

**THE IMPACT OF MODERN CLOTHING ON INDIGENOUS ATTIRES
IN NIGER STATE**

BY

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DECLARATION

I IDOWU TOYIN JUSTINA, do hereby declare that this dissertation titled: Impact of Modern Clothing on Indigenous Attire in Niger State, has been performed by me in the Department of Industrial Design under the supervision of Dr. S.A. Dutsenwai and Dr. M.Y. Waziri.

The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this dissertation was previously presented for another degree or diploma at any University.

Idowu Toyin Justina

CERTIFICATION

This dissertation titled Impact of Modern Clothing on Indigenous Attire in Niger State by Idowu Toyin Justina meets the regulation governing the award of the degree of Master of Arts of Ahmadu Bello, Zaria, and is approved for its Contribution to knowledge and literary presentation.

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ABSTRACT

This study focused on the impact of modern clothing on indigenous attires in Niger State, the attires of the people appear to be changing rapidly as a result of the influx of the various types of modern clothing and related products. The study was motivated by the need to establish the impact of modern clothing on the indigenous attires. The problem of this study therefore, was to investigate, describe and analyze the impact of modern clothing on indigenous attires of Niger State and its consequences. These enabled the researcher to ascertain the gradual disappearance of the indigenous attires amongst the Nupe, Gbagyi, Hausa and Fulani in Niger State. The main objectives of the study were to identify and describe the types of modern clothing and textiles, the various types of indigenous attires in Niger State and to establish the impact of modern clothing on indigenous attires of Niger state. Descriptive survey design was adopted as the research design and method. Questionnaire, interview and observational schedules were administered on the sampled population that was made up of producers of modern and indigenous attire, marketers and consumers, and the data was analyzed using descriptive non- statistical method of data analysis which were discussed and interpreted. Information obtained from the completed and returned questionnaire and interview administered were coded in the coding sheets and fed to the computer with the help of a qualified computer analyst in order to determine the frequencies and percentages of the respondents. Major findings from the data analyzed showed that the influx of foreign fabrics and readymade clothing has really impacted and posed a significant threat to the continued existence of indigenous attires in the study area. It also shows that the importation of second hand clothing which is very cheap and always readily available has contributed seriously to the destruction of indigenous attires in Niger state. It was also found that modern clothing is accepted to be more suitable for most of the day to day activities by the people. Other findings from the study were that both males and females that use the modern clothing in the study areas said it gives them a smart look, confidence and comfort much more than the indigenous clothing. In conclusion, additional study was recommended that the people of Niger State should be encouraged to patronize the existing indigenous attires and how to blend it with modern clothing.

DEDICATION

I dedicate this work to my entire family, Deacon Idowu Olaitan Thomas (Husband), Oyindamola, Ayomide and Oluwakemi (Children).

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ABBREVIATIONS AND DEFINITION

Abaya:	A veil covering the whole body except the face, feet and hand
Alura:	A Needle
Agbayije:	Woven dyed cloth
Almakashi:	Scissors
Aska Biyu:	Two knives motif embroidered on men's gown
Aska Takwas:	Eight knives motif embroidered on men's gown
Aje Sida:	Woven dyed cloth tied round the chest
Allah Bar Sarki:	Long live the King
Bakwala:	A tall cap
Bante:	Traditional under wear for men
Babban-Riga:	A flowing gown used by men
Binjima:	A voluminous sleeveless gown
Chador:	Long loose cloak worn over other garments by Muslim women
CSM:	Consumer of Modern Clothing
Dan kano:	Long flowing gown
Dogarai:	Body guards
Edetikpe:	Veil used in covering head or body
Fatala Maidinki:	Headscarf with embroidery
Gawu Tsauni Hayakinkudi:	Gawu hill- the height of money
Ganpegi:	A cloth tied round the waist by men
Gwado:	Traditional wrapper worn in the Palace
Hijab:	Veil that covers the head and chest worn by Muslim women
Hula:	Common cap used by Hausa- Fulani
Gele:	Veil used in covering head by women

ICT:	Information and Communication
Jibwge:	A woven cloth sewn sleeveless and worn by men
Kogebiche:	A ceremonial gown
Kwado da Linzami:	Frog and bridle pattern embroidered motif on men's gown
Kwakwata:	Men's voluminous and flowing gown
Kaftani:	Straight flowing gown with round neck
Kpasa:	Head ties for women
Kwa'do:	A motif that usually adjoined the neck opening and situated at the back of the gown.
Labage:	Made with a black weft with multiple colour
Malufi:	Needle case
Mudukare:	Cloth made for pastoral Fulani.
MKT:	Marketer
Patabiyi:	An open skirt tied round the waist
PIA:	Producer of Indigenous Attire
PMC:	Producer of Modern Clothing
Saka Tetengi:	Short knickers for men
Sabo-Soche:	A woven wrapper for men and women
Swata:	Bangles worn by women
SHC:	Second hand clothing
Tagiya:	Common cap to Hausa and Fulani
Takalmin Aure:	Marriage sandal
Windiya:	Big gown with round neck
Yarshara:	A sleeveless gown worn by men

CHAPTER ONE

1.0 Introduction

1.1 Background of the Study

Undertaking a study of indigenous attires and dress style of a people (in this case, the people of Niger State of Nigeria) calls for an appreciation of the whole set and sub set, implying that the larger content of who the people are, how they relate with the larger group as Africans, Nigerians and as people of Niger State must be looked at. With close to over twenty-five ethnic groups across the length and breadth of Niger State, there is need to mention other ethnic groups like the Kamuku, Kambari, Kakanda, Koros and the Bussa. All these groups have their distinct cultures and even mode of dressing but it is sufficient to stress, that for the purpose of this research, the Nupe, Gbagyi, Hausa and Fulani ethnic groups constitute the focal point of the study.

Isa (2012) mentioned that Niger State stands as one of the satellite states to the Federal Capital Territory of Abuja. It is located on 4.27⁰N (latitude) and 5.58⁰E (longitude). It shares boundaries with Abuja (FCT) in the north while the rest of the states of Nassarawa, Kogi, Kebbi, Zamfara and Kaduna form the rest of the boundary. Niger State like many other Nigerian states is pluralistic containing different groups of people with diverse cultural background. Kuta (2003) stated that each of this major groups however; live near one another that sometimes boundary wise it is often difficult to map out where one begins and where the other ends. For the purpose of political delineating the state is divided into three senatorial districts –East, West and North. Within this distinction lived the major ethnic groups – Nupe (West), Gbagyi (East), Hausa and Fulani (North).

The people of Niger State are increasingly becoming integrated into the national and international community. This is making them stimulated and influenced by modernization,

which is increasing their reliance on Western and other external aesthetic preferences especially in clothing and dress styles. Current technological advancement in fabric and clothing production, other Western influences, as well as the present rapid social and political changes in Nigeria, especially in Niger State because of its nearness to Abuja, made the state vulnerable to effects of modernization. This study therefore focuses on the impact of modern clothing on indigenous attires in Niger State.

1.2 Statement of the Problem

The influence of the closeness of Niger State to Abuja and the adventurous spirit of the people of Niger State, which took them to many Nigerian towns and cities such as Lagos, Kaduna, Kano, Ilorin, Port-Harcourt, Onitsha and so forth has contributed a lot in bringing Western and other types of dressing modes into the state.

Dutsenwai (2009) observes that availability of modern textile equipment, materials, techniques, as well as cheap new and second hand garments, as a result of rapid and continuous technological advancement in textile and clothing manufacture are bound to impact, not only on the indigenous dressing styles but also how they were made and used''. Furthermore, the unprecedented advancement in transport, information and communication technology which is today making textile trade faster, easier and more effective, appears to also be contributing to the apparent demise of indigenous dressing styles in Nigeria in general and Niger State in particular.

The problem of this study therefore, is to investigate, describe and analyse the impact of modern clothing on indigenous attires of Niger State and its consequences. This enabled the researcher to ascertain the gradual disappearance of the indigenous attires amongst the Nupe, Gbagyi, and Hausa and Fulani ethnic groups in Niger State.

1.3 Aim

The aim of this study was to describe and analyse the impact of modern clothing on indigenous attires in Niger State.

1.3.3 Objectives of the Study are to:

- 1) identify and describe the various types of modern clothing and textiles available in Niger State,
- 2) identify and describe the various types of indigenous attires used in Niger State,
- 3) establish the current level of acceptance or otherwise of modern clothing used in Niger State and why,
- 4) Find out the level of patronage or otherwise of indigenous attires used in Niger State and why,
- 5) analyse and establish the impact of modern clothing on indigenous attires used in Niger State and its consequences.

1.4 Research questions

- i) What types of modern clothing and textiles can be found in Niger State?
- ii) What types of indigenous attires that are being used in Niger State?
- iii) What is the current level of acceptance of modern clothing in Niger State?
- iv) What is the current level of patronage of indigenous attires among the people of Niger State?
- v) Why are the modern clothing impacted on indigenous attires of the people of Niger State and its consequences?

1.5 Scope and Delimitation

The scope of this study covers the types of modern and indigenous attires used by the four major ethnic groups in Niger State; they are Nupe, Gbagyi, Hausa and Fulani. Eight local government areas namely- Gurara, Paikoro, Chanchaga, Wushishi, Mariga, Kontagora, Agaie and Bida local Governments were the delimited areas of the study.

Chanchaga local government area, with the headquarters in Minna which is also the state capital, contains all the ethnic groups in the State. Bida local government area with Bida as the administrative capital and also the seat of the Emirate council is the centre of the majority Nupe ethnic group. Gurara local Government area with the administrative headquarters in Gawu Babangida, has the largest concentration of the Gbagyi people and they are predominantly farmers. In

Mariga local Government area, the Hausa and Fulani people are mostly found. The Hausa people are farmer and traders while the Fulani are cattle rearers. Paikoro local government area with the administrative headquarters in Paiko town has a big and popular market where people from different parts of the state come together for buying and selling of commodities. This study was delimited to these local government areas.

1.6 Justification

Before the movement of the Federal Capital to Abuja, the people of Niger State were among the constituent traditional settlers of this area with a distinct culture, which was clearly shown in their mode of dressings, all of which appears to have given way to modern clothing by reason of importation, influence of foreigners, tourists, travelers to and from the Capital city and so forth. The impact of modern dressing today on youths, men and women is believed to have been caused by the availability of cheap second hand clothing, styles in vogue. Near naked dressing of young men and women imitating what they see in designers'

magazines, films and so forth seems to have impacted heavily on indigenous clothing. The researcher reviewed literature, written on textiles, clothing and related subjects by authors including Adetoro (1985), Maiwada and Ogunbowale (2011), Kuta (2003) and other researchers but the researcher is not aware of any one that has written directly on the impact of modern clothing on indigenous attires in Niger State, this has inspired the researcher to embark on this study.

1.7 Significance of the study

Generally, the outcome of this research will be of great assistance to textile designers (local or international), teachers, students, youths and merchants, who are involved in the business of clothing and textiles as well as tourism. It will also create an avenue for the blending of modern style of dressing with indigenous attires, thus re-awakening what appeared to have been forgotten, other areas of significance include Educational, Cultural, Social and Economic.

Educational Significance

This study will be significant educationally to various groups of people particularly students, researchers, fashion designers and so forth, who are seeking to add to what they already know about the impact of modern dressing on indigenous attires in Niger State and Nigeria as a whole.

Cultural Significance

The cultural impact of this study to the society may be seen in the renewed interest of today's fashion designers in creating a blend of partly indigenous attires with some modern styles which is in line with desires to re-awaken the use of materials that have local contents in Niger State. There is also the added advantage to the youths as they may choose to wear some new creations (of fashion) using old materials as was used in the making of *agbayije* (a

woven dyed cloth). With improved transportation and search for greener pastures many parents have migrated to other lands and have had their children born far from home and out of tunes with names of clothing, this study will significantly make them to know local names of indigenous attires of their fatherland.

Social Significance

This study will significantly renew social interest in the wearing of clothing that have indigenous origin such *agbayije*, *jibwge* and *edetikpe* at wedding ceremonies, political rallies or communal gatherings. As the study investigated, described and analysed the impact of modern clothing on attires clothing in Niger State, with a copy given to the Government of Niger State's library; it will help to enlighten tourists, journalists, and historians on the social past of the ethnic groups under study. This will help to awaken and renew the interest of the present generation in identifying and wearing of indigenous attires of the Nupe, Gbagyi, Hausa and Fulani of Niger State.

Economic Significance

Weavers or producers of indigenous attires in Niger State earned their living from the production and marketing of indigenous attires and related items. However, superior technology brought in cheaper alternatives in fabrics and readymade attires (new and second hand clothing) which constitute modern dressings, and swept off the local industries producing such items, for example pit dyeing, hand loom weaving and so on. The economic significance of this study especially to the people of Niger State and it's environ will be an improvement in the trade of indigenous attires, creating awareness among fabric producers who may adopt the use of modern machinery to better their production, and competitive markets for the local industry.

1.8 Basic Assumption

It is assumed that the information collected from the sample of this study is a true reflection of the study population, from which the sample was chosen. It is also assumed that modern clothing and textiles are exerting their influence on every aspect of indigenous attires.

CHAPTER TWO

2.0 Review of Related Literature

2.1 Introduction

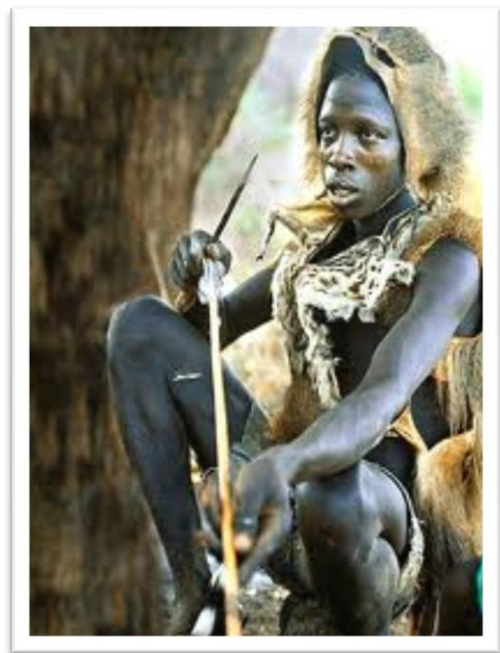
This chapter deals with review of relevant literature to the study. For convenience and proper coverage, the review focused on the following areas outlined.

- * Historical Development of Clothing.
- * Indigenous attires in Niger State.
- * Functions of Clothing.
- * Modern Apparel in Niger State.
- * The Impact of Modern Clothing.

2.2 Historical Development of Clothing

Clothing is a garment made from various kinds of materials and taking several forms used by men and women to cover their body. These garments may be made from woven materials (silk, polyester), animal skin (leather and fur) or from synthetic materials (spandex). The wearing of clothing is exclusively a human characteristic and is a feature of most human societies. It is not exactly known when humans began wearing clothes but it is necessary to stress that clothing and textiles have been important in human history and reflect the materials available to a civilization as well as the technologies that it has mastered. Historically, the origin of cloth production in Africa is lost in time, but archeological finding indicate some in tombs of ancient Egypt dating back to at least 2000 Before Common Era. Muhonjia (2013) observed that In West Africa, woven fibre pieces dating back to the ninth century Common Era have been found in Nigeria, and woven cotton cloth dating to the eleventh century has been recovered in Mali. Pauline (2012) stated that traditions of cloth

production and designed Bark cloth, or cloth made from tree bark, predate the development of woven textiles in most parts of Africa, the Ganda of Uganda, made fabric from the inner bark of fig trees, which was worn during ceremonial dances and other occasions when ancestors were being honored. African societies weave cloth from locally grown cotton; women spin and weave Camel and Sheep wool. The industrial revolution in Europe introduced machines into fabric production causing a shift from small cottage based production to mass production based on assembly line organization. Alongside these developments were changes in the types and styles of clothing produced. New advances such as steamboats, canals and railroads lowered shipping costs which caused people to buy cheap goods that were produced in other places instead of expensive goods that were produced locally. This increase in production created a change in industrial methods such as the use of factories instead of hand-made woven materials that families usually made, Pauline (2012), see plates 1-2



Plates 1.1 1-2 use of animal skin as clothing. (Source: world Book 2001

2.3 Indigenous Attires in Niger State

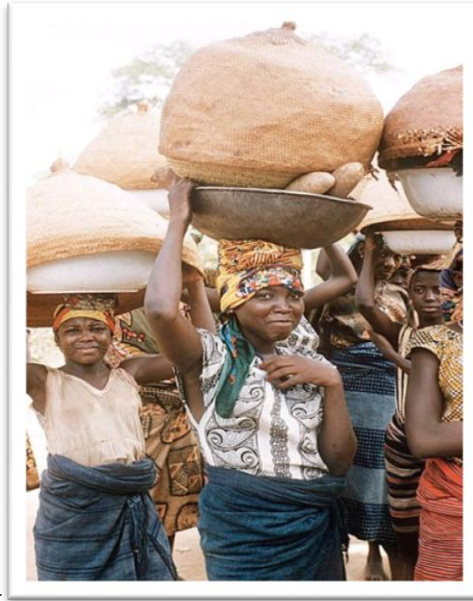
Candy (2011) mentioned that African dress communicates age, gender, occupation, ethnicity, power, religious commitment, celebratory, ceremonial and ritual reasons. Dressing involves totally or partially covering the body and supplementing it with apparel and accessories that adorn the head, feet, hands and even the bags we carried. Adaptation of stylistic changes in dress design or usage can originate from interaction between different groups of people and traditions; it can also be as a result of changes in the society. Traces of these societal changes in clothing are located in different parts of the world. In Africa, woven fabrics, according to Muhonjia (2013), dating to the eighteen century has also been found in burial tombs in Niger Republic. He also stated that fragment of plain patterned strip woven cloth dated to the eleventh century was also discovered at the 'tellers' burial in the Dogon region of Mali. These were sure evidence of long standing clothing tradition in West Africa. The Gbagyi according to Ishaq (2014) in an account dated back to 18th century and 19th century revealed that development coupled with changes in the settlement pattern of the people has altered their socio-cultural appearances. In a similar vein, Kuta (2003) expressed that the Nupe of today have also shown the impact of modernization in many ways particularly, in dressing (clothing) as well as in settlement patterns. The embroidery pattern in their clothing have equally undergone transformation as expressed by Kuta (2003), who confirmed that designer will normally take three to four years to finish hand embroidery on a *Babban-riga* but with the introduction of embroidery machine, the same intricate embroidery can be achieved by a single artist for a shorter period, a situation that is common throughout Niger State.

The Hausa and the Fulani as observed by Ishaq (2014) had distinct cultural altitudes but following the Islamic Jihad and after, they have sort of melted into each other that there is no more much distinction in the dress their men wear are adorn flowing *Babban-riga*,

Kwakwata and *mudukare*. Abraham (2011), stated that Niger state falls within the Northern part of Nigeria where Islam is the dominant religion. Mode of dressing has since taken the path of their faith as women are seen wearing Hijab and *burga* and men adorn themselves with *Jallabiyah*. Abraham (2011) discussed the indecent dresses that are rampant in the city and towns of Niger State which young women called fashion, wearing trousers, appearing in half naked dresses that expose the shape and essential parts of women in public.

According to Ishaq (2014) All over Niger State, modern clothing that has severely impacted on indigenous attires is second hand clothing. It comes in various forms and shapes, Khaki jeans trousers for men and Khaki jean skirts for women, youths and men find so convenient wearing to farms and occupational places. African dress communicates age, gender, occupation, temerity, ethnicity, power, and religion, celebratory, ceremonial and ritual reasons. Candy (2011) mentioned that dressing involves totally or partially covering the body and supplementing it with apparel and accessories that adorn it. Adaptation of stylistic changes in dress design or usage can originate from interaction between different groups of people and traditions; it can also be as a result of changes in the society.

