but, 8.0% disagreed. The cost to profit ratio of this fabric was rated high (91.0%) and, this rating was based on cost of production to selling price. The average cost of producing a complete set of TWF was N3, 006. 00 of standard deviation N86.02 and, average selling price was N3, 450.00 of standard deviation N102.31. This is another factor that could affect production.

3.3.4. Compatibility and complexity.

Traditional Woven Fabric production was highly compatible with the study environment as rated by 88.0% of the respondents and, 12.0% rated it average. Compatibility was rated in relation to religion, personal and society beliefs, socio cultural dignity and modesty, community physical and economic structures and activities. Most (43.0%) respondents rated production complexity as average, high (47.0%) and 11.0% rated it low. This was in relation to stress, induced health hazard, reliability, vigor and time involves in processing TWF. Seventy six percent of the respondents agreed that, production process demands time, 100.0% strongly agreed that production involved an average level of vigor and stress, and 83.0% strongly agreed that every stage and mechanic of processing TWF required simple arithmetic skill that influences fabric structure. It was also observed that, weaving processing required more mental alertness and concentration than, physical vigor. Again, the respondents indicated that, accessible manmade yarns have low tenacity and often break with use. This phenomenon slows down production rate.

3.3.5. Relative Advantage and prestige boosting.

Examined benefits of the modern inputs and process of production to the old systems revealed all(100.0%) the respondents as signified that, the Relative Advantage(RA) of modern loom is high, because it is very easy to handle, movable and light in weight, less production space is required than the older loom. They all identified that, manufacture yarn does not work well with slits in the old loom, because it breaks and that, the modern loom came with an increase speed in production. All the respondents strongly agreed that no aspect of TWF production lower human moral and dignity in the society and, were able to contribute fairly to the development of their community financially. Again, 12.0% could fairly afford good health services for their family, good and desire food (18.0%), good and desire school (5.0%), desire and

comfortable accommodation (7.0%), good clothing (19.0%) and, desire environment (4.0%). From the above analysis the fact that, the production does not demean producers' moral, yet it's not efficiently enhancing producers' self-actualization and fulfillment for existence. The inefficiency could be linked with low income level.

3.4. Testing of hypotheses:

Table 2: Correlation analysis showing linear relationship between traditional woven fabric and production.

Variables	Correlation co-efficient (r)	Co-efficient of Determinant (r ²)
Sex	0.198**	0.038
Marital status	0.015	0.000
Cost profit ratio	-0.299*	0.089
Occupation	0.252**	0.023
Education level	0.342*	0.117
Religion	-0.249*	0.062
Position in family	0.185*	0.034
Income	0.409**	0.167
Tribe	0.411*	0.169
Length of stayed in the area	0.355*	0.116
Training had	0.319*	0.102
Relative advantage	0.661**	0.437
No of dependant	0.267*	0.071
Job satisfaction	0.117	0.000
Job updating	0.248**	0.062
Cosmopolitans	0.669*	0.318
Social participation	0.589*	0.236
Inputs availability	0.661**	0.437
Risk-aversion	0.423*	0.179
Fatalism	0.816**	0.666
Position in the organization	0.017	0.000
Access to credit	0.582**	0.339
Access to road	0.174*	0.030
Job experience	0.537**	0.288
complexity	-0.471*	0.222
compatibility	0.754**	0.569
Perceived attitude	0.132*	0.174
patronage	0.387*	0.150
affordability	0.513**	0.263
divisibility	0.769**	0.591

Field survey, 2014

*** Significant at $P \leq 0.05$.*

Critical value of $r = 0.192$ at 5% level of significance.

**Significant at $P \leq 0.01$.*

Critical value of $r = 0.121$ at 1% level of significance.

Data on Table 2 shows that, at 5 % ($P \leq 0.05$) of critical value $r = 0.192$ there was significant relationship between producers' characteristics {occupation ($r = 0.252$), income ($r=0.409$), fatalism ($r = 0.816$), access to credit facilities ($r = 0.582$), job experience ($r = 0.537$)}; techno-dynamics of TWF {divisibility ($r = 0.769$), compatibility ($r = 0.754$), affordability($r = 0.513$), relative advantage ($r = 0.661$), availability ($r =$

0.661)} and production. Also at 1 % ($P \leq 0.01$) of critical value $r = 0.121$ producers' characteristics {patronage ($r = 0.387$), cosmopolitans ($r = 0.669$), social participation ($r = 0.586$), religion ($r = -0.249$); tribe ($r = 0.411$), length of stay in the area ($r = 0.355$), risk-aversion ($r = 0.423$)} showed significant relationship with production.

Co-efficient of determination further ascertained the percentage variation in the dependent variable in the study. The following variable has strong relationship with TWF production; respondent level of fatalism (66.6%), input availability (43.7%), compatibility (56.0%), divisibility (56.1%), relative advantages (43.7%), cosmopolitans (31.8%), access to credit (33.9%), social participation of the respondents (23.7%), and affordability (26.3%).

4. Conclusion and Recommendations.

The mean age of TWF producers in the study area was 38.0 years. The modal age limit was 30 - 50 years (77.0%) with more male than female. This is an indication that most producers were in their middle age and, most active age when quest for social recognition, accumulation of material wealth and, urge for achievement are very high. Production cost for TWF was high relative to selling price and, level of patronage was low. The mean income per month was N13, 854.84 which were much less than Nigerian minimum wages of N18, 000/month (N600/day). The loom and its accessories were made of unimproved local materials and, there was no formal training institute for TWF production. It was ascertained that, techno-dynamics of TWF {divisibility, affordability, compatibility, availability, cost to profit ratio among others}; producers characteristics {level of education, religion, fatalism, risk-averse, position in the family, income, tribe, length of stay in the area, number of dependent, cosmopolitans, community attitude} showed significant relationship with productions.

It is therefore, suggested that formal training institutions such as universities, colleges among others be encourage and, support for quality research work on inputs and, appropriate technologies development for TWF production. According to this study, the most urgent intervention needs for TWF production in Nigeria is appropriate loom. This could be an intermediate between industrial and indigenous loom. However, such an appropriate loom must within the environmental content be economically possible, culturally compatible, and ecologically sound. This intervention should also include organizing workshops, seminars, conference on constant basis. Production industries such as textile and home designers, fashion designers and illustrators need to be encouraged to adopt TWF as raw material in their production and, government should encourage exportation of this fabric. Individuals in the society should be made to be aware of applications and cultural values of this outfit through fashion promoters and stylists; graphic designers; fashion journalists and, photographers. Apart from the fact that this will improve market that could enhance production, it will also help in preserving part of the country cultural heritage that is speeding to extinction.

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