

## Use of Locally Dyed Fabric (*Adire*) as Ceremonial Group Attire (*Aso Ebi*) in Lagos, Nigeria

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### Abstract

The main purpose of the study was to assess consumers' use of locally dyed fabrics as ceremonial group attire in Lagos. Specifically, the study determined the various uses of *adire* for *aso-ebi*, attributes of *adire* for *aso-ebi* as perceived by consumers and factors influencing the use of *adire* as *aso-ebi*. The design of the study was a survey. Population was made up of female civil servants at the Lagos State Secretariat. The estimated population size was 2000. A random sample of 200 respondents was used for the study. Questionnaire was used to collect data. Data were analysed using frequencies, percentages and means. Findings revealed that the use of locally dyed fabrics as ceremonial group attire is considerably at the low ebb; the consumers have a low perception of the fabric attributes of *adire* as *aso-ebi*. Also, factors like bulk availability, frequency of use and accessibility influences the use of *adire* as *aso-ebi* greatly.

**Keywords:** *Adire*, *Aso-ebi*, Consumers, Group outfits, Hand-crafted textiles

### Introduction

Ceremonial group attire '*aso-ebi*', is a unique family uniform or group outfit that is worn during ceremonies and events. *Aso* means clothes while, *ebi* means family. It is a distinctive set of clothes or styles worn to identify somebody as a member of an extended family or a particular group. According to Orimolade, (2014), *aso-ebi* is a fabric that is selected, made into garments and worn by groups of people who are related to one another in various ways such as family, friends or comrades. The Yorubas take pride in *aso-ebi*, whether of low or high quality fabrics for every occasion. Usually, *aso-ebi* may be a fabric that is unanimously chosen prior to the occasion; for example, ankara, *aso-oke*,

Kampala, cotton, damask, veritable wax, brocade, batik, and lace materials. Culturally, *aso-ebi* originated from the Yorubas