Kuta (2003) observed that among the Nupe women, *Godo* (indigenous wrapper), *Kpasa* (head ties), *Swata* (bangles) are indigenous attires just as the Gbagyi women adore themselves with *Aje Sida and Agbayije* (woven dyed cloth, tied on the chest and head, *Edetikpe and Jele* (veil used in covering head or body) common to both Nupe and Gbagyi women. See plates 2.2 a-b



a

(Plate 2.2 a) *Edetikpe* and *Jele* (veil used in covering head or body) common to both Nupe and Gbagyi women.

Source: Researcher 2015



(Plate 2.2 b) *Agbayije* –Gbagyi women in *agbayije* indigenous wrapper in a wedding ceremony.

(Source- Researcher 2015).

Similarly, among the men-folks common costume includes smock (*Yarshara* or *Binjinma* a sleeveless gown), *Kaftani*, *Windya* (big gown with round neck), *Hula* or *tagiya*-common cap to Hausa and Fulani, see plates 2.3-2.4.



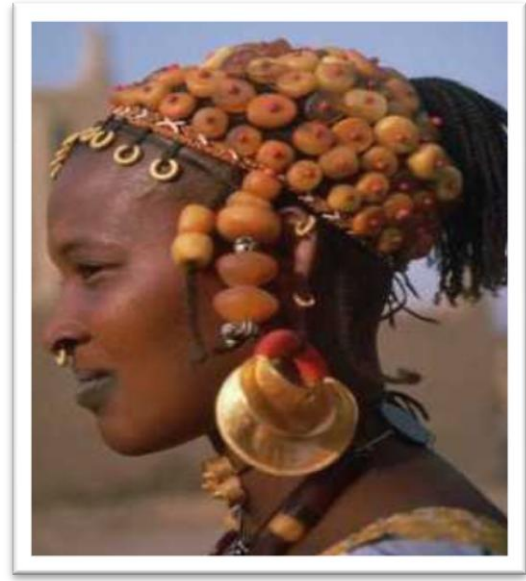
(Plate 2.3) Fulani woman wearing sleeveless blouse.



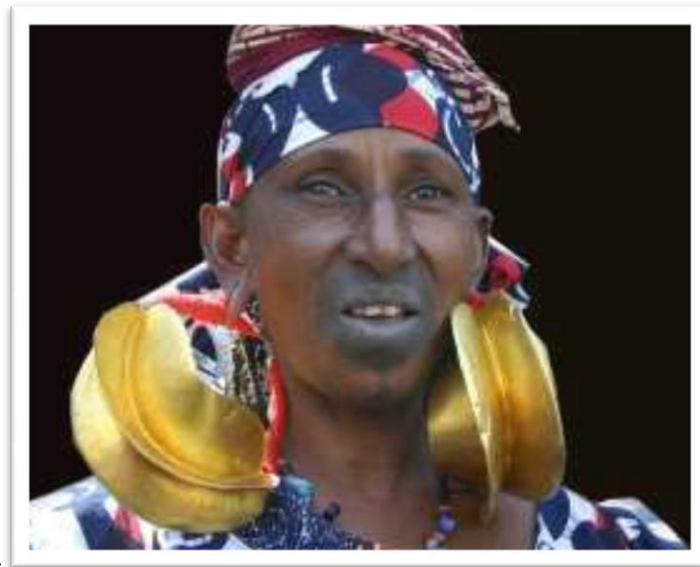
(Plate 2.4) A Fulani man wearing Yarshara Fulani men's sleeveless gown.

(Source- Researcher 2014)

Heathcote (1979), reported that he saw a large collection of Nupe gowns embroidered with the pattern known as *askabiyu* (two knives) dating back to 1871, shown to him in the palace of the Emir of Bauchi. Another Nupe indigenous clothing made of *tsamiya* or *saki* cloth are still popular and used during *sallah* festivals. Ahmed (2011) conducted a study of the Fulani costume, and found that Islam and occupation affected the Fulani mode of dressing. Occupation here refers to the pastoral (herdsman ship) activities of the Fulani. They found this mode of dressing very practical in terms of design and durability. The clothing was loosely designed to allow for free movement, see plates 2.5 a-c.



a



c

(Plate 2.5 a-c). Fulani women with lots of beads on their ear, head and nose.
Source: www.jamtan.com/jamtan/Fulani.cfm 2014

Adetoro (1985) noted that design subjects are mostly taken from environments; in particular the Hausa are noted for their great contributions in embroidery of caps and garments. Joseph (2010) also noted that Geometric abstractions of shapes, fruits and flora secular forms are used as motifs. Most of these motifs have symbolic meanings such as spears, guns, ablution-kettles, Quranic writing boards, animals and so forth, are observed to be prominent. It was noted that embroidery in the North was carried out by men and that ancient decorative

patterns on *Ewo zabo* (*Babbanriga*) in Etsu Nupe's palace were hand embroidered in very intricate symbolic designs by their separate specialist artists, each artist had only a portion to work on, which took a very long time to complete. See plates 2.6a-b

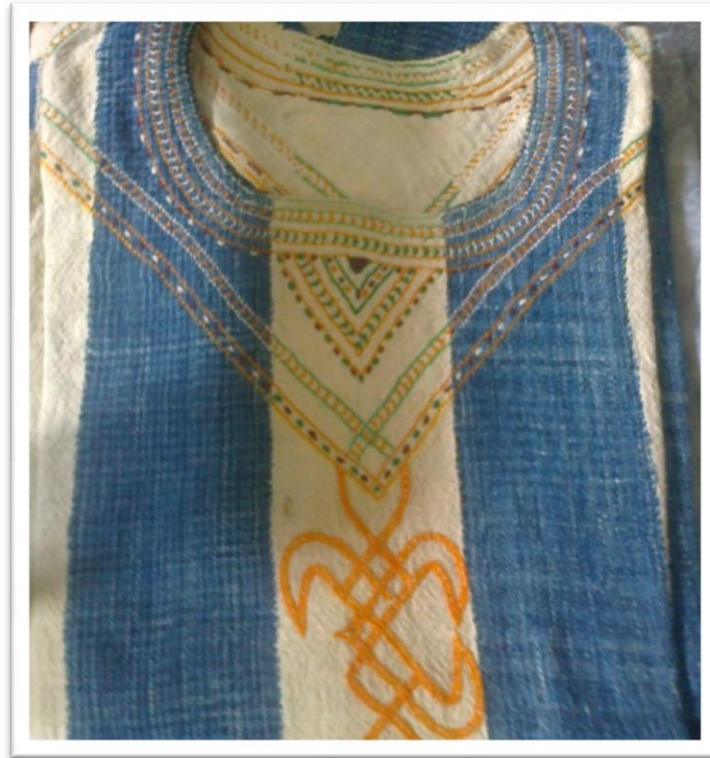


(Plate 2.6a) *embroidered babbanriga* (source: researcher)



(Plate 2.6-b) *Embroidered Nupe Babbanriga* (Source: Researcher 2013).

Ishaq (2014), described varieties of Gbagyi indigenous attires to include *Kogebiche*, *Jibwge* and *Agbayije* worn during wedding ceremonies .*Kogebiche*, *Jibwge* and *Agbayije* are woven with alternative white and blue weft, see plate (2.7) *Jibwge-Gbagyi Men's sleeveless smokes*.



*Plate 2.7 Jibwge-Gbagyi Men's sleeveless smokes.
(Source:Researcher 2014).*

The stripes are alternated with black and light blue strips in addition to white strips. It was also largely used as money, in trade by barter exchanges and in paying taxes. *Labage* and *Zabo* are worn by both sexes; it is made with a black weft and the warp of alternating multiple colours. *Zabo* cloth is patterned with blue and black weft each alternating the other and with alignment of blue and black strips. This is sewn together to make short knicker and top. This is also used as cap as well as decoration on other clothes, for example, it serves as hems on men's gown and women's wrappers above or below the burst. *Zabo – Soche* and

Fari these clothes are said to be the most famous indigenous attires of the Gbagyi, especially in Gawu community of Niger State.

The Madakin Gawu, according to Isa (2012) stated that Gawu earned the praise – name *Gawu Tsauni Hayakin Kudi*” meaning Gawu hill, the smoke of money from the then Emir of Abuja, (now Suleja). He also noted that *Fari* is a white plain hand woven fabric for making costumes, is worn by the sick, as it is believed to dispose of all sicknesses. Both *Zabo-Soche and Fari* are used as religious and social clothes, especially for burying corpses among muslem Gbagyi people. Today however, modern factory manufactured fabrics especially *shadda* have displaced the indigenous ones because of their availability and cheapness, see plates 2.8 a-b *road side sales of shadda*.



a

Road side sales of shadda



b

Display of Hollandes and Superprint
(Source: Researcher 2015)

Similarly modern wears have virtually taken over the place of the indigenous attires in the State. This is confirmed by Makinde and Ajayi (2009) who observed that the introduction of cotton cloth and modern style garments in the early 1900 changed the consumption patterns, creating stiff competition for the indigenous attire industries.

Embroidery patterns are popular and wide spread on various Nupe, Gbagyi, Hausa and Fulani attires in Niger State. Heathcote (1979) in his studies on embroidery revealed that the greatest range of Hausa and Nupe embroidery patterns are found on men's gowns. Some of the embroidery patterns especially the *aska biyu (two knives)* and *aska takwas* (eight knives) are classical and still widely used while those that are used on the gown called *kwakwata* are now in near extinction having been replaced by machine – embroidered patterns. The pattern known as *gurasa* appears to have become equally obsolete. Lately the type known as *Kwado da Linzami (frog and bridle)* is a fairly well established elements.

According to Maiwada (2010), the Fulani men have distinctive clothing with a short loose fitting overskirt which has short sleeves and pockets. This overskirt is worn with knee-length trousers which are close fitting and over the leg just below the knee – cap. Materials for this dress, he explained, are made from hand, – woven cloth *mudukare* or *turkudi*. *Kwakwata* is another garment that is used by Hausa, Fulani and Nupe chieftains or Emirs. Characteristically the garment is vehement with elaborate embroidery along the neck opening and the vertical pockets. Among Fulani women, the common dresses are usually blouse, wrapper and a head gear made from the woven material *Mudukare*. In Niger State, wear a variety of garments which include *Babbanriga* (voluminous robe), this takes different names depending on its sewn style and the embroidery work on it. Other costumes easily ascribed to them include *Kaftani*, *Jabba*, *Yarshara* or *Binjima* (a sleeveless gown). However, the Fulani, especially the youths are seriously patronizing tight fitting second hand and new clothing especially the Jeans and T-Shirts.

2.3.1 The Costumes

Sophia (2012) stated that indigenous attires in Niger State as in other parts of Nigeria and West Africa were largely produced from locally sourced materials ranging from cotton, local silk, and other materials dating back to the eight century, Ishaq (2014) listed names of some Gbagyi hand-woven clothes, and clearly stated that only five out of about twenty types are found on the looms of weavers, and none of the five found any trace of either inlays, in lay floats or holes on them except the use of warp alignment pattern. He further cited clothe weavers in Gawu and Tatiko, who were producing cloth with inlays and in lay floats in the past, but do so now only on request because of difficulties in production and low demand. This has lent credence to the fact that the use of either inlays or in lay floats on clothes vanished because they could not compete with those from Bida, a Nupe community or bigger market outside this area. Another reason given for the disappearance of inlay and in lay floats is tied to cost of production, as the weaver expressed that using inlay always involve the use of additional thread on the surface of the warp.

Kuta (2003) noted that among the Hausa and Nupe communities, one can distinguish two main types of indigenous attires, the first *bante* which is in form of a pant can be considered more indigenous, when animal skins were used as wrapper. Ishaq (2014) documented the range of materials employed for this wrapper – type garments which included, among others bark fibre, raffia, wool and in later times a limited amount of imported fabric were added. Wrapper – type garments are predominantly produced by women. Among the Hausa, man’s wrapper garment is referred to as *mayafi* (Plural *mayafai*), while Hausa women wrapper garment is still produced everywhere as a basic, outer garment. Any type of Hausa woman’s wrapper may be called ‘Zani’ (Plural, Zannuwa).

The south wind spreads of Islam have contributed to dropping the animal skin wrappers and other forms of wrapper for tailor – made clothes. Abraham (2011), in his

findings reported that the general adoption of tailored dress in Hausa land were made possible by the Hausa's success in growing cotton just as the spread of Islam played a significant role.

Table 2.1 Indigenous Attires peculiar to Nupe, Gbagyi, Hausa and Fulani in Niger

S/No	Clothing	Gender	Group association
1.	Sachi (Tagia)	Male	Gbagyi
2.	Edeko	Female	Nupe
3.	Agbayije: a woven dyed cloth tied on the chest and head	Female	Gbagyi
4.	Patabyi or Fatari: an open skirt tied round the waist	Female	Gbagyi and Hausa
5.	Babbanriga: a large flowing gown worn as an outer garment	Male	Hausa and Nupe
6.	Yarshara and Binjima : a sleeveless gown	Male	Hausa and Nupe
7.	Swata: Bangels	Female	Nupe
8.	Ofuta: head tie	Female	Nupe
9.	Kaftani and windiya: Babbanriga with round neck	Male	Hausa and Nupe
10.	<i>Mudukare</i> : Hand woven fabric made for pastoral Fulani.	Male	Fulani
11.	Edetikpe and Jele: Veil used in covering head or body	Female	Nupe
12.	Kaftani: A long gown worn outside the trouser normally knee	Male	Universal to all
13.	Hula Fula and Zabo (cap)	Male	Universal
14.	Jibwge (sleeveless wear)	Male	Gbagyi
15.	Zabo-Soche: a woven wrapper	Male and Female	Gbagyi
16.	Jibwge (a sleeveless woven gown)	Male	Hausa and Nupe
17.	Walk: cowries belt	Male	Fulani
18.	Agbayije:daily wears.	Male and Female	Gbagyi
19.	Jibwge(a sleeveless woven gown)	Male	Hausa and Nupe
20	Fatala mai dinki (head scarf with embroidery)	Female	Hausa and Fulani

Source: Abdullahi, (2005), Heathcote (1979) & Kuta, (2003).

2.3.2 Production Techniques

The production of indigenous attires among the people of Africa is long rooted in their cultures, particularly across the sub-saharan regions of Mali, Ghana, Benin and Nigeria. In Nigeria, the trend is not different whether in the Northern states or among the southern communities. According to Sophia (2011) these costumes are all produced from locally sourced materials ranging from cotton, local silk, bark, and raffia which were commonly hand woven. The production methods, equipment and materials are basically the same with slight variation and influences. In Niger state, as in many other parts of Northern Nigeria, particularly Kano, Borno, Zaria, Okene, Sokoto and so forth, the history of cloth weaving ante-dates the 19th century just as dyed fabric and embroidered clothing; the equipment for the production of these clothing remains the same.

Weaving in Niger State pre-dates the 19th century, because according to Ishaq (2014) weaving was introduced to Gawu, a Gbagyi community in late 18th century. The equipment for weaving is chiefly the loom, which according to citation credited to Ishaq (2014) are classified into two types namely, the horizontal and vertical looms. Most of the loom parts are manufactured by the cloth weavers themselves, except for the pulley and the tensioning iron – rod that are made by the blacksmiths and the shuttle, wooden post, breast beam, sledges and wooden plate made by the carpenters. Both men and women engage in cloth weaving but do not use the same type of loom. The women use upright (or vertical) looms that produce wide strips of cloth while the men use narrow (horizontal) looms which produce a long band of materials which is narrower than the women's types, see plates 2.9-2.10.

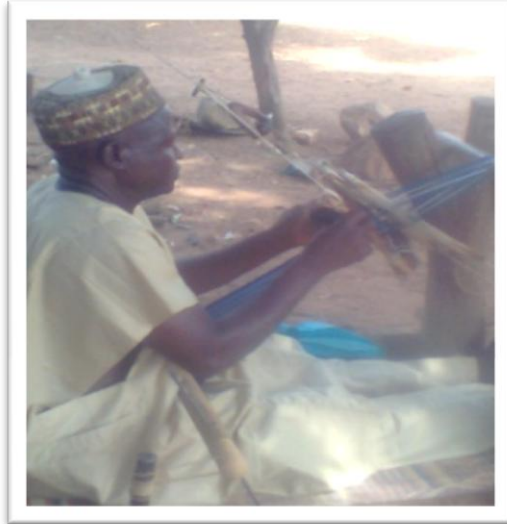


Plate 2.9 *Man weaving with horizontal loam. (Tatiko Niger State).*

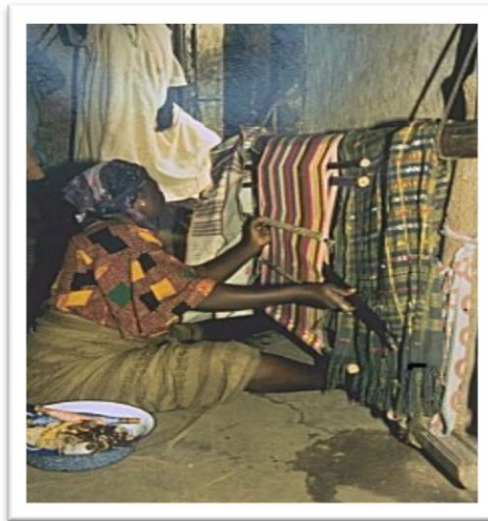


Plate 2.10 *woman using vertical loom(Tatiko Niger State).*
(Source: Researcher 2014).

In Niger State today there is a palpable decline in the production and popularity of indigenous hand woven fabrics which is not unconnected with the availability of various types of cheap factory woven fabrics, government policies which do not favour local industries as well as rural – urban drift that has moved some of the youths away from the rural area in search of the glitters of modern day cities.

In his discourse on the early development of embroidery, heathcote (1979) stated that embroidery in West Africa emerged out of a situation in which one or two stitches were

employed in joining together lengths of locally woven cloth. He also stated that embroidery has been conveniently classified into two main types namely, hand embroidery and machine embroidery. According to him most of the classic hand embroidery designs used today on gowns are the pointed knife (*aska*) motif; others include *aska biyu* and the *aska takwas was* with their two and eight knives respectively. It is interesting to note that the equipment mostly used in making this pattern is long iron-needles and thread.

Ishaq (2014) stated that needles and other accessories constitute the embroiderer's equipment and tools, but clearly seen in the naming of these tools is Arabic influence, indicating that some Hausa embroidery tools were originally introduced from abroad, and was given an adapted local name called *allura*, meaning a needle. Other tools include scissors, (*almakashi*), and *maalufi* (needle case). Heatcote (1979) has it that machine embroidery began as a copying of the classic hand embroidery patterns such as *aska biyu*. He also said that the Nupe were quite skillful in the making of embroidery pattern so much that some historian believed that much of the masterpiece in embroidery and most intricate pattern originated from Nupe land, till date the Nupe are believed to have a good edge over the Hausa and Gbagyi counterparts, see plates 2.11 and 2.12



a

(Plate 2.11). Producer of modern clothing.



b

(Plate 2.12). Producer of modern clothing.

(Source: Researcher 2015)

Aminu (2013) reported that large scale dyeing, using dyeing pits among Gbagyi of Gawu and Tatiko in Niger State as it was done in other parts of Northern Nigeria. Large places were set aside for dye-pits with a dyer having several of these pits in Cities, towns and villages. Termites hard earths called *eka* mixed with mud is used to plaster the wall and floor of the pit, firewood and grasses are filled into the pit before fire is set into the pit to burn for a period of (3 – 4 hours), after which the debris of the fire wood and ashes are cleared out of the pit by the dyer and the pit is now fit for dyeing. Preparation of the dye among the Gbagyi and the Nupe have slight variation, whereas the Gbagyi used indigo balls dropped into the dyeing pit with a large quantity of water, the Nupe dyers however put indigo powder (made from dried and decomposed indigo leafs) with ashes in a sieve – like basket.

(Dutsenwai (2009) mentioned that in most places that have similar tradition, changes have become inevitable such that today, the pits are being replaced with large drums and plastic containers, so too are the dyes which had given ways to imported ones.

2.4 Functions of Clothing

Since evolution, humans remains the highest among the group that evolved to the present stage of devising a special covering apart from the hair on the body, head, or fur to use leave or clothe to cover their nakedness. Consequently so, most people, no matter where they live, still wear some kind of clothing. Any person may wear certain clothing for a variety of individual reasons. But in general, people wear clothes for three main reasons and these reasons equally constitute the functions clothing serve for the wears namely – protection, communication and decoration. The primary function of clothing is the covering of the body for protection against the elements of weather, and beautification of our essence as human. Another function of clothing that cannot be contested is the social aspect, as it serves as class distinction. In sub-saharan Africa, clothing functions well in the maintenance of decency. The early man of the Biblical time, Adam and Eve covered their bodies when

they realized that they were naked after eating the fruit from the forbidden tree. Similarly in some Islamic countries women were required to cover the whole of their bodies except the face, feet and hand, wearing hijab, barka, chador or abaya that proclaims their status as respectable women. Jamal (2010), see plates 2.13 a-b.



*Plate 2.13 a-b Muslim women cover all their bodies except their faces, hand and foot
(Source: Researcher 2014)*

What however constitute modesty and allurements varies radically from culture to culture, within different contexts in the same culture and over time as different fashions rise and fall. Most people want to wear clothing that makes them feel attractive – as seen in young Fulani herdsmen that adorn themselves with hair decoration and various tattoos on the face both young men and women alike. See plates 2.14 a-b.



Plate 2.14 a-b Fulani herdspeople adorn themselves with hair decoration and various tattoos.
 Source: www.photoshelter.com/gallery/-/G 2013).

Clothing have functioned and seen to be used as gift items by traditional chiefs and Emirs unto visitors and their subjects. Heathcote (1979) reported of a machine embroidered gown known as *Allah bar Sarki* (long live the king) given out from the Emir's place in Zaria. Ishaq (2014) cited also that in the Emir's palace in Suleja and Bida the Dogarai (body guards) outfits function as official uniform. Jayne (2013) reported that Archeologists and anthropologists are continually debating on the exact date of origins of clothing since clothes made from fur; leather and grass deteriorate rapidly compared to other materials.

Aazdak, (2005) mentioned that there is a relationship between functionality and style in clothing. Clothing styles for various seasons originated as a response to temperature. In the summer and in warm sunny climates, the primary function of clothing was protection from the sun, this is why such clothing styles as the flowing robes of the desert dwelling Arabs seems so strange to the bikini clad bather at a Western beach. Loose robe like garments gave the body maximum protection from the sun but in societies where the weather changed seasonally, the objective began to get the maximum exposure to sunlight during the months it

was available. Another function of clothing is to cover human body, especially the female body. This was done for reasons of modesty and decorum, but also often had religious motivation as well. Clothing has always been something that has been used to express independence; many styles which begin with rebellion against current trends later become the accepted norms.

2.5 Indigenous Functions

In the history of costumes and dressing, there is always a reason why cloth is worn and whatever the reason therefore, speaks of the function of clothing particularly in the contemporary indigenous culture or setting. Among the Nupe, Gbagyi, Hausa and Fulani of Niger State various types of clothing are used for special occasions for example, among the Nupe and the Gbagyi, Ahmed (2011) identified three samples of cloths which are commonly used by the two groups that are functionally categorized into:

- (i) Prestigious
- (ii) Daily
- (iii) Religious and social clothes

(i). Prestigious: these are woven cloth and dyed, they are made in Tatiko, the old Gawu, Agaie and Lapai areas accordingly. It is said to be woven for the taste of the Etsu, title holders or rich individuals in the community. Ishaq (2012) reported that this cloth also have been used in the past in paying taxes, see plate 2.15 a-c.

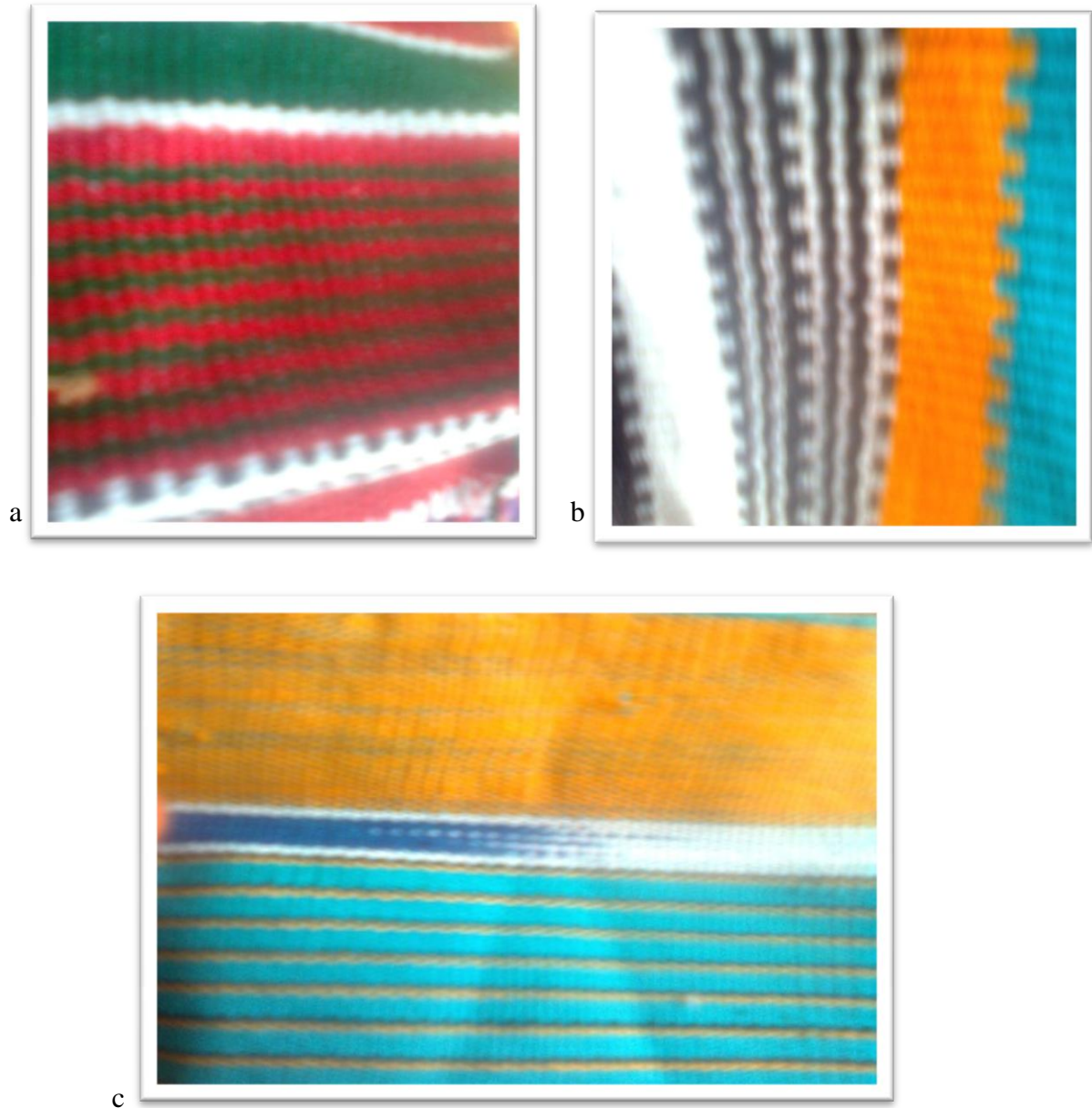


Plate 2.15 a-c. Prestigious (kogabiche). Tatiko Weaving centre Niger State

Sources: Researcher2013.

(ii) Daily: Labage and Agbayije- falls into the category of cloths used in daily activities, and used by both sexes for daily household use and other routines. This cloth is particularly used for traditional caps and as decoration on other clothes as hems on men's gown and women's wrappers. The same function is similarly performed using *ebgawo* a typical outfit used by the Nupe people (plate 2.16 a-b).

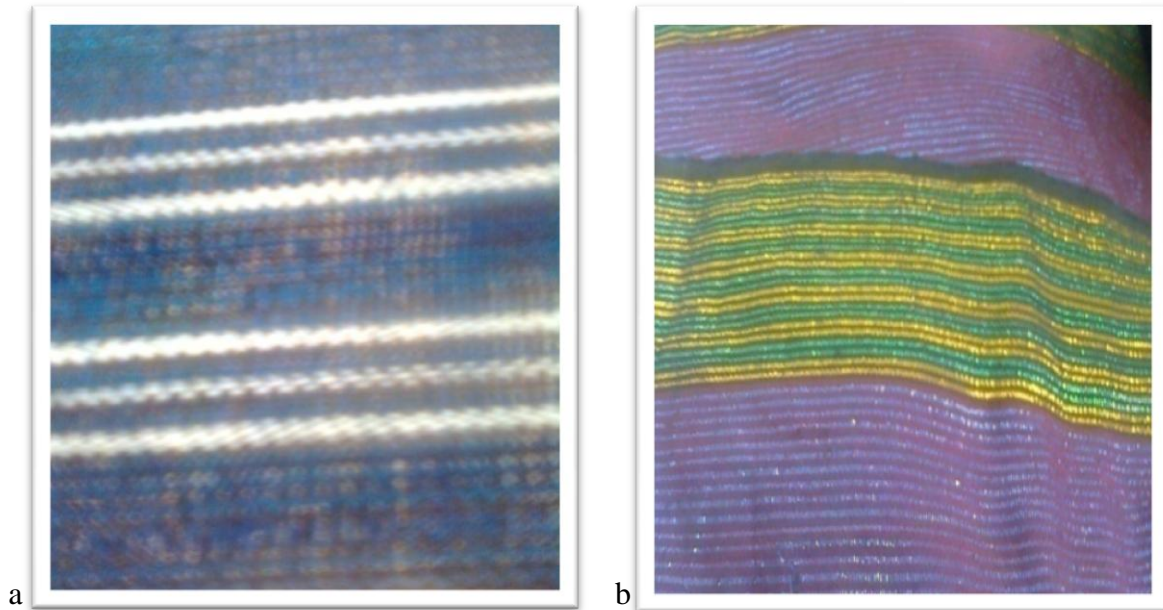


Plate 2.16 a-b *Labage and Agbayije.Tatiko Weaving centre.*

(Source:Researcher 2013)

(iii).Religious and Social: *Zabo – Soche and Fari*. These clothes fall under the third category for its use in Religious and Social outing. In particular the cloths within this category was said not to be only used freely for burial ceremonies, it was also generally used by both men and women on ceremonial occasions. Isa (2012) reported that Embroidered men’s dresses have also been used widely among the Hausa speaking community as gift items from the family to the bridegroom. He also reported that this was also practiced in Niger State.



Plate 2.17 a-b. Egarvo and Jele
 (Sources: Niger State Art and culture 2015).

2.6 Modern Apparel in Niger State

For the purpose of this research it may not be possible to do an expansive survey of what everybody wore in the olden days and what they wear now. Kuta (2003) reported that some of the indigenous attires of Nupe people consist of *bante*, an under wear for men and *Ganpegi*, a cloth tied round the waist used by Men, all of which have now been replaced by modern pants and boxer shorts for men respectively, he further reported that the indigenous dress patterns have equally been influenced by the common mode of dressing in Islam which requires the use of long dresses especially for prayers.

As a result the Nupe, Gbagyi, Hausa and Fulani uses these long flowing garments especially the *Babban-riga* (big flowing gown) and Kaftan also known as *Dan Kano* (long dress), because majority of them are Muslims, see plates 2.18.



(Plate 2.18) Babbanriga (men's flowing gown)
(Source: Researcher 2013)

The most notable modern clothing in Niger State among the groups in focus is the wearing of jeans trousers, khaki, wears (which mostly come in form of 'army camouflage), and T.shirts for the youth, skirt and blouse, suits for men and so forth. Some of the qualities of these modern garments which attracted the youths include their sizes (tight fitting), quality of the fabric used, and variety in terms of colours, styles, and above all adaptability to any working or professional work such as farm work, sports, mechanic work, carpentry and so forth.

See plates 2.19 a-b.



a



b

(Plates 2.19 a-b) Youths wearing T.shirts,coat and tight jeans. (Source: Researcher 2015).

This is why they have displaced most of the indigenous attires in the state with ease; those that survive are usually patronized by middle age and elderly persons, some of whom use them as occasional and ceremonial dresses. Heathcote (1979) documented cases in Zaria of how groups of female praise – singers rode horses and wore men’s clothing, including gowns of the *Kwakwata* type and embroidered trousers.

Within the Hausa community in parts of Niger State, ladies have been seen walking around in men’s clothing searching for water. These days also many women wear embroidered caps from Mecca under a woman’s head-tie. Majority of modern clothing being adorned in Niger State are tailored – made using sewing – machines by artisans that had gone through apprenticeship for periods of training under tailors (men) and seam mistresses (women).As for embroidered wears, tailors using machine embroidery make the clothing and many of them are found in the cities of Minna, Suleja, Lapai, Kontagora and Mokwa to mention just a few.

Ebi (2011) observed that “Other classes of modern clothing in vogue are garments sold as second hand clothing which have now gained currency in patronage among men, women, youths (boys and girls) and students alike.” She also drew attention to the wide use of *Super*

prints, Hollandes, sheddah and Afrprint particularly among Nupe, Gbagyi, Hausa and Fulani women as wrappers and tops which they use as daily and as group wears and other ceremonies, see plates 2.20-2.21.



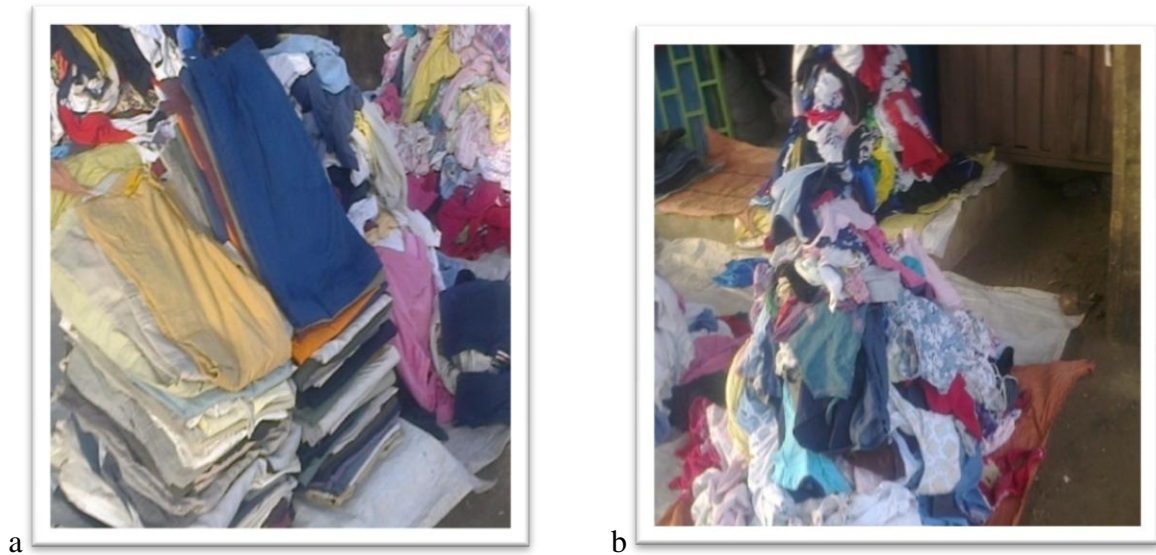
(Plate 2.20) women in Afrprint wrappers.



(Plate 2.21) Women in Shadda using veils.

(Source: www.nairaland.com 2014).

Second hand clothing also constitute another form of modern clothing which has deep social and economic consequences on the consumption pattern of the populace on the garment markets, designers and consumers. Baden and Barber (2005) “the absence of second hand clothing, local textile garment production were already in jeopardy, as new import from East Asia which flooded the Nigerian textile markets are cheaper than the locally produced types have been fully accepted by most Nigerians.” Huge as the impact have been, various opinions have equally argued that even without the second hand clothing, other factors make it doubtful if the (local) indigenous attires can ever recover. In the informal tailoring sector, one of the largest employers of labour, it was reasoned that the availability of second hand clothing had reduced the patronage of local tailors whose job mostly revolves around sewing yards of clothes into trousers, shirts and other local garments, see plates 2.22 a-b



(Plate 2.22 a-b) Display of second hand clothing of trousers, shirts, baby wears and so on.
(Sources: Researcher 2015).

2.7 The Impact of modern clothing

The culture of Nupe, Gbagyi, Hausa and Fulani coupled with the Islamization of the Northern part of Nigeria, the mode of dressing and clothing is such that women tie wrappers, head gear or scarf while the men wear, *kaftani*, short knickers and trousers with cap to cover the head including Fulani herdsmen dressed in modern clothing, see plate 2.23



(Plate 2.23) modern dresses of Fulani, men in Mariga market.
(Source: Researcher 2015).

Abdullahi (2005), observed that the incursion of European mode of dressing brought about by the colonization of the Nigeria nation by the white and other effects of globalization actually impacted on the former ways of life so much that the people of the old, standing side by side with today's men and women shows a radical departure from what was in the past. Dutsenwai (2009) similarly pointed out that the failure of some indigenous Hausa small scale garment industries are not unconnected with the same reasons which include poor incentives and unsuitable competition with the more advanced industries of the West that manufacture and produce items that make the local fabrics looks far inferior.

Maiwada and Ogunbowale (2011) also stated that the imported fabrics which were better in quality, quantity and cheaper in price, dominated the Nigeria textile market, suffocating the local textile industries, just as smuggling did not help the negative impact in the production of our own indigenous attires.

Baden and Barber (2005), reported that the Second Hand Clothing (SHC) trade represents a small proportion of the total global trade in clothing (less than 0.5% of total value), but for many sub-Saharan African countries it is a dominant feature of the clothing market (more than 30% of the total value of imports), and much more than 5% in volume terms. Anthonia (2015) said second hand clothing has a clear consumer benefits, especially in countries with low purchasing power, and for poorer consumers. Citing as example, it revealed that over 90% of Ghanaians purchase second hand clothing. See plates 2.24 a-b.



(Plate 2.24 a-b) sales of imported modern clothing in Minna main market.
(Sources: Researcher 2015)

Ndiwalana (2010), asserted that most Ugandans wear second –hand clothes because they are cheap and unique, in a survey, he carried out, from the rural poor who live on less than a dollar a day to company managers with six digit salaries, Ugandans wear second hand clothes with prides without thinking of the price they are actually paying. He said as to why people buy second hand clothes, the survey he conducted revealed that many people in Uganda, reasoned that second hand clothing has a wider appeal in different social strata because they are considered cheap while taking care of style and modern fashion trends. Effect on the economy, the researcher found out that unlike 1970s when it was common to buy material and have fitting clothes tailored to one’s style, finding a good tailor today is very difficult. The few local tailors that still exist have gone into specialized lucrative markets like wedding suits and gowns. He opined that the impact of imported used clothes however, is likely to be felt more by farmers and local textile industries that make use of cotton as a raw material.

Ojo and Bidemi (2008) discussed contemporary clothing habits and sexual behaviour of adolescents in South Western Nigeria observed that, in recent times, a change is occurring in the mode of dressing and clothing styles. These changes as observed were noticed both in

the rural and the urban areas of the society. According to the study, they observed little change or shift noticed in the past has the incursion of European (or modern) mode of dressing brought about by the colonization of the Nigerians by the Whites which made young women to wear skirts and blouses or gowns, while young men clad in a combination of shirt and trousers. But amongst the adolescents, there is now a new mode of dressing and clothing. The adolescents are desperately veering from the past mode of dressing be it the original Yoruba mode of indigenous attires or the type of dressing brought about by colonization, the adolescents' way of dressing has departed totally from the past.

Hira (2011), wrote on traditional Ghanaian dress in the traditional styles of their ancestors despite an abundance of Western influence, said most of their clothes she wrote are hand- dyed, hand- woven and hand- sewn by professional seamstress. But as modernity takes over with globalization, Information and Communication Technology (ICT) continue its giant strides, the indigenous attires are giving way to modern dressing. Anthonia (2015) also reported that over ninety percent (90%) of Ghanaians purchase second- hand clothing which has negative impact on the growth of indigenous attires. Today, however, even Muslims in Niger State particularly among the Nupe, Gbagyi, Hausa and Fulani people are being driven by this change of foreign influence in the observance of dressing modes. Sarah (2013) cited Dr Jamal Badawi who wrote on women and men dress in Islam he stated that some Muslim men and women prefer Western – style clothing to indigenous attires just as others opt for modern variation of customary dress. Abraham (2011) cited that the much known jallabiyah amongst men and Hijab, for women have assumed different fashionable outfit and appearance that is at variance to what the old people wore. Many of the women do not want to cover all parts of their body except the face, feet, and hand as the Islam stipulated anymore, rather many of them just preferred to wear their wrappers and top – blouse and

simply cover up with white Flannel or Sari spread over their head, shoulder and their frontal appearance.

On the other hand some appear in Western type trousers; jeans with T-shirt or buttoned shirt to match which they say give them a smart – look appearance. These new appearances are a reflection of profound impact of modern clothing imported from the Western world. Today even among career women, flowing gowns of bright decorations of embroidery have become the order of the day including school teachers, clerks, Nurses and so on.

CHAPTER THREE

3.0 RESEARCH METHODOLOGY

3.1 INTRODUCTION

Research design is a plan structure and strategy of investigation which is conceived in order to get answer to research questions as well as control variations. In this study, focus was on the step by step procedural activities towards revealing the impact of modern clothing on indigenous attires in Niger State.

3.2 RESEARCH DESIGN

A research design is described as the underlying plan and organizing research activities a researcher intends to carry out in the course of investigation into the problems of the study. Adetoro (1997) and Amin (2005) maintained that, there are many types of research design. Some of them include: Case study research design, Historical research design, Descriptive or survey research design, Experimental research design and Casual research design.

Upon the review of works of experts in the field of research, the study has adopted the descriptive research method. This research design was used because it describes the facts, qualities and characteristics of the population systematically. The method also provides for comparative study and analysis as related to the study. Adetoro (1997) explained that, descriptive research design is employed to find out what was obtained and understands the present condition, beliefs and attitudes of subjects of the population in order to know the direction the researcher wants to go and how to get there.

3.3 POPULATION OF STUDY

The population of this study consists of the consumers of modern and indigenous attires, the producers and the marketers in the delimited area of study. The entire population of this study was divided into the following strata:

- i. Producers of modern clothing.
- ii. Producers of indigenous attires.
- iii. Marketers.
- iv. Consumers.

i. Producers of modern clothing:

The literature review of this study and oral interview was gathered from some modern designers in the study area, through the researcher's personal designer in Chanchaga local Government, the researcher was able to make contact with other modern designers from Gurara, Paikoro, Wushishi, Mariga, Kontagora, Agaie, and Bida with their address and location. This made it easier for the researcher to visit them at their various shops. A total of one hundred and forty three (143) producers were identified in all the local Government area where the researcher conducted the field work.

ii. Producers of indigenous attires:

Through researcher's effort, who contacted a friend who is from Gurara local Government area, was able to locate six (6) producers of indigenous attires from Bida and Agaie.

iii. The marketers:

The population of the marketers from the 8 local Governments area was one hundred and sixty eight (168) which were identified in their various shops and boutiques, and open markets.

iv. The consumers

The last group of this study population was made up of the consumers of modern and indigenous attires from the 8 local Governments of the study area. The parent population of the consumers from this local Government selected was two hundred

and one (201). This was done with the help of research assistants across the research area.

Summary:

(a) Producers of modern clothing -----	143
(b) Producers of indigenous attires -----	06
(c) Marketers -----	168
(d) Consumers -----	201
Total -----	518

3.4 SAMPLING TECHNIQUES

There are many types of sampling techniques which includes: Quota Sampling, Random Sampling, Proportional Sampling, Systematic Sampling, Stratified Sampling and Purposive or Judgmental Sampling. Each of these sampling techniques according to Ayetoro (1997) is employed based on the nature of subjects in the population. For the purpose of this study, Random and Stratified Random Sampling were employed based on their merit as related to the study and size of the population. Moreover, it is almost practically impossible for the researcher to meet, observe and interview all the members of the population of the study.

3.5 Sample Size

Ahuwan (2011) and Adetoro (1997) recommended ten percent (10%) as a reasonable sample size in a research study, Gay (1980) also suggested ten percent (10%) of the population would be enough. Based on the recommendations of these experts, the researcher adopted the use of ten percent (10%) recommended sample size for this study. The sample size for the four strata of the population was as followings:

i Sample size for producers of modern clothing:

The total population of producers of modern clothing was one hundred and forty three (143). Using the adopted 10% formula, the sample size of the producers of modern clothing in the study was $10/100 \times 143 = 14$ (Approx.)

ii. Sample size for the producers of indigenous attires:

The total population of producers of indigenous attires was six (06).

The parent population for this group was small which makes it impossible to use random sampling and the adopted 10% sample size therefore, stratified random sampling techniques was used for the six (06) producers.

iii. Sample size for Marketers:

The population of the Marketers was one hundred and sixty eight (168), using the adopted 10% formula; the sample size of the marketers in the study area was $10/100 \times 168 = 17$ (Approx.).

iii. Sample Size for Consumer

This is the largest group of the population in the study area. The researcher however selected 8 local Governments in Niger State. The total population for the consumers was two hundred and one (201). Using the adopted 10% formula, the sample size of the consumers was $10/100 \times 201 = 20.1$

3.6 Process of Selecting Sample by balloting

The entire one hundred and forty three (143) producers of modern clothing's names were written on individual basis of each ballot paper which was casted or balloting goes thus:

- A. The producers of modern clothing:
 - i. The written names on paper were folded separately on individual basis.

- ii. All the folded papers were put in a plastic container and covered for proper shaking.
- iii. The container was opened and the first piece of ballot paper was picked and the name contained therein was recorded.
- iv. This process continued in each opening of the container until all the fourteen names that formed the representative samples based on 10% formula for the producers of modern clothing was determined.

A. Producers of indigenous attires:

As earlier mentioned, because of the small population of the producers indigenous attires identified in the study area, the whole population was therefore used for the study.

C. The marketers:

Similar method of random sampling through balloting was used for the marketers based on the ten percent (10%) formula on one hundred and sixty eight (168) members of the population to determine the 17 samples.

D. The consumers:

The method of random sampling through balloting was also used for the consumers to determine the samples used on the 10% formula on two hundred and one (201) members of the population which was 20 samples.

The Summary of the sampled population are as follows:

- Producers of modern clothing-----	14
- Producers of indigenous attires -----	06
- Marketers -----	17
- Consumers -----	20
Total -----	57

3.6 Research Instruments for Data Collection

In carrying out this study, survey field methods were used to gather information which includes interview, observation and questionnaire. This gave the researcher the opportunity to observe physically the setting of the research population and it facilitated face to face encounter with the information in the area. The questionnaire was used in order to get written information with facts from the populations of the study. The questionnaire as instrument was classified into sections A, B, C and D. Section A sought the demographic data of the subjects for study, while the remaining sections sought information relating to the research questions of the study.

Observational methods were also used in gathering information because, it served a role for the researcher to gather amount of detailed description of actual life situation of the population studied as described by Adaeze (2004) that it is a technique to enable the researcher obtain the required data that will be analyzed to arrive at logical findings of a study. The researcher employed the use of watching, listening, participation and questioning and observational technique for the study. Camera was also used to snap photographs of equipments, shops, materials and products.

3.6.1 Validity of the Instrument

The instrument for the study has been validated by supervisors, who are from the Department of Industrial Design, in the Faculty of Environmental Design of Ahmadu Bello University Zaria. They have scrutinized the instruments proffering valuable suggestions that made the instruments valid and reliable. The validity of the instruments was established by testing them on some of the respondents during a pilot study which was successfully used.

3.6.2 Pilot Study

As part of the strategies of this research, a preliminary survey of the study area was carried out by the researcher in order to familiarize herself with the actual locations and conditions of the study area as well as the population of the study and to test the effectiveness of the research instruments in order to help limit errors as misunderstood or misleading question statements were corrected.

During the pilot study, the researcher made use of four producers of modern clothing from Paikoro and Chanchaga and two producers of indigenous attires from Gurara. Marketers that sell the modern clothing, indigenous attires and consumers were used for the pilot study as well. This part of the study revealed that, men and women are involved in the production of modern and indigenous attires, marketing and consumers of these products in Niger State. In addition to this, the familiarization survey showed some relative cooperation from the small population used as it suggested how the actual field work had being. All this served as an encouragement to the researcher before embarking on the field survey.

3.6.3 Administration of Instruments

The administration of instruments for the collection of data was done by the researcher with the help of two research assistants; they assisted in translating the language between the researcher and the respondents where necessary. They also assisted researcher during the administration of questionnaires, interview and observational scheduled during the field work survey. In administering the instrument, open-ended questionnaire were prepared, validated, tested and used successfully in line with the set objectives and research questions of the study. To carry out the administration of the instruments, questionnaire, interview and observational schedule were structured for the four strata that formed the population of the

study which include the producers of modern and indigenous attires, marketers and consumers. (See appendix I –IV).

A total of fourteen (14) copies of questionnaires were administered on producers of modern clothing in the study area. The whole fourteen (14) were equally returned representing 100% without any wastage. A total of six (06) copies questionnaires were administered on the producers of indigenous attires and were equally returned while a total of seventeen (17) copies were administered on the marketers representing 100% and the whole were returned without any wastage. Twenty (20) copies of questionnaires were also administered on the consumers at 100%. The whole twenty (20) representing 100% were returned with no wastage. The distributions and returned questionnaires and interview scheduled were summarized in tabular format below.

Table 3.1 Summary of Distribution and Return of Questionnaires, Interview and Observational Schedules for the Producers of Modern Clothing, Producers of Indigenous Attires, Marketers and Consumers of Modern and Indigenous Attires.

Respondents	Frequencies Of Distribution	Percentage of Distribution	Frequencies of return	Percentage of Return %	Frequencies of waste	Percentage of Waste
Producers of Modern clothing	14	100%	14	100%	0	0
Producers of indigenous attires	06	100%	06	100%	0	0
Marketers	17	100%	17	100%	0	0
Consumers	20	100%	20	10%	0	0
Total	57	100%	57	100%	0	0

3.7. Data Analysis

All the data collected in this study were adequately analysed using descriptive non- statistical method of data analysis which were discussed and interpreted. Information obtained from the completed and returned questionnaire and interview administered were coded in the coding sheets and fed to the computer with the help of a qualified computer analyst in order to determine the frequencies and percentages of the respondents.

3.8 Field Study

Eight local Government areas were targeted for the research which was carried out to investigate the impact of modern clothing on indigenous attires in Niger State. The researcher found out that in all the local Government areas where the field work was carried out, everyone in the community used modern clothing more than the indigenous attires. There were a lot of markets for the second hand clothing and imported textiles. The researcher also found that there were more consumers of modern clothing than indigenous clothing in Niger State.

Analysis of the research questions was done using responses from respondents. Based on the responses, it was concluded that most of the respondents agreed that modern clothing have a serious negative impact on indigenous attires among people of Niger state. The responses are that in this modern time, most people do not like wearing indigenous attires and this contributed in almost wiping off the market of indigenous attires like. *Kogebise, agbayije, bante, edetikpe, aje sida* and so forth. Other respondents were of the opinion that indigenous attires are only and in few cases used in the villages and even the palaces of traditional rulers. They also contended that the influx of foreign and already made cloth have really impacted and posed a serious threat to the continued existence of indigenous attires among the people of Niger State. In Minna main market, the Researcher found that there are

various second hand clothing like school uniforms, curtains, second hand suits, veils, kaftan, cut and sewn textile laces, Guinea Brocade, Babbanriga with machine embroidery and so on. Among the factors which impact more on indigenous attires is the introduction of second hand clothing in the market which is very cheap and ready to be used. The researcher interviewed some marketers of modern clothing that sold by the road side and was able to find out that the marketers sold what was in vogue and seasonal.

The findings show that the youth, male and female appear in Western type trouser jeans with T-shirt or buttoned shirt to match, which they say give them a smart–look appearance. These new appearances were reflection of profound impact of modern clothing imported from the Western world which is today becoming accepted even among career women in the study area.

3.8.1 Designers and Producers of Modern Clothing

Designers are those who produce garments of various types for males and females. During the field work, the researcher saw some designers producing modern clothing using modern electric sewing machines, and designer’s machines, see plates 3.1- 3.5.



(3.1) Electric Sewing Machine



(3.2) Electric Weaving Machine



(Plate 3.3) sewing machines used by producers of modern clothing. (Sources: Researcher 2015).



(Plate 3.4) designers of modern clothing with the apprentices using Electric Machines

(Source: Researcher 2015)



(Plate 3.5) modern designed clothing

(Source: Research 2015).

3.8.2 Marketers and Consumers

The researcher visited some of the markets where buying and selling of modern clothing take place in large quantity on one of the market days in Minna. The Researcher distributed questionnaires and took pictures of the transactions that took place in the imported readymade boutique, and second hand clothing shops, because of the rush to make their choices, the researcher too participated in the selection, see plates 3.6a-c.



Plates 3.6 a-b Shows marketers displayed of second hand clothing in Agaie main market.

(Source: Researcher 2015).



Plate (3.6 c) marketers and consumers of second hand clothing in Paiko local market

(Source: Researcher 2015).



(Plate 3.7 a-b) .Shows marketers and consumers of second hand clothing in Bida main market.

(Source: Researcher 2015).

The flow of foreign and readymade clothing has overtaken the use of indigenous attires. Modern technology has been contributing mainly in the mass production of fabrics and readymade clothing which is really affecting the producers of indigenous attires, see plates 3.8 a-d.



(Plates 3.8 a-b) shops and boutique in Mariga market Niger State

(Source Researcher 2015).



c



d

(Plates 3.8 c-d) shops and boutique in Mariga market Niger State

(Source Researcher 2015).

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.0 Introduction

The main objective of this study is to find out the impact of modern clothing on indigenous attires in Niger State. This chapter contains data presentation, analysis, discussion and the findings of the study. The following is the analysis and discussion of data obtained from interviews, and questionnaires on the producers of modern and indigenous attires, marketers of modern and indigenous attires as well as the consumers. The data were presented and analysed under four groups of respondents mentioned above. The four groups are identified as follows:

Group 1: Producers of Modern Clothing (PMC)

Group 2: Producers of Indigenous Clothing (PIA)

Group 3: Marketers. (MKT)

Group 4: Consumers (CSM)

The responses obtained from the respondents were analysed using descriptive non- statistical method of data analysis technique. This technique consists of simple percentage responses for each item in the questionnaires which were tabulated in frequencies and percentages as described by Adaeze (2004) and Durosaro (1985). They agreed that simple descriptive non- statistical technique of data analysis are good for analyzing the data collected. Dutsenwai (2009) and Ahuwan (1976) have also used this technique. It involves making simple descriptive analysis of the results obtained followed by explanation, interpretation and drawing final conclusion.

4.1 Data Presentation and the responses for Group 1 (PMC).

Fourteen (14) producers of modern clothing were represented and the responses are presented in tabular format, frequencies and percentages as follows:

Table 4.1.1: Gender of the Respondents

Respondents								
Ethnic Groups	PMC		Male		Female		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	5	36	3	21.4	2	14.2	0	0
Gbagyi	4	29	2	14.2	2	14.2	0	0
Hausa	3	21	1	7.1	2	14.2	0	0
Fulani	2	14	1	7.1	1	7.1	0	0
Total	14	100	7	50	7	50	0	0

The table above shows that out of the 14 respondents, Nupe has 3 (21.4%) males, and 2 (14.2%) females, Gbagyi has 2 (14.2%) male and 2(14.2%) female, while the Hausa have 1 (7.1%) males, and 1 (7.1%) females, Fulani have 1 (7.1%) male and 1 (7.1%) female, therefore there were 7 (50%) males, 7(50%) females. This implies that there were male and female respondents in the study area.

Table 4.1.2: Ages of the Respondents

Respondents								
Ethnic Groups	PMC		15-50 years		51 and above		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	5	36	4	29	1	7.1	0	0
Gbagyi	4	29	2	14	2	14.2	0	0
Hausa	3	21	2	14	1	7.1	0	0
Fulani	2	14	1	7	1	7.1	0	0
Total	14	100	9	64	5	36	0	0

Table 4.1.2 shows that the 4 (29%) of the Nupe respondents of the producers of modern clothing were between the ages of fifteen and fifty years, 1 (7.1%) were fifty one years and above. 2 (14%) of the Gbagyi respondents falls between the ages of fifteen and fifty years, 2 (14.2%) were between the ages of fifty one years and above. 2(14%) of the Hausa respondents were between the ages of fifteen and fifty years and 1 (7.1%) were between the ages of fifty one years and above. 1 (7%) Fulani respondents fall between fifteen and fifty years, 1 (7.1%) respondents fall between fifty one and above. This table shows that 9 (64%) of the respondents were between the ages of fifteen and fifty years, while 5(36%) falls between the ages of fifty one years and above. This indicating that majority of the producers of modern clothing falls between the ages of fifteen and fifty years in the study area.

Table 4.1.3 Marital Status of the Respondents

Respondents								
Ethnic Groups	PMC		Single		Married		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	5	36	3	21.4	2	14	0	0
Gbagyi	4	29	2	14	2	14	0	0
Hausa	3	21	2	14	1	7.1	0	0
Fulani	2	14	1	7.1	1	7.1	0	0
Total	143	100	8	57	6	43	0	0

This table shows that the 3(21.4%) of the Nupe respondents of the producers of modern clothing were singles, and 2 (14%) were married. 2 (14%) of the Gbagyi respondents were singles, while 2 (14%) were married. 2(14%) of the Hausa respondents were singles and 1(7.1%) were married. 1 (7.1%) of the Fulani were single, 1 (7.1%) were married. This table shows that 8 (57%) of the respondents were singles, while 6 (43%) were married. This indicates that the responses obtained from this research came from single and married respondents.

Table 4.1.4: Ethnic Groups of Respondents

Respondents									
PMC		Nupe		Gbagyi		Hausa		Fulani	
Total	%	Total	%	Total	%	Total	%	Total	%
14	100	5	36	4	29	3	21	2	14

Table above indicates that 5 (36%) of the total respondent of 14 (100%) were Nupe by tribe, 4 (29%) were Gbagyi ethnic groups, 3 (21%) were Hausa ethnic groups, 2 (14%) were Fulani ethnic groups. This shows that in Niger State, all the tribes produce modern clothing.

Table 4.1.5: Level of Education of the Respondents

Respondents												
Ethnic Groups	PMC		Primary		Secondary		Tertiary		None		No response	
	Total	%	Total	%	Total	%	Total	%	Total	%	Total	%
Nupe	5	36	3	21.4	1	7.1	1	7	0	0	0	0
Gbagyi	4	29	2	14	1	7.1	1	7	0	0	0	0
Hausa	3	21	1	7.1	1	7.1	1	7	0	0	0	0
Fulani	2	14	1	7.1	1	7.1	0	0	0	0	0	0
Total	14	100	7	50	4	29	3	21	0	0	0	0

Table 4.1.5 shows that 3 (21.4%) of the Nupe respondents of this group had primary education, 1 (7.1%) secondary education, 1 (7%) tertiary education. 2 (14%) of the Gbagyi respondents had primary education, 1 (7%) had secondary education, 1(7%) had tertiary education. 1(7.1%) of the Hausa respondents had primary education, 1(7%) had secondary education, 1 (7%) tertiary education. 1(7.1%) of Fulani respondents had primary education, 1 (7.1%) had secondary education, none for tertiary education. This table shows that 7 (50%) of

the respondents had primary education, 4 (29%) had secondary education, 3 (21%) had tertiary education. The response shows that the producers of modern clothing have one form of Western education or another with majority of them at a higher level and this level of education gives them better opportunity of producing modern clothing.

Table 4.1.6 Professional Status of the Respondents

Respondents										
Ethnic Groups	PMC		Business and Women		Civil Servants		House wives		Students	
	Total	%	Total	%	Total	%	Total	%	Total	%
Nupe	5	36	2	14	1	7	1	7	1	7
Gbagyi	4	29	1	7.1	1	7	1	7	1	7
Hausa	3	21	1	7.1	1	7	0	0	1	7
Fulani	2	14	1	7.1	0	0	0	0	1	7
Total	14	100	5	36	3	21	2	14	4	28

This table indicates that out of the 14 respondents, the Nupe has 2(14.%) business men and women that are producers of modern clothing, 1 (7%) is a civil servants, 1 (7%) is an house wives, and 1(7%) is a students. Gbagyi business men and women respondent had 1 (7.1%), 1 (7%) civil servants, house wives had 1 (7%) and 1 (7%) student. Hausa had 1 (7.1%) business men and women, 1 (7.1%), civil servants, house wives and 2 (1.3%) students, Fulani had 1 (7.1%) business men and women, 0(0%) civil servants, 0(0%) house wives and 1(7%) student. This table indicated that there were 69 (48%) business men and women, 20 (14%) civil servants, 14 (10%) house wives, 10 (7%) apprentices and 30 (21%) students. All the respondents in this study area have therefore, one profession or the other.

Table 4.1.7: Years Experience in the Occupation

Respondents								
Ethnic Groups	PMC		15-40 years		41 and above		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	5	36	4	29	1	7.1	0	0
Gbagyi	4	29	3	14	1	7.1	0	0
Hausa	3	21	2	14	1	7.1	0	0
Fulani	2	14	1	7	1	7.1	0	0
Total	14	100	10	71	4	29	0	0

Table 4.1.7 indicates that the respondents have different years of experience as producers of modern clothing, 4(29%) of the Nupe respondents have between fifteen and forty years of experience, 1(7.1%) were between forty one years and above. 3 (14%) of the Gbagyi respondents falls between fifteen and forty years of experience, while 1 (7.1%) were forty one years and above. 2 (14%) of the Hausa respondents were between fifteen and forty years, while 1 (7.1%) said forty one years and above, 1 (7%) Fulani were between the ages of fifteen and forty years, and none between ages of forty one and above. This table shows that 10 (71%) of the respondents have been in the business between fifteen and forty years, while 4 (29%) have been in the business for forty one years and above. These indicates that majority of the producers of modern clothing have experience in their business for fifteen to forty one years and above in the study area.

Question 1

Table 4.1.8: What is the current level of patronage of modern clothing and textile among the people of Niger State?

Respondents	Responses							
	PMC		High		Low		Average	
Ethnic Groups	Total	%	Total	%	Total	%	Total	%
Nupe	5	36	5	36	0	0	0	0
Gbagyi	4	29	4	29	0	0	0	0
Hausa	3	21	3	21	0	0	0	0
Fulani	2	14	2	14	0	0	0	0
Total	14	100	14	100	0	0	0	0

Table 4.1.8 shows that 5 (36%) of the Nupe respondents indicated that the current level of patronage of modern clothing and textile among the people of Niger State is high, 4 (29%) Gbagyi respondents indicated high, 3 (21%) Hausa said high, 2(14%) Fulani also indicated high. This shows that all the people in the study areas indicated that the current level of patronage of modern clothing and textile among the people of Niger State is high, this shows in their responses as none indicated low or average.

Question 2

Table 4.1.9: As a producer of modern clothing, do you think the people of Niger State will accept a blend of indigenous attires with the modern one?

Respondents	Responses							
Ethnic Groups	PMC		Yes		No		No	
	Total	%	Total	%	Total	%	Total	%
Nupe	5	36	1	7	4	29	0	0
Gbagyi	4	29	1	7	3	21.4	0	0
Hausa	3	21	0	0	3	21.4	0	0
Fulani	2	14	0	0	2	14.2	0	0
Total	14	100	2	14	12	86	0	0

Looking at table 4.1.9 above, the yes response from Nupe has 1 (7%), 4(29%) said no, 1(7%) of the Gbagyi respondents said yes, 3 (21.4%) indicated none of the Hausa said yes while 3(21.4) said no, Fulani did not say yes, 2(14.2%) indicated no. However, this table indicates that 2(14%) said yes and 12 (86%) this result shows that the people of Niger State will not accept the blend of indigenous attires with modern clothing because there are no markets for them.

Question 3

Table 4.1.10: Do you agree that modern factory manufactured clothing and textiles are more readily available than indigenous attires?

Respondents	Responses							
	PMC		Agree		Disagree		No response	
Ethnic Groups	Total	%	Total	%	Total	%	Total	%
Nupe	5	36	5	36	0	0	0	0
Gbagyi	4	29	4	29	0	0	0	0
Hausa	3	21	3	21	0	0	0	0
Fulani	2	14	2	14	0	0	0	0
Total	143	100	14	100	0	0	0	0

Table 4.1.10 shows that 5 (36%) Nupe respondents agreed with the statement, 4 (29%) Gbagyi agreed, 3 (21%) Hausa agreed. 2 (14%) Fulani agreed. 14(100%) of the respondents in the study area agreed that modern factory manufactured clothing and textiles are more readily available than indigenous attires. This result implies that modern clothing is more available than indigenous attires.

Question 4

Table 4.1.11: How often do you have customers of indigenous attires coming for patronage?

Respondents	Response									
Ethnic Groups	PMC		Always		Occasionally		Never		No response	
	Total	%	Total	%	Total	%	Total	%	Total	%
Nupe	5	36	0	0	0	0	5	36	0	0
Gbagyi	4	29	0	0	0	0	4	29	0	0
Hausa	3	21	0	0	0	0	3	21	0	0
Fulani	2	14	0	0	0	0	2	14	0	0
Total	14	100	0	0	0	0	14	100	0	0

This table shows that 5(36%) Nupe said they never had customers of indigenous attires; 4 (29%) Gbagyi indicated that never. None of the Hausa indicated occasionally but 3 (21%) said that they have never had customers of indigenous attires coming for patronage. 2(14%) said never. This table shows that none of the ethnic groups indicated occasionally, while 14 (100%) of the ethnic group said never, therefore majority of the respondents confirmed that they never had customers of indigenous attires coming for patronage.

QUESTION 5

Table 4.1.12: As a producer of modern clothing, what method helps you to produce faster?

Respondents	Responses							
Ethnic Groups	PMC		Electric Machines		Manual		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	5	36	5	36	0	0	0	0
Gbagyi	4	29	4	29	0	0	0	0
Hausa	3	21	3	21	0	0	0	0
Fulani	2	14	2	14	0	0	0	0
Total	14	100	14	100	0	0	0	0

The table above shows 5 (36%) Nupe out of 14 (100%) respondents said that they use Electric sewing Machines to produce faster during their production process; 4 (29%) Gbagyi indicated electric machines, 3 (21%) Hausa indicated electric machines, 2(14%) Fulani also indicated electric machines. A hundred percent (100%) of the respondents have indicated that electric machines produce faster than manual in the study areas.

Question 6

Table 4.1.13 Which of the materials do you purchase for the production of modern clothing?

Respondents	Responses							
Ethnic Groups	PMC		Locally Manufactured		Foreign Materials		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	5	36	1	7.1	4	29	0	0
Gbagyi	4	29	0	0	4	29	0	0
Hausa	3	21	1	7.1	2	14	0	0
Fulani	2	14	0	0	2	14	0	0
Total	14	100	2	14	12	86	0	0

Table 4.1.13 shows the opinions of producers of modern clothing on the materials they purchase for the production of modern clothing. 1 (7%) Nupe preferred locally manufactured for production, 4 (29%) Nupe respondents said that they prefer to buy foreign materials for the production of modern clothing, 4 (29%) Gbagyi said Foreign Materials. 1 (7%) Hausa said locally manufactured, 3 (21%) Hausa said foreign materials, 2 (14%) Fulani also said foreign materials. What the above implies is 12 (86%) of the producers always purchase foreign materials for the production of modern clothing because of the availability, durability and cost price of the materials, and 2 (14%) preferred locally manufactured.

Question 7

Table 4.1.14: Do you agree that one of the effects of modern clothing on indigenous attires is that it persuades people to abandon the use of their indigenous attires?

Respondents	Responses							
Ethnic Groups	PMC		Agree		Disagree		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	5	36	4	26	1	7.1	0	0
Gbagyi	4	29	3	21	1	7.1	0	0
Hausa	3	21	2	14	1	7.1	0	0
Fulani	2	14	2	14	0	0	0	0
Total	14	100	11	79	3	21	0	0

Looking at table 4.1.14 above, the agreed Nupe response has 4 (26%), 1 (7.1%) disagreed. 3 (2%) Gbagyi agreed, 1(7.1%) disagree. 2(14%) Hausa agreed, 1 (7.1%) disagreed, 2 (14%) Fulani agreed. Overall in this table, 11 (79%) shows that majority of the respondents agreed that people are gradually abandoning the use of their indigenous attires while 3 (21%) disagreed.

Question 8

Table 4.1.15: What are the age groups that patronize your products in Niger State?

Respondents	Responses							
	PMC		15 – 50 years		50 years and above		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	5	36	4	26	1	7.1	0	0
Gbagyi	4	29	3	21	1	7.1	0	0
Hausa	3	21	2	14	1	7.1	0	0
Fulani	2	14	2	14	0	0	0	0
Total	14	100	11	79	3	21	0	0

Table 4.1.15 shows that 4 (26%) of the Nupe respondents of the producers of modern clothing said ages between fifteen and fifty years patronizes their products, 1 (7.1%) fifty one years and above also patronizes their products. 3 (21%) of the Gbagyi respondents between the ages of fifteen and fifty years, 1 (7.1%) were between fifty one years and above patronize their products. 2(14%) of the Hausa respondents said between the ages of fifteen and fifty years patronize the products of modern clothing, 1(7.1%) were between the ages of fifty one years and above, 2(14%) Fulani respondents said between ages of fifteen and fifty years, none of the Fulani groups indicated ages fifty one years and above. This table shows that 11(79%) of the respondents that are patronizing the producers of modern clothing were between the ages of fifteen and fifty years, while 3(21%) falls between the ages of fifty one years and above, indicating that age differences do not really determine the groups that patronize the products of modern clothing in the study area.

Question 9

Table 4.1.16: Importation of clothing and textiles has resulted in the disappearance of most of the indigenous attires because they are:

Respondents	Responses							
	PMC		Outdated		Insufficient		All of the above	
	Total	%	Total	%	Total	%	Total	%
Nupe	5	36	1	7	0	0	4	29
Gbagyi	4	29	1	7	0	0	3	21.4
Hausa	3	21	1	7	0	0	2	14
Fulani	2	14	1	7	0	0	1	7.1
Total	14	100	4	29	0	0	10	71

In table 4.1.16 above 1 (7%) of Nupe said that importation of clothing and textiles has resulted in the disappearance of most of the indigenous attires because they are outdated, none of the group indicated insufficient, 4 (29%) said all of the above; 1 (7.1%) Gbagyi said that they are outdated, 3(21.4%) said all of the above. 1 (7.1%) of the Hausa indicated outdated, 2 (14%) said all of the above. 1(7.1%) Fulani said outdated, 1(7.1%) said all of the above. On this table, 4(29%) indicated outdated, none of the groups indicated to insufficient, while 10 (71%) said all of the above. The summary of this table is that 10 (71%) said that the importation of clothing and textiles has seriously affected the usage of the indigenous attires resulting in its disappearance because of lack of patronage.

4.2 Data Presentation and Analysis for Group 2 (PIA)

4.2 A total of six producers of indigenous attires were interviewed and the responses were presented in tabula format with, frequencies and percentages as follows:

Table 4.2.1 Gender of the Respondents.

Respondents								
Ethnic Groups	PIA		Male		Female		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	2	33	2	33	0	0	0	0
Gbagyi	1	17	1	17	0	0	0	0
Hausa	2	33	2	33	0	0	0	0
Fulani	1	17	1	17	0	0	0	0
Total	06	100	6	100	0	0	0	0

Table 4.2.1 The table above shows that out of the 6((100%) respondents, the Nupe has 2 (33%) males, and no females respondents, the Gbagyi has 1 (17%) male no female, while the Hausa have 2(33%) males, and no female respondents, Fulani have 1(17%) male and no female respondents, therefore there were 6 (100%) males and no female response. This implies that majority of the producers are male respondents in the study area.

Table 4.2.2: Ages of the Respondents

Respondents	PIA							
	Ethnic Groups		15-50 years		51 and above		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	2	33	0	0	2	33	0	0
Gbagyi	1	17	0	0	1	17	0	0
Hausa	2	33	0	0	2	33	0	0
Fulani	1	17	0	0	1	17	0	0
Total	6	100	0	0	6	100	0	0

Table 4.2.2 shows that there are no Nupe respondents of the producers of modern clothing between the ages of fifteen and fifty years, 2 (33%) were fifty one years and above. Gbagyi respondents falls between the ages of fifteen and fifty years, 1 (17%) were between the ages of fifty one years and above. Hausa respondents were only between the ages of 2 (33%) were between the ages of fifty one years and above. There are no Fulani respondents between fifteen and fifty years, 1 (17%) respondents fall between fifty one and above. This table shows that there are no respondents between the ages of fifteen and fifty years, while 6 (100%) falls between the ages of fifty one years and above. This indicates that majority of the producers of indigenous attires falls between the ages of fifty one years and above in the study area.

Table 4.2.3 Marital Status of the Respondents

Respondents								
Tribes	PIA		Single		Married		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	2	33	0	0	2	33	0	0
Gbagyi	1	17	0	0	1	17	0	0
Hausa	2	33	0	0	2	33	0	0
Fulani	1	17	0	0	1	17	0	0
Total	06	100	0	0	6	100	0	0

This table shows that 2 (33%) of the Nupe respondents of the producers of indigenous attires were married, 1 (17%) of the Gbagyi respondents were married, There were 2 (33%) of the Hausa married respondents and 1(17%) Fulani married respondents only. This table shows that there are no single respondents, while 6(100%) were married. Therefore the responses gotten from this research came from the married respondents.

Table 4.2.4 Ethnic Groups of the Respondents.

Respondents									
PIA		Nupe		Gbagyi		Hausa		Fulani	
Total	%	Total	%	Total	%	Total	%	Total	%
6	100	2	33	1	17	2	33	1	17

Table 4.2.4 indicates that 2 (33%) were Nupe by tribe, 1 (17%) were Gbagyi by tribe, 2 (33%) were Hausa by tribe, 1(17%) were Fulani. This shows that producers of indigenous attire that are still in the business can be found among the various tribes in the study areas.

Table 4.2.5 Level of Education of the Respondents.

Respondents												
Ethnic Groups	PIA		Primary		Secondary		Tertiary		None		No response	
	Total	%	Total	%	Total	%	Total	%	Total	%	Total	%
Nupe	2	33	0	0	0	0	0	0	2	33	0	0
Gbagyi	1	17	0	0	0	0	0	0	1	17	0	0
Hausa	2	33	0	0	0	0	0	0	2	33	0	0
Fulani	1	17	0	0	0	0	0	0	1	17	0	0
Total	6	100	0	0	0	0	0	0	6	100	0	0

Table 4.2.5 shows that 2 (33%) of the Nupe respondents of this group did not attain any level of education, 1 (17%) of the Gbagyi respondents indicated none, 2 (33%) Hausa indicated none, 1(17%) of the Fulani also did not attained any level of education. The result of this table shows that 6 (100%) of the producers were not educated in the study areas.

Table 4.2.6. Professional Status of the Respondents.

Respondent										
Ethnic Groups	PIA		Business Men		Civil Servants		House Wives		Students	
	Total	%	Total	%	Total	%	Total		Total	%
Nupe	2	33	2	33	0	0	0	0	0	0
Gbagyi	1	17	1	17	0	0	0	0	0	0
Hausa	2	33	2	33	0	0	0	0	0	0
Fulani	1	17	1	17	0	0	0	0	0	0
Total	6	100	6	100	0	0	0	0	0	0

This table indicates that out of the 6 (100%) respondents, the Nupe has 2 (33%) business men, there are no house wives. Gbagyi business man respondent had 1 (17%). Hausa had 2 (33%) business men; Fulani had 1(17%) business man in this group. The result shows that the respondents are business man in this study area.

Table 4.2.7 Years of Experience in the Profession.

Respondent								
Ethnic Groups	PIA		15-40 years		41 and above		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	2	33	0	0	2	33	0	0
Gbagyi	1	17	0	0	1	17	0	0
Hausa	2	33	0	0	2	33	0	0
Fulani	1	17	0	0	1	17	0	0
Total	6	100	0	0	6	100	0	0

The results above indicates that there were no respondents with experience of fifteen and forty years for all the tribes, but 2 (33%) Nupe respondents have traded for forty one years and above. 1 (17%) of the Gbagyi respondents falls between forty one years and above. 2 (33%) of the Hausa were between forty one years and above, 1(17%) of Fulani respondents were between forty one years and above. This table shows that 6(100%) PIA has been in the business for forty one years and above. This indicates that majority of the producers of indigenous attires falls between the ages of forty one and above in the study area.

Question 1:

Table 4.2.8: Did you learn to practice this trade or inherited it from your parent or grandparents?

Respondents								
Ethnic Groups	PIA		Solo entrants		Inherited		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	2	33	0	0	2	33	0	0
Gbagyi	1	17	0	0	1	17	0	0
Hausa	2	33	0	0	2	33	0	0
Fulani	1	17	0	0	1	17	0	0
Total	6	100	0	0	6	100	0	0

The table above implies that none of the Nupe respondents are solo entrants to the occupation, 2 (33%) said they inherited it; 1 (17%) of Gbagyi are solo entrants, 2 (33%) inherited the trade. 2(33%) of the Hausa inherited the trade, 1(17%) Fulani inherited the trade. There are no Solo entrants while 6 (100%) inherited the trade. This implies that majority of the producers of indigenous attires inherited the trade from their parents.

Question 2

Table 4.2.9: **How long have you been in this business in Niger State?**

Respondent	Responses									
Ethnic Groups	PIA		10-20 years		21-40 years		41 and above		No response	
	Total	%	Total	%	Total	%	Total	%	Total	%
Nupe	2	33	0	0	0	0	2	33	0	0
Gbagyi	1	17	0	0	0	0	1	17	0	0
Hausa	2	33	0	0	0	0	2	33	0	0
Fulani	1	17	0	0	0	0	1	17	0	0
Total	6	100	0	0	0	0	6	100	0	0

From the above table, none of the respondents said they have been in the business for between ten to twenty years, 2 (33%) of the Nupe respondents said forty one and above, 1 (17%) of Gbagyi said forty one years and above, 2(33%) of the Hausa indicated forty one years and above, while 1(17%) of the Fulani. This shows that 6 (100%) of the respondents have been in the business for over forty one years and above.

Question 3:

Table 4.2.10: Why do you think some indigenous attire in Niger State still persist despite the presence of modern clothing?

Respondents	Responses							
Ethnic Groups	PIA		Because of patronage from traditional rulers		Mostly used by Civil Servants		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	2	33	2	33	0	0	0	0
Gbagyi	1	17	1	17	0	0	0	0
Hausa	2	33	2	33	0	0	0	0
Fulani	1	17	1	17	0	0	0	0
Total	6	100	6	100	0	0	0	0

Table 4.2.10 indicates that 2 (33%) of the Nupe respondents said that indigenous attires still exists because they are mostly used by traditional rulers only, 1 (17%) of Gbagyi said because of patronage from traditional rulers and 2 (33%) Hausa said because of patronage from traditional rulers, 1(17%) Fulani said because of patronage from traditional rulers. The result of this table shows that 6(100%) of the respondents were of the opinion that the producers of indigenous attires still produce for traditional rulers in the study areas.

Question 4

Table 4.2.11: What is the current level of patronage of indigenous attires in Niger state?

Respondents	Responses							
Ethnic Groups	PIA		High		Low		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	2	33	0	0	2	33	0	0
Gbagyi	1	17	0	0	1	17	0	0
Hausa	2	33	0	0	2	33	0	0
Fulani	1	17	0	0	1	17	0	0
Total	6	100	0	0	6	100	0	0

None of the respondents in this table said that the level of patronage of indigenous attires is high, 2(33%) Nupe said low, 1(17%) Gbagyi said low, 2(33%) Hausa respondents said low. 1(17%) Fulani said low. 6 (100%) overall total of the respondents said that the current level of patronage of indigenous attires are low. This implies that the patronage of indigenous attires in Niger State is very low.

Question 5.

Table 4.2.12: There are few producers of indigenous attires in Niger state because they change to other business of:

Respondents	Responses							
Ethnic Groups	PIA		Farming		Other Business		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	2	33	1	17	1	17	0	0
Gbagyi	1	17	0	0	1	17	0	0
Hausa	2	33	1	17	1	17	0	0
Fulani	1	17	0	0	1	17	0	0
Total	6	100	2	34	4	66	0	0

This table above indicates that 1(17%) of the Nupe respondents said they have changed to farming, 1(17%) said other business, 1 (17%) of Gbagyi said they have changed to other business. 1 (17%) Fulani said other business. 2 (34%) choose farming, 4(66%) respondents said that the producers of indigenous attires in the study area have abandoned it and took to other business, because of lack of patronage for the business in Niger State.

Question 6:

Table 4.2.13: Do you foresee a good future in the continuous business of indigenous attire production in Niger state?

Respondents	Responses							
Ethnic Groups	PIA		Yes		No		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	2	33	1	17	1	17	0	0
Gbagyi	1	17	0	0	1	17	0	0
Hausa	2	33	0	0	2	33	0	0
Fulani	1	17	0	0	1	17	0	0
Total	6	100	1	17	5	83	0	0

This tables shows that 1(17) Nupe said yes and 1 (17%) of the Nupe respondents said that they did not foresee a good future in the continuous business of indigenous attire production in Niger State, 1 (17%) Gbagyi said no. 2 (33%) of the Hausa said no, 1(17%) of Fulani also said no. 1 (17%) respondents indicated yes while majority of the respondents, which is 5 (83%) said no, because majority of producers of indigenous attires did not foresee any good future in the continuous production in the study areas.

Question 7:

Table 4.2.14: What do you think is the reason for the disappearance of indigenous attires in Niger State?

Respondents	Responses							
	PIA		Availability of modern clothing		The use of modern technology for textile production		All of the above	
Ethnic Groups	Total	%	Total	%	Total	%	Total	%
Nupe	2	33	0	0	0	0	2	33
Gbagyi	1	17	0	0	0	0	1	17
Hausa	2	33	0	0	0	0	2	33
Fulani	1	17	0	0	0	0	1	17
Total	6	100	0	0	0	0	6	100

The analysis on this table shows that 2(33%) Nupe said the reason for the disappearance of indigenous attires in Niger State is the use of modern technology and availability of modern clothing. 1 (17%) Gbagyi said all of the above. 2(33%) Hausa said all of the above. 1(17%) Fulani also said all of the above. Therefore 6(100%) of the respondents said all of the above, this implies that the causes of the disappearance of indigenous attires in Niger State were because of the availability of cheap modern clothing and the use of modern technology in textile production.

Question 8

Table 4.2.15: What are the means of selling your products in Niger State?

Respondents	Responses							
Ethnic Groups	PIA		Advert		Display		Order	
	Total	%	Total	%	Total	%	Total	%
Nupe	2	33	0	0	0	0	2	33
Gbagyi	1	17	0	0	0	0	1	17
Hausa	2	33	0	0	0	0	2	33
Fulani	1	17	0	0	0	0	1	17
Total	6	100	0	0	0	0	6	100

This table shows that the Nupe respondents did not indicate for adverts, 2(33%) said order, 1(17%) Gbagyi indicated order; 2 (33%) Hausa said order and 1(17%) Fulani also said order. This shows that majority of the respondents did not indicate advert, while 6 (100%) sold through order means by customers.

Question 9:

Table 4.2.16: As a producer, do you think the people of Niger State will accept a blend of indigenous attires with the modern clothing?

Respondents	Responses							
Ethnic Groups	PIA		Yes		No		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	2	33	1	17	1	17	0	0
Gbagyi	1	17	0	0	1	17	0	0
Hausa	2	33	0	0	2	33	0	0
Fulani	1	17	0	0	1	17	0	0
Total	6	100	1	17	5	83	0	0

1 (17%) Nupe respondents in the table above said yes, that people of Niger state will accept the blend of indigenous attires with the modern one, 1 (17%) of the people said no that they will not will accept the blend of indigenous attires with the modern clothing. 1(17%) Gbagyi said no. 2 (17%) of the Hausa indicated said no. 1(17%) of Fulani also said no. The table shows that 5(83%) of the producers said people will not accept the blend of indigenous attires with the modern clothing, this is because the indigenous attires are outdated and there are no modern equipments for their production.

Question 10:

Table 4.2.17: Do you agree that the effect of modern clothing on indigenous attires is its ability to convince people to abandon their indigenous attires in Niger State?

Respondents	Responses							
Ethnic Groups	PIA		Agree		Disagree		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	2	33	1	17	1	17	0	0
Gbagyi	1	17	1	17	0	0	0	0
Hausa	2	33	2	33	0	0	0	0
Fulani	1	17	1	17	0	0	0	0
Total	6	100	5	83	1	17	0	0

In table above 1 (17%) Nupe respondents agreed that the effect of modern clothing on indigenous attires is its ability to persuade people to abandon the use of their attires, 1(17%) disagreed. 1 (17%) Gbagyi disagreed. 2 (33%) Hausa agreed, 1 (17%) Fulani also agreed. This implies that 5 (83%) agreed that the effect of modern clothing on indigenous attires is its ability to convince people to abandon their attires in the study area and 1 (17%) disagreed.

4.3 Data Presentation and Analysis for Group 3 (Marketers)

A total of seventeen (17) marketers were involved and the responses were presented in Tabular format, frequencies and percentages as follows:

Table 4.3.1 Gender of respondent

Respondents								
Ethnic Groups	MKT		Male		Female		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	35	4	24	2	12	0	0
Gbagyi	4	24	2	12	2	12	0	0
Hausa	5	29	3	18	2	12	0	0
Fulani	2	12	1	6	1	6	0	0
Total	17	100	10	59	7	41	0	0

The table above shows that out of the seventeen respondents, the Nupe has 4 (24%) males, and 2 (12%) females. The Gbagyi has 2 (12%) male and 2 (12%) female. while the Hausa have 3 (18%) male, and 2 (12%) females, Fulani have 1 (6%) male and 1 (6%) female; therefore there were 10 (59%) males, 7(41%) females. This implies that there were male and female respondents in the study area.

.Table 4.3.2 Ages of the respondents

Respondents								
Ethnic Groups	MKT		15-50 years		51 and above		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	35	5	29	1	6	0	0
Gbagyi	4	24	3	18	1	6	0	0
Hausa	5	29	3	18	2	12	0	0
Fulani	2	12	1	6	1	6	0	0
Total	17	100	12	70	5	30	0	0

Table 4.3.2 shows that the 5(29%) of the Nupe respondents of the marketers of modern clothing were between the ages of fifteen and fifty years, 1 (6%) were fifty one years and above. 3 (18%) of the Gbagyi respondents falls between the ages of fifteen and fifty years, 1 (6%) were between the ages of fifty one years and above. 3(18%) of the Hausa respondents were between the ages of fifteen and fifty years and 2 (12%) were between the ages of fifty one years and above. 1 (6%) Fulani respondents fall between fifteen and fifty years, 1 (6.1%) respondents fall between fifty one and above. This table shows that 12 (70%) of the respondents were between the ages of fifteen and fifty years, while 5(30%) falls between the ages of fifty one years and above. This indicating that majority of the producers of modern clothing falls between the ages of fifteen and fifty years in the study area.

Table 4.3.3 Marital status of the respondents

Respondents								
Ethnic Groups	MKT		Single		Married		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	35	3	18	3	18	0	0
Gbagyi	4	24	1	9	3	18	0	0
Hausa	5	29	4	24	1	9	0	0
Fulani	2	12	1	9	1	9	0	0
Total	17	100	9	52	8	48	0	0

This table shows that the 3(18%) of the Nupe respondents of the producers of modern clothing were singles, and 3 (18%) were married. 1 (9%) of the Gbagyi respondents were singles, while 3 (18%) were married. 4(24%) of the Hausa respondents were singles and 1(9%) were married. 1 (9%) of the Fulani were single, 1 (9%) were married. This table shows that 9 (52%) of the respondents were singles, while 8 (48%) were married. This indicates that the responses obtained from this research came from single and married respondents.

Table 4.3.4 Ethnic Groups of respondents

Respondents									
MKT		Nupe		Gbagyi		Hausa		Fulani	
Total	%	Total	%	Total	%	Total	%	Total	%
17	100	6	35	4	24	5	29	2	12

Table 4.3.4 indicates that 6 (35%) of the respondents were Nupe by tribe, 4(24%) were Gbagyi by tribe, 5 (29%) were Hausa by tribe, 2(12%) were Fulani. This shows that all the major tribes in the study area were marketers of modern clothing.

Table 4.3.5 Level of Education of the respondents

Respondents												
Ethnic Groups	MKT		Primary		Secondary		Tertiary		None		No response	
	Total	%	Total	%	Total	%	Total	%	Total	%	Total	%
Nupe	6	35	3	18	2	12	1	9	0	0	0	0
Gbagyi	4	24	2	12	2	12	0	0	0	0	0	0
Hausa	5	29	3	18	2	12	0	0	0	0	0	0
Fulani	2	12	1	9	1	9	0	0	0	0	0	0
Total	17	100	9	53	7	41	1	9	0	0	0	0

Table 4.3.5 shows that 3 (18%) of the Nupe respondents of this group had primary education, 2 (12%) secondary education, 1 (9%) tertiary education. 2 (12%) of the Gbagyi respondents had primary education, 2(12%) had secondary education, did not have tertiary education. 3(18%) of the Hausa respondents had primary education, 2(12%) had secondary education, with no tertiary education. 1(9%) of Fulani respondents had primary education, 1 (9%) had secondary education, none for tertiary education. This table shows that 9 (53%) of the respondents had primary education, 7 (41%) had secondary education, 1 (9%) had tertiary education. The response shows that the marketers of modern clothing have one form of Western education or another with majority of them at a higher level and this level of education gives them better opportunity of relating with their customers.

Table 4.3.6 Professional status of respondents

Respondents										
Ethnic Groups	MKT		Business men And women		Civil servants		House wives		Students	
	Total	%	Total	%	Total	%	Total	%	Total	%
Nupe	6	35	2	12	2	12	0	0	2	12
Gbagyi	4	24	2	12	1	9	0	0	1	9
Hausa	5	29	3	18	1	9	0	0	1	9
Fulani	2	12	1	9	1	9	0	0	0	0
Total	17	100	8	47	5	29	0	0	4	24

This table indicates that out of the 17 respondents, the Nupe has 2(12%) business men and women that are marketers of modern clothing, 2 (12%) is a civil servants, there are no house wives, 2(12%) is a students. Gbagyi business men and women respondent had 2(12%), 1 (9%) civil servants, no house wives, 1 (9%) student. Hausa had 3 (18%) business men and women, 1 (9%), civil servants, no house wives, 1(9%) students, Fulani had 1 (9%) business men and women, 0(0%) civil servants, 0(0%) house wives and there are no students. This table indicated that there were 8 (47%) business men and women, 5(29%) civil servants, no house wives, and 4 (24%) students. All the respondents in this study area have therefore, one profession or the other.

Table 4.3.7 Years of Experience with Respondents

Respondent	Responses							
	MKT		15-40 years		41 and above		No response	
Ethnic Groups	Total	%	Total	%	Total	%	Total	%
Nupe	6	35	4	24	2	12	0	0
Gbagyi	4	24	3	18	1	9	0	0
Hausa	5	29	3	18	2	12	0	0
Fulani	2	12	1	9	1	9	0	0
Total	17	100	11	65	6	35	0	0

Table 4.3.7 indicates that the respondents have different years of experience as marketers of modern clothing, 4(24%) of the Nupe respondents have between fifteen and forty years of experience, 2(12%) were between forty one years and above. 3 (18%) of the Gbagyi respondents falls between fifteen and forty years of experience, while 1 (9%) were forty one years and above. 3 (18%) of the Hausa respondents were between fifteen and forty years, while 2 (12%) said forty one years and above, 1 (9%) Fulani were between the ages of fifteen and forty years, and 1(9%) between ages of forty one and above. This table shows that 11 (65%) of the respondents have been in the business between fifteen and forty years, while 6 (35%) have been in the business for forty one years and above. These indicates that majority of the producers of modern clothing have experience in their business for fifteen to forty one years and above in the study area.

Question 1

Table 4.3.8: What types of clothing do you sell?

Respondents	Responses							
	MKT		Indigenous attires		Modern clothing		Both	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	35	0	0	6	35	0	0
Gbagyi	4	24	0	0	4	24	0	0
Hausa	5	29	0	0	3	18	2	12
Fulani	2	12	0	0	2	12	0	0
Total	17	100	0	0	15	88	2	12

The table above indicates that out of the 17(100%) respondents, 6 (35%) Nupe were marketers of modern clothing they do not sell indigenous clothing, 4 (24%) Gbagyi sell modern clothing, 3(18%) Hausa sells modern clothing, 2(12%) Hausa said both. 2(12%) Fulani also sells modern clothing. 17 (100%) of the respondents trade in modern clothing alone. This shows that majority of the marketers of modern clothing do not sell indigenous attires in the study areas.

Question 2

Table 4.3.9: What volume of modern clothing do you sell per month?

Respondents	Responses							
Ethnic Groups	MKT		Large Quantity		Average		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	35	4	24	2	12	0	0
Gbagyi	4	24	3	18	1	9	0	0
Hausa	5	29	3	18	2	12	0	0
Fulani	2	12	1	9	1	9	0	0
Total	17	100	11	65	6	35	0	0

The table above implies that 4 (24%) of the Nupe respondents said that they sell large quantity of modern clothing per month, 2 (12%) said average. 4 (24%) Gbagyi said they sell large quantity, 1 (9%) said average, 3 (18%) Hausa sells in large quantity, 1 (9%) indicated average, 1(9%) Fulani sells in large quantity, 1(9%) said average. The table shows that 11 (65%) sells modern clothing in large quantity while 5 (35%) sells average with 2(1%). This is an indication that modern clothing are sold in large and average quantity in the study areas.

Question 3:

Table 4.3.10: What categories of people buy modern clothing in Niger State?

Respondent	Responses									
	MKT		Professionals		Students		Civil servants		All of the above	
Ethnic Groups	Total	%	Total	%	Total	%	Total	%	Total	%
Nupe	6	35	0	0	1	9	0	0	5	29
Gbagyi	4	24	0	0	0	0	0	0	4	24
Hausa	5	29	0	0	2	12	0	0	3	18
Fulani	2	12	0	0	0	0	0	0	2	12
Total	17	100	0	0	3	18	0	0	14	82

Table 4.3.10 indicates that (6%) of the Nupe respondents said the category of people that buy modern clothing were, 1(9%) students, no civil servants, 5 (29%) said all of the above, Gbagyi did not choose Professionals, but 4(24%) all of the above. Hausa 2 (12%) students, and 3(18%) said all of the above, 8(5%) Fulani also said all of the above. This table shows 14(82%) all of the above in these groups are professionals, civil servants and students, therefore the category of people that uses modern clothing are all the people in the study areas.

Question 4

Table 4.3.11: Why are more people patronizing modern clothing in Niger State?

Respondents	Responses							
Ethnic Groups	MKT		Cheaper		Availability		All of the above	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	35	0	0	0	0	6	35
Gbagyi	4	24	0	0	0	0	4	24
Hausa	5	29	0	0	0	0	5	29
Fulani	2	12	0	0	0	0	2	12
Total	17	100	0	0	0	0	17	100

Table 4.3.11 shows that 6 (35%) of the Nupe respondent said all of the above; people are patronizing modern clothing 30 (18%), 4 (24%) Gbagyi said all of the above, 5(29%) of Hausa said all of the above, 2 (12%) Fulani also said all of the above. 17 (100%) in this table indicates that people patronize modern clothing in the study areas because they are cheaper and available at all times.

Question 5

Table 4.3.12: Are there markets for indigenous attires in Niger State?

Respondents	Responses							
Ethnic Groups	MKT		Yes		No		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	35	1	9	5	29	0	0
Gbagyi	4	24	1	9	3	18	0	0
Hausa	5	29	0	0	5	29	0	0
Fulani	2	12	0	0	2	12	0	0
Total	17	100	2	12	15	88	0	0

In table 4.3.12 above 1 (9%) Nupe said yes that there are markets for indigenous attires in the study areas, 5 (29%) said no, 1 (9%) Gbagyi said yes, 3 (18%) said no. No Hausa indicated yes, while 5 (29%) said no. None of the Fulani said yes, 2(12%) said no. Therefore the table implies that 2 (12%) indicated that there are markets for indigenous attires while 15 (88%) said there are no market for indigenous attires in Niger State.

Question 6:

Table 4.3.13: How often do you receive orders from people to supply indigenous attires?

Respondents	Responses							
Ethnic Groups	MKT		Occasionally		Always		None of the above	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	35	0	0	0	0	6	35
Gbagyi	4	24	0	0	0	0	4	24
Hausa	5	29	0	0	0	0	5	29
Fulani	2	12	0	0	0	0	2	12
Total	17	100	0	0	0	0	17	100

Table 4.3.13 shows that 6 (35%) of the Nupe respondents in the study area said they do not receive orders from people to supply indigenous attires at anytime, 4 (24%) Gbagyi said none of the above, 5 (29%) Hausa indicated none of the above, 2(12%) Fulani also indicated none of the above. This indicates that 17 (100%) of the respondents do not order for indigenous attires in the study area.

Question 7

Table 4.3.14: What are the other means of marketing modern clothing in Niger State besides shops, supermarkets and so on?

Respondents	Responses							
Ethnic Groups	MKT		Hawking on wheel barrow		Hawking on foot		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	35	3	18	3	18	0	0
Gbagyi	4	24	3	18	1	9	0	0
Hausa	5	29	2	12	3	18	0	0
Fulani	2	12	1	9	1	9	0	0
Total	17	100	9	53	8	47	0	0

Table 4.3.14 3 (18%) Nupe stated that hawking on wheel barrow is the means of marketing modern clothing, 3 (18%) said that hawking on foot. 3 (18%) Gbagyi respondents indicated hawking on wheel barrow and 1 (9%) hawking on foot, 2 (12%) Hausa said that the other means of marketing is hawking on wheel barrow, while 3 (18%) Hausa said hawking on foot. 1(9%) Fulani said hawking on wheel barrow, 1(9%) said hawking of foot. 9 (53%) indicates hawking on wheel barrow while 8(47%) said on foot. This implies that the marketers use these two other means for marketing modern clothing from one place to the other in Niger State.

Question 8

4.3.15: As a marketer of modern clothing, is there any reason why you have not included items of indigenous attires in what you sell?

Respondents	Responses							
Ethnic Groups	MKT		Not marketable		Marketable		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	35	6	35	0	0	0	0
Gbagyi	4	24	4	24	0	0	0	0
Hausa	5	29	5	29	0	0	0	0
Fulani	2	12	2	12	0	0	0	0
Total	17	100	17	100	0	0	0	0

Table above shows that 6 (35%) Nupe respondents said the reasons why they have not included items of indigenous attires in what they sell is because they are not marketable, 4(24%) of Gbagyi also indicated not marketable, 5(29%) Hausa shows that indigenous attires is not marketable, 2 (12%) Fulani indicated not marketable. This shows that 17 (100%) indicated not marketable while none of the respondents shows marketable, all the marketers of modern clothing on this table do not include indigenous attires in what they sell because they are not marketable in the study areas.

Question 9

Table 4.3.16: Are second hand clothing sold everywhere market in Niger State?

Respondents	Responses							
Ethnic Groups	MKT		Yes		No		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	35	6	35	0	0	0	0
Gbagyi	4	24	4	24	0	0	0	0
Hausa	5	29	5	29	0	0	0	0
Fulani	2	12	2	12	0	0	0	0
Total	17	100	17	100	0	0	0	0

The table above indicates that 6 (35%) of Nupe respondents said second hand clothing are sold every market in Niger State, 4 (24%) of Gbagyi said yes. 5(29%) of the Hausa said yes. 2(12%) Fulani indicated yes. This table indicates that 17 (100%) of the respondents said yes. This indicates that all the respondents in the study area sell second hand clothing every market in Niger State.

Question 10

Table 4.3.17: Do you foresee a good future in the continuous trade in indigenous attires in Niger State?

Respondents	Responses							
Ethnic Groups	MKT		Yes		No		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	35	1	9	5	29	0	0
Gbagyi	4	24	1	9	3	18	0	0
Hausa	5	29	2	12	3	18	0	0
Fulani	2	12	1	9	1	9	0	0
Total	17	100	5	29	12	71	0	0

The table above shows that out of 17 (100%) respondents in the study area 1 (9%) Nupe said yes, 5 (29%) said no. 1(9%) of the Gbagyi respondents said they foresee a good future in the continuous trade in indigenous attires, 3 (18%) said no. 2 (12%) of Hausa said yes, while 3 (18%) said no, 1(9%) Fulani indicate yes, 1 (9%) said yes. 5 (29%) in this study area said yes and 12 (71%) said no, this implies that majority of the people in the study area did not foresee any good future in the trade of indigenous attires.

Question 11

Table 4.3.18: Do you agree that modern clothing has caused the disappearance of indigenous attires in Niger State?

Respondents	Responses							
Ethnic Groups	MKT		Yes		No		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	35	4	24	2	12	0	0
Gbagyi	4	24	3	18	1	9	0	0
Hausa	5	29	4	12	1	9	0	0
Fulani	2	12	2	12	0	0	0	0
Total	17	100	13	76	4	24	0	0

Table 4.3.18 shows that 4 (24%) Nupe respondents indicated that modern clothing has caused the disappearance of indigenous attires in the study areas, 2(12%) said no. 3 (18%) of Gbagyi said yes, 1(9%) said no. 4(24%) of the Hausa said yes, and 1(9%) said no. 2(1%) Fulani respondents said yes. 13 (76%) of the respondents agreed that modern clothing has caused the disappearance of indigenous attires, and 4(24%) respondents indicates no. This has clearly indicated that modern clothing has caused the disappearance of indigenous attires in Niger State.

4.4 Data Presentation and Analysis for Group 4 (CSM)

Twenty consumers (20) of modern clothing were involved and the responses were presented in Tabular format, frequencies and percentages as follows:

Table 4.4.1 Gender of respondents

Respondents								
Ethnic Groups	CSM		Male		Female		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	30	3	15	3	15	0	0
Gbagyi	5	25	2	10	3	15	0	0
Hausa	6	30	4	20	2	10	0	0
Fulani	3	15	2	10	1	5	0	0
Total	20	100	11	55	9	45	0	0

The table above shows that out of the 20 respondents, the Nupe has 3 (15%) males, and 3 (15%) females. The Gbagyi has 2 (10%) male and 3 (15%) females. 4(20%) Hausa are males, 2(10%) females, 2(10%) Fulani were males, 1(5%) were females. There were 11 (55%) males, and 9 (45%) females in the study area, this implies that the responses came from both male and female respondents in the study area.

Table 4.4.2 Ages of the respondents

Respondents								
Ethnic Groups	CSM		15-50 years		51 and above		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	30	4	20	2	10	0	0
Gbagyi	5	25	3	13	2	10	0	0
Hausa	6	30	5	25	1	5	0	0
Fulani	3	15	2	10	1	5	0	0
Total	20	100	14	70	6	30	0	0

Table 4.3.2 shows that the 4 (20%) of the Nupe respondents of the consumers of modern clothing were between the ages of fifteen and fifty years, 2 (10%) were fifty one years and above. 3 (13%) of the Gbagyi respondents falls between the ages of fifteen and fifty years, 2 (20%) were between the ages of fifty one years and above. 5(25%) of the Hausa respondents were between the ages of fifteen and fifty years and 1 (5%) were between the ages of fifty one years and above. 2 (10%) Fulani respondents fall between fifteen and fifty years, 1(5%) respondents fall between fifty one and above. This table shows that 14 (70%) of the respondents were between the ages of fifteen and fifty years, while 6 (30%) falls between the ages of fifty one years and above. This indicating that majority of the producers of modern clothing falls between the ages of fifteen and fifty years in the study area. This indicates that majority of the marketers of modern clothing are in this trade in the study area.

Table 4.4.3 marital status of the respondents

Respondents								
Ethnic Groups	CSM		Single		Married		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	30	4	20	2	10	0	0
Gbagyi	5	25	3	15	2	10	0	0
Hausa	6	30	5	25	1	5	0	0
Fulani	3	15	2	10	1	5	0	0
Total	20	100	14	70	6	30	0	0

This table shows that the 4 (20%) of the Nupe respondents of the marketers of modern clothing were singles, and 2 (10%) were married. 3 (15%) of the Gbagyi respondents were singles, while 2 (10%) were married. 5(25%) of the Hausa respondents were singles and 1(5%) were married. 2 (10%) of the Fulani were single, 1 (5%) were married. This table shows that 14 (70%) of the respondents were singles, while 6 (30%) were married. This indicates that the responses gotten from this research came from the single and married respondents.

Table 4.4.4 Ethnic Groups of respondents

Respondents									
CSM		Nupe		Gbagyi		Hausa		Fulani	
Total	%	Total	%	Total	%	Total	%	Total	%
20	100	6	30	5	25	6	30	3	15

The table above shows that 6 (30%) of the respondents were Nupe by tribe, 5 (25%) were Gbagyi by tribe, 6 (30%) were Hausa by tribe, 3(15%) were Fulani by tribe. This shows that all the tribes are users of modern clothing in the study area.

Table 4.4.5 Level of Education of the respondents

Respondents												
Ethnic Groups	CSM		Primary		Secondary		Tertiary		None		No response	
	Total	%	Total	%	Total	%	Total	%	Total	%	Total	%
Nupe	6	30	3	15	2	10	1	5	0	0	0	0
Gbagyi	5	25	2	10	2	10	1	5	0	0	0	0
Hausa	6	30	3	15	2	10	1	5	0	0	0	0
Fulani	3	15	2	10	1	5	0	0	0	0	0	0
Total	20	100	10	50	7	35	3	15	0	0	0	0

Table 4.3.5 shows that 3 (15%) of the Nupe respondents of this group had primary education, 2 (10%) secondary education, 1(5%) tertiary education, 2 (10%) of the Gbagyi respondents had primary education, 2 (10%) had secondary education, 1 (5%) had tertiary education. 3(15%) of the Hausa respondents had primary education, 2(10%) had secondary education, 1 (5%) tertiary education. 2(10%) of Fulani respondents had primary education only. This table shows that 10(50.2%) of the respondents had primary education, 7 (35%) had secondary education, 3 (15%) had tertiary education. The response shows that consumers of modern clothing have one form of Western education or another with majority of them at a higher level and this and this level of education gives them better opportunity of selecting modern clothing.

Table 4.4.6 Professional status of respondents.

Respondent										
Ethnic Groups	CSM		Business Men and Women		Civil Servants		House Wives		Students	
	Total	%	Total	%	Total	%	Total	%	Total	%
Nupe	6	30	1	5	2	10	1	5	2	10
Gbagyi	5	30	1	5	2	10	1	5	1	5
Hausa	6	30	1	5	1	5	1	5	3	15
Fulani	3	15	1	5	1	5	0	0	1	5
Total	20	100	4	20	6	30	3	15	7	35

This table indicates that out of the 20 respondents, the Nupe has 1(5%) business men and women that are marketers of modern clothing, 2(10%) were civil servants, 1 (5%) were house wives, 2 (10%) were students. Gbagyi business men and women respondents had 1(5%), 2 (10%) were civil servants, house wives were 1 (5%), and 1 (5%) students. Hausa had 1 (%) business men and women, 1(5%), civil servants, 1(5%) house wives, 3 (15%) students, Fulani had 1(5%) business men and women, 1(5%) civil servants, no house wives, and 1(5%) students. This table indicates that there were 4 (20%) business men and women, 6(30%) civil servants, 6 (30%) house wives and 7(35%) students. All the respondents in this study area have one profession or the other.

Table 4.4.7 Years of Experience with Respondents

Respondent								
Ethnic Groups	CSM		15-40 years		41 and above		No responds	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	30	4	20	2	10	0	0
Gbagyi	5	25	4	20	1	5	0	0
Hausa	4	30	2	10	2	10	0	0
Fulani	3	15	3	15	1	5	0	0
Total	20	100	13	65	6	30	0	0

Table 4.4.7 indicates that the respondents have different years of experience as consumers of modern clothing, 4(20%) of the Nupe respondents were between ages of fifteen and forty years, while 2 (10%) were between forty one years and above. 4 (20%) Gbagyi respondents were between fifteen and forty years while 1 (5%) were forty one years and above. 2(10%) of the Hausa respondents were between the ages of fifteen and forty years, while 2(10%) said forty one years and above, 3(15%) Fulani were between the ages of fifteen and forty years, 1 (5%) were between ages of forty one and above. This table shows that 13 (65%) of the respondents have been in the business between fifteen and forty years while 6(30%) have been in the business for forty one years and above. These indicate that majority of consumers of modern clothing have experienced in their business for fifteen to forty one years and above in the study area.

Question 1

Table 4.4.8: Are you a user of modern clothing?

Respondents	Responses							
	CSM		Yes		No		No response	
Ethnic Groups	Total	%	Total	%	Total	%	Total	%
Nupe	6	30	6	30	0	0	0	0
Gbagyi	5	25	5	25	0	0	0	0
Hausa	6	30	6	30	0	0	0	0
Fulani	3	15	3	15	0	0	0	0
Total	20	100	20	100	0	0	0	0

The table above shows that none of the respondents in the study area said no while 6 (30%) Nupe respondents said they use modern clothing. 5(25%) of the Gbagyi said yes while 6 (30%) Hausa said yes and, 3(15%) Fulani said yes. This indicates that 20 (100%) respondents said yes. This shows that all the respondents in the study area were consumers of modern clothing and textiles.

Question 2

Table 4.4.9: Do you often wear indigenous attires?

Respondents	Responses							
	CSM		Yes		No		No response	
Ethnic Groups	Total	%	Total	%	Total	%	Total	%
Nupe	6	30	1	5	5	25	0	0
Gbagyi	5	25	1	5	4	20	0	0
Hausa	6	30	2	10	4	20	0	0
Fulani	3	15	1	5	2	10	0	0
Total	20	100	5	25	15	75	0	0

This table above indicates that 1 (5%) Nupe respondents often wear indigenous attires, 5 (25%) said they do not wear indigenous attires, Gbagyi 1(%) said yes, 4 (20%) said no, 2 (10%) Hausa said yes, 4 (20%) indicated no, 1(5%) Fulani said yes, 2(10%) said no. Therefore 5 (25%) said yes, while 15 (75%) said they do not wear indigenous attires. This also implies that majority of the people in the study area do not buy indigenous attires.

Question 3:

Table 4.4.10: Which of this modern clothing do you prefer to buy for your usage?

Respondent								
Ethnic Groups	CSM		Second hand		Cut and sew		All of the above	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	30	0	0	2	10	4	20
Gbagyi	5	25	1	5	2	10	2	10
Hausa	6	30	1	5	3	15	2	10
Fulani	3	15	0	0	1	5	1	5
Total	20	100	2	10	8	40	9	45

Table (4.4.10) shows that none of the Nupe respondents said that they prefer second hand clothing, 2 (10%) said they prefer cut and sew, while 4 (20%) said that they prefer to use all categories of modern clothing listed above. 1 (5%) of the Gbagyi tribes said second hand, 2(10%) said cut and sew and 2 (10%) said all of the above. 1 (5%) of Hausa preferred to use second hand clothing, 3 (15%) said cut and sew, while 2 (10%) prefer all of the above. None of the Fulani said second hand clothing, 1(5%) proffered cut and sew, 1(5%) said all of the above. In the study area 2 (10%) of the respondents prefers second hand clothing, 8 (40%) said cut and sewn while 9 (45%) preferred to use all categories of modern clothing in Niger State.

Question 4

Table 4.4.11: Would you like to use modern clothing to all occasion?

Respondents	Responses							
	CSM		Yes		No		No response	
Ethnic Groups	Total	%	Total	%	Total	%	Total	%
Nupe	6	30	5	25	1	5	0	0
Gbagyi	5	25	3	15	2	10	0	0
Hausa	6	30	6	30	0	0	0	0
Fulani	3	15	3	15	0	0	0	0
Total	20	100	17	85	3	15	0	0

Table 4.4.11 indicates that 5(25%) Nupe respondents said that they like to use modern clothing to all occasions, 1(5%) said no. 3 (15%) Gbagyi said yes and 2 (10) said no, 6(30%) of Hausa indicated yes. 3(15) none indicates no. 17 (85%) respondents indicated that they would like to use modern clothing to all occasions in the study area while 3 (15%) said no. This shows that majority of the respondents in the study area uses modern clothing to all occasions.

Question 5

Table 4.4.12: Which of these Two is mostly used for office wears in Niger State?

Respondents	Responses							
	CSM		Indigenous attires		Modern clothing		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	30	1	5	5	25	0	0
Gbagyi	5	25	0	0	5	21	0	0
Hausa	6	30	1	5	5	23	0	0
Fulani	3	15	0	0	3	15	0	0
Total	20	100	2	10	18	90	0	0

The table above shows that 1 (5%) of Nupe said indigenous attires is mostly used, 5(25%) indicated modern clothing, none of the Gbagyi said indigenous attires, 5 (25%) indicated modern clothing, 1(5%) Hausa indicated indigenous attires, while 5 (25%) of the respondents said that modern clothing, Fulani did not indicates indigenous attires, but 3(15%) said modern clothing are mostly used for offices and various occasions in the study areas. 8 (4%) indicates indigenous attires, while 193 (96%) said modern clothing, this shows that majority use modern clothing for offices, schools occasions and so on, and that indigenous attires does not fit for office wears in Niger State because they are outdated.

Question 6:

Table 4.4.13: Are there areas in the market where indigenous attires are sold in large quantity?

Respondents	Responses							
	CSM		Yes		No		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	30	1	5	4	20	0	0
Gbagyi	5	25	1	5	4	20	0	0
Hausa	6	30	1	5	5	25	0	0
Fulani	3	15	0	0	3	15	0	0
Total	20	100	3	15	16	80	0	0

The analysis of table 4.4.13 above shows that 1 (5%) of the Nupe respondents said there are still areas in the market where indigenous attires are sold in large quantity; 4(20%) said no, 1 (5%) of the Gbagyi respondents said there are no areas in the market where indigenous attires are sold and 4 (20%) said no, 1(5%) of Hausa also said yes and 5 (25%) said there are no market where indigenous attires are sold in large quantity. 3(15) Fulani indicates yes, 3(15%) said no. 3 (15%) respondents in the study area said yes while 16 (80%) said no. This results shows that there are no market where indigenous attires are sold in large quantity in the study area.

Question 7

Table 4.4.14: Following the growing acceptance of modern clothing, do you agree that modern clothing will in future completely replace the indigenous attires?

Respondents	Responses							
	CSM		Agree		Disagree		No response	
Ethnic Groups	Total	%	Total	%	Total	%	Total	%
Nupe	6	30	5	25	1	5	0	0
Gbagyi	5	25	4	20	1	5	0	0
Hausa	6	30	4	20	2	10	0	0
Fulani	3	15	2	10	1	5	0	0
Total	20	100	15	75	5	25	0	0

Table 4.4.14 indicates that 5 (25%) Nupe of the respondents agreed that modern clothing will completely replace the indigenous attires, 1 (5%) disagreed. 4 (20%) of the Gbagyi agreed, 1 (5%) disagreed. 4(20%) of Hausa agreed while 2 (10%) disagreed, 2(10%) Fulani agreed, 3(15) disagreed. The table shows that 15(75%) agreed, total of 5 (25%) disagreed; this implies that the acceptance of modern clothing has replaced the indigenous attires in Niger State.

Question 8

4.4.15: Which of the imported clothing is the cheapest to purchase from the Marketers?

Respondents	Responses							
	CSM		Cut and sew		Second hand clothing		Both	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	30	1	5	1	5	4	20
Gbagyi	5	25	1	5	1	5	3	15
Hausa	6	30	1	5	1	5	4	20
Fulani	3	15	1	5	1	5	1	5
Total	20	100	4	20	4	20	12	60

Table 4.4.15 indicates 1 (5%) of the Nupe respondents said cut and sew is cheaper to purchase in the market, 1(5%) of the respondents said second hand clothing are cheapest to purchase from the marketers, 4 (20%) said both. 1 (5%) of the Gbagyi said cut and sew, 1 (5%) indicated second hand clothing, 3 (15%) said both. 1 (5%) the Hausa said that cut and sewn is cheaper, 1 (5%) said second hand clothing is cheaper, 4(20%) indicated both, 1(5%) Fulani said cut and sew, 1(5%) said second hand clothing, 1(5%) said both. Summary of this table is that 4 (20%) said cut and sewn is cheaper, 4 (20%) indicated second hand clothing, while 12 (60%) said both. This implies that majority of the people around the study area prefers the cut and sewn and Second hand clothing because they are cheaper and available to buy for their daily uses.

Question 9

Table 4.4.16: What are the causes of the disappearance of indigenous attires in Niger State?

Respondents	Responses							
Ethnic Groups	CSM		Availability of cheap Modern clothing		The use of modern Technology for textile production		All of the above	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	3	2	10	0	0	4	20
Gbagyi	5	25	0	0	1	5	4	20
Hausa	6	30	1	5	2	10	3	15
Fulani	3	15	0	0	1	5	2	10
Total	20	100	3	15	4	20	13	65

The table above shows that 2 (10%) of Nupe respondents said that the cause of the disappearance of indigenous attire is the availability of modern clothing, none said that the use of Modern Technology for textile productions, 4 (20%) said all of the above. None of the Gbagyi said availability of cheap modern clothing, 1 (5%) indicated the use of modern Technology and 4 (20%) said all of the above. 1(5%) Hausa said availability of cheap modern clothing, 2 (10%) said the use of modern technology while 3 (15%) said all of the above. 1(5%) Fulani said the use of modern technology and 2(10%) said all of the above. The analysis shows that 3 (15%) indicated availability of cheap modern clothing, 4 (20%) said the use of modern technology for textile production and 13 (65%) said all of the above. This indicates that the respondents in the study area believed that the disappearance of indigenous attire is caused by the importation of modern clothing and the use of modern technology for textile production.

Question 10

Table 4.4.17: The impact of modern clothing on indigenous attires in Niger State is that most people have abandoned its use.

Respondents	Responses							
Ethnic Groups	CSM		Yes		No		No response	
	Total	%	Total	%	Total	%	Total	%
Nupe	6	3	5	25	1	5	0	0
Gbagyi	5	25	4	20	1	5	0	0
Hausa	6	30	6	30	0	0	0	0
Fulani	3	15	2	10	1	5	0	0
Total	20	100	17	85	3	15	0	0

Table 4.4.17 above shows that 5 (25%) of Nupe respondents said that the impact of modern clothing on indigenous attires is that most people have abandoned the use of indigenous attire, 1 (5%) said no, 4 (20%) of the Gbagyi said yes, 1 (5%) said no. 6(30%) of the Hausa Fulani said yes. 2(10%) Fulani said yes, 1(5%) said no. In this table, 17 (85%) respondents said yes while (15%) said no, this implies that the respondents in the study area agreed that the impact of modern clothing on indigenous attires in Niger State is that most people have abandoned the use of the attires.

4.5 DISCUSSION

From the review of the responses of the producers of modern and indigenous attires, marketers and consumers, it was observed that most respondents in the study area use modern clothing. The producers of modern clothing responses show that the current level of patronage is very high, because factory manufactured clothing and textiles are more abundantly available in the study area than the indigenous attires. Currently too, the availability of modern equipments has enabled the designers of modern clothing to make the

products more readily available at much cheaper cost using electric powered machines for fast sewing, embroidery and electric iron to enhance production.

Producers of modern clothing confirmed that people in the study area have fully accepted modern clothing and that they do not want to accept the blend of indigenous *kogebiche*, *agbayije* or *ajesida*, men preferred to wear *bante* that has been replaced with boxer pants for men. Producers of indigenous clothing agreed that they still produce them the way they were being produced before in the past. Most of the respondents do not know the names of indigenous clothing while some said they cannot wear them to office, schools or for festivities. It was observed that many of the indigenous attires producers have changed their profession to either marketing of second hand clothing or producers of modern clothing, some respondents confirmed that it is only in villages and palaces of traditional rulers where one can find some of the indigenous attires in use.

Producers of modern clothing on the other hand confirmed that they always have customers on a daily basis coming to patronize them. Producers of indigenous attires and modern clothing agreed that importation and local production of modern clothing and textiles have caused the disappearance of most of the indigenous attires. The attires appears outdated and do not fit the day to day activities of the people, as indicated by the respondents. This has seriously affected its popularity and patronage as observed by both the producers, marketers and consumers.

According to discussion with the marketers and the researcher's observation, majority of the marketers do not sell indigenous attires or fabrics in the study area. All their responses indicated that the modern clothing is cheaper and more readily available without barrier across social strata- rich, poor, educated, illiterates, old and young alike. The ease of

marketing also favoured wide acceptance as traders are available in shops and itinerant traders who move from place to place and from town to villages.

4.6 FINDINGS OF THE STUDY

1. The study found that many people are ashamed of wearing indigenous attires and this has negatively impacted in destroying the market for their sales.
2. It was found that the inflow of foreign fabrics and readymade clothing have really impacted and posed a serious threat to the continuous existence of indigenous attires among the people of Niger state.
3. The study found that the importation of second hand clothing has contributed seriously to the destruction of indigenous attires in Niger State.
4. The study also found that the few remaining indigenous attires are mostly found in villages and traditional palaces where they are mostly used during traditional occasions.
5. The study found that people preferred modern clothing and that they are more suitable for all types of day to day activities such as ceremonies, school uniforms, offices and professional wears.
6. The study found out that both males and females that use modern clothing in the study area said it gives them a smart look, confidence and comfort much more than the indigenous attires.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.0 INTRODUCTION

This chapter contains the summary of the entire study, comprising of the introduction, statement of the problem, aim and objectives, research questions, scope and delimitation of the study, justification as well as significance of the study. Other components include the literature review, procedures and methods of data collections and analysis as well as discussions, summary and conclusion.

5.1 SUMMARY

The aim and objective of this study was to investigate, analyze, identify and describe the impact of modern clothing on indigenous attires.

The aim and objectives of the study emanated from the problem of the research which was to investigate, describe and analyze the impact of modern clothing on indigenous attires in Niger State and its consequences. The study was delimited to cover eight local Government areas namely: Gurara, Paikoro, Chanchaga, Wushishi, Mariga, Kontagora, Agaie and Bida. The study which was to enable the researcher to ascertain reasons for the gradual disappearance of indigenous attires amongst the Nupe, Gbagyi, Hausa and Fulani, was motivated by the need to assist all those that are involved in the production and designing, marketing of modern clothing and the consumers to understand the causes of the gradual disappearance of indigenous attires.

The study will be of great help to users, producers and designers, marketers, textile students, consumers, textile teachers. A descriptive survey method was adopted for the research. Four sets of questionnaire, and observational schedules were designed and administered on the

four groups of respondents – the producers of modern clothing, Producers of indigenous clothing, marketers and the consumers who made up the population of the study.

A total of one hundred and fourteen (14) questionnaires were administered on the producers of modern clothing, six (06) on the producers of indigenous attires, seventeen (17) on marketers and twenty (20) on the consumers. Responses from all the groups that made up the population of the study were tabulated in frequencies and percentages. The analysis was done using a descriptive non-statistical method. It involves the description, classification and interpretation of the data collected and the result obtained were transferred into statements.

The summary of the major findings of the study include:

1. The study found that the importation of second hand clothing which is very cheap and always readily available has contributed to the gradual disappearance of indigenous attires in Niger State.
2. The study found that modern clothing are more suitable for all types of day to day activities such as can be used as for ceremonies, schools, office and professional wears.
3. The study found out that many women are ashamed of wearing or tying *jibwege* round their bust when going to the market or any ceremony.
4. They found that the inflow of foreign fabrics and readymade clothing have really impacted on indigenous attires and threatened its continuous existence.

Consequences

Positive Consequences: The use of modern clothing production materials to produce some indigenous attire has successfully helped in the production of some of the attires. This is because of the availability of variety of modern garment making materials and equipments

which has created more market for the producers and marketers. Also the use of modern technology has increased the production rate of modern clothing, making it easier for the remaining interested consumers to purchase.

Negative consequences: The subsequent acceptance of modern clothing has led to the total reliance on foreign clothing forcing the indigenous attires producers to fold up. As a result it has led to the destruction and displacement of the producers, equipment, materials and the clothing.

5.2 CONCLUSIONS

The following conclusions were reached:

- i. In Niger State, modern clothing and textiles have impacted on indigenous attires negatively.
- ii. In Niger State, there is total acceptance of modern textiles and clothing over indigenous attires.
- iii. It further concluded that low patronage of indigenous attires has driven into impossibility any chances of the attires coming into recognition or existence side by side with modern clothing in Niger State.
- iv. The study further concluded that there had been clothing that were indigenous to the people of Niger State, but with the approval and acceptance of modern clothing these indigenous attires are facing extinction.
- v. As a result of low level of patronage, low competitive edge and the change in taste of the people of Niger State, it is certain that indigenous attires cannot overcome the negative impact of modern clothing over it.

5.3 RECOMMENDATIONS

The recommendations of this research were based on the findings of the study;

- i. Indigenous producers should be encouraged by people of Niger State to continue with the production of indigenous attires by patronizing their products so that the indigenous attire's culture of the people of Niger State will not be forgotten.
- ii. Researches should be conducted on how to blend indigenous attires with modern clothing for the production of modern Nigerian attires.
- iii. The Government of Niger State, wealthy individuals and non-governmental organizations should embark on the building of functional modern and indigenous textile and clothing production centres at strategic places, to re-awaken the decline of indigenous attires.
- iv. Awareness of health hazard and prevention against skin infection should be made known to the public and the users of second hand clothing.

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APPENDIX I

QUESTIONNAIRE, INTERVIEW AND OBSERVATIONAL SCHEDULE FOR PRODUCERS OF MODERN CLOTHING IN NIGER STATE

Dear Respondent,

I am a graduate student in the textile design section of the department of Industrial Design in Ahmadu Bello University Zaria, carry out a research on Impact of modern clothing on indigenous clothing in Niger State for higher degree. You have been selected to kindly complete these questionnaire and interview, which is designed to collect data purely for academic research purpose. Therefore, all information collected will be treated as private and confidential.

GENERAL INSTRUCTIONS

Please kindly tick () against your choice of answer to a question, you may tick more than one option where applicable.

SECTION A – DEMOGRAPHIC DATA

1. Gender of Respondents (i) Male () (ii) Female ()
2. Age of Respondent: 15- 50 () (ii) 51 and above ()
3. Marital Status: (i) Single () (ii) Married ()
4. Tribe of Respondents.....
5. Educational level: (i) Primary () (ii) Secondary () (iii) Tertiary () (iv) None of the above ()
6. Professional Status: (i) Civil Servant () (ii) Businessman/woman () (iii) House wife () (iv) Apprentice () (v) Students ()

7. Year of trade: (i) 10-20 () (ii) 21-40 () (iii) 41 and above ()

SECTION B

1. What is the current level of patronage of modern clothing and Textile among the people of Niger State? (i) High () (ii) Low () (iii) No response
2. As a producer of Modern Clothing, do you think the people of Niger State will accept a blend of indigenous attires with the modern clothing?
(i) Yes () (ii) No () (iii) no response ()
3. Do you agree that Modern factory manufactured clothing and textiles are more readily available than indigenous attires? (i) Agree (ii) Disagree () (iii) No response
4. How often do you have customers of indigenous attires coming for patronage?
(i) Always () (ii) occasionally () (iii) Never ()
5. As a producer of modern clothing, what method helps you to produce faster?
(i) Electric machine () (ii) Manual () (iii) No response
6. which of the materials do you purchase for the production of modern clothing?
(i) Locally manufactured () (ii) Foreign materials () (iii) no response.
7. Do you agree that one of the effects of modern clothing on indigenous attires is that it persuades people to abandon the use of the indigenous attires? (i) Agree () (ii) Disagree () (iii) no response ()
8. What are the age groups that patronize your products in Niger State?
(i) 15-50years (ii) 51 years and above () (iii) No response.
9. Importation of clothing and textiles has resulted in the disappearance of most of the indigenous attires because they are: (i) Outdated () (ii) insufficient () (iii) all of the above.

APENDIX II

QUESTIONNAIRE, INTERVIEW AND OBSERVATIONAL SCHEDULE FOR PRODUCERS OF INDIGENOUS ATTIRE IN NIGER STATE

Dear Respondent,

I am a graduate student in the textile design section of the department of Industrial Design in Ahmadu Bello University Zaria, carry out a research on Impact of modern clothing on indigenous clothing in Niger State for higher degree. You have been selected to kindly complete these questionnaire and interview, which is designed to collect data purely for academic research purpose. Therefore, all information collected will be treated as private and confidential.

GENERAL INSTRUCTIONS

Please kindly tick () against your choice of answer to a question, you may tick more than one option where applicable.

SECTION A – DEMOGRAPHIC DATA

1. Gender of Respondents (i) Male () (ii) Female ()
2. Age of Respondent: 15- 50 () (ii) 51 and above ()
3. Marital Status: (i) Single () (ii) Married ()
4. Tribe of Respondents.....
5. Educational level: (i) Primary () (ii) Secondary () (iii) Tertiary () (iv) None of the above ()
6. Professional Status: (i) Civil Servant () (ii) Businessman/woman () (iii) House wife () (iv) Apprentice () (v) Students ()
7. Year of trade: (i) 10-20 () (ii) 21-40 () (iii) 41and above ()

8. SECTION B

1. Did you learn this trade or inherited it from your parent or grandparents? (i) Solo entrants (ii) inherited (iii) no response.
2. How long have you been in this business in Niger State?
(i) 10-20 years (ii) 21-40 years (iii) 41 years and above (iv) No response .
3. why do you think some indigenous attires in Niger State still persist despite the presence of modern clothing? (i) Because of patronage by traditional rulers (ii) Mostly used by civil servants (iii) No Response .
4. What is the current level of patronage of indigenous attires in Niger state?
(i) High (ii) Low (iii) No response.
5. There are few producers of indigenous attires in Niger state because they change to other business of: (i) Farming (ii) Other business (iii) No response .
6. Do you foresee a good future in the continuous business of indigenous attires production in Niger state? (i) Yes (ii) No (iii) No response.
7. What do you think is the reason for the disappearance of indigenous attires in Niger State? (i) Availability of modern clothing (ii) The use of modern technology for textile production. (iii) All of the above .
8. What are the means of selling your products in Niger State? (i) Advert (ii) Display (iii) Orders .
9. As a producer of indigenous attires, do you think the people of Niger State will accept a blend of indigenous attires with the modern clothing?
(i) Yes (ii) No (iii) No response.
10. Do you agree that the effect of modern clothing on indigenous attires is its ability to convince people to abandon the indigenous attires in Niger State?
(i) Agree (ii) Disagree (iii) No response .

APENDIX III

QUESTIONNAIRE, INTERVIEW AND OBSERVATIONAL SCHEDULE FOR

MARKETERS OF CLOTHING IN NIGER STATE

Dear Respondent,

I am a graduate student in the textile design section of the department of Industrial Design in Ahmadu Bello University Zaria, carry out a research on Impact of modern clothing on indigenous clothing in Niger State for higher degree. You have been selected to kindly complete these questionnaire and interview, which is designed to collect data purely for academic research purpose. Therefore, all information collected will be treated as private and confidential.

GENERAL INSTRUCTIONS

Please kindly tick () against your choice of answer to a question, you may tick more than one option where applicable.

SECTION A – DEMOGRAPHIC DATA

1. Gender of Respondents (i) Male () (ii) Female ()
2. Age of Respondent: 15- 50 () (ii) 51 and above ()
3. Marital Status: (i) Single () (ii) Married ()
4. Tribe of Respondents.....
5. Educational level: (i) Primary () (ii) Secondary () (iii) Tertiary () (iv) None of the above ()
6. Professional Status: (i) Civil Servant () (ii) Businessman/woman () (iii) House wife () (iv) Apprentice () (v) Students ()
7. Year of trade: (i) 21-40 () (ii) 41and above ()

SECTION B

1. What are the various types of clothing do you sell? (i) indigenous attires (ii) modern clothing (iii) Both .
2. What volume of modern clothing do you sell per month? (i) Large quantity (ii) Average (iii) No response.
3. What categories of people buy modern clothing in Niger State? (i) Professionals (ii) Students (iii) Civil Servants (iv) House wives (iv) All of the above
4. Why are more people patronizing modern clothing in Niger State?
(i) Cheaper (ii) Available (iii) All of the above .
5. Are there markets for indigenous attires in Niger State? (i) Yes (ii) No (iii) No response .
6. How often do you receive orders from people to supply indigenous attires?
(i) Occasionally (ii) Always (iii) none of the above .
7. What are the other means of marketing modern clothing in Niger State besides shops, supermarkets and so on?
(i) Hawking on wheel barrow (ii) Hawking on foot (iii) none of the above.
8. As a marketer of modern clothing, is there any reasons why you have not included items of indigenous attires in what you sell? (i) Yes (ii) No (iii) No response .
9. Are second hand clothing sold everywhere in Niger State? (i) Yes (ii) No (iii) No response .
10. Do you foresee a good future in the continuous trade in indigenous attires in Niger State? (i) Yes (ii) No (iii) No response .
- 11.** Do you agree that modern clothing has caused the disappearance of indigenous attires in Niger State? (i) Yes (ii) No (iii) No response .

APENDIX IV

QUESTIONNAIRE, INTERVIEW AND OBSERVATIONAL SCHEDULE FOR CONSUMERS OF MODERN CLOTHING IN NIGER STATE

Dear Respondent,

I am a graduate student in the textile design section of the department of Industrial Design in Ahmadu Bello University Zaria, carry out a research on impact of modern clothing on indigenous clothing in Niger State for higher degree. You have been selected to kindly complete these questionnaire and interview, which is designed to collect data purely for academic research purpose. Therefore, all information collected will be treated as private and confidential.

GENERAL INSTRUCTIONS

Please kindly tick () against your choice of answer to a question, you may tick more than one option where applicable.

SECTION A – DEMOGRAPHIC DATA

1. Gender of Respondents (i) Male () (ii) Female ()
2. Age of Respondent: 15- 50 () (ii) 51 and above ()
3. Marital Status: (i) Single () (ii) Married ()
4. Tribe of Respondents.....
5. Educational level: (i) Primary () (ii) Secondary () (iii) Tertiary () (iv) None of the above ()
6. Professional Status: (i) Civil Servant () (ii) Businessman and woman () (iii) House wife () (iv) Apprentice () (v) Students ()

7. Year of trade: (i) 21-40 () (iii) 41 and above ()

SECTION B

1. Are you a user of modern clothing? (i) Yes () (ii) No () (iii) No response ()
2. Do you often wear indigenous attires? (i) Yes () (ii) No () (iii) No response ()
3. Which of this modern clothing do you prefer to buy for your usage? (i) Second hand ()
(ii) Cut and sew () (iii) All of the above () (iv) no response ().
4. Would you like to use modern clothing to all occasion? (i) Yes () (ii) No () (iii) No
response ()
5. Which of these Two is mostly use for office wears in Niger State? (i) indigenous attires ()
(ii) modern clothing () (iii) No response ().
6. Are there areas in the market where indigenous attires are sold in large quantity? (i) Yes
() (ii) No () (iii) No response ().
7. Following the growing acceptance of modern clothing, do you agree that modern
clothing will in future completely replace the indigenous attires? (i) Agree () (ii) Disagree
() (iii) No response ().

APPENDIX V



Fashion designer's institute in Minna (Researcher 2015)



Tape rule



Scissors used for cutting clothes



Local iron

APPENDIX VI



Machine embroidered gown (Source: Researcher 2015)

APPENDIX VII



Boxer (men's pant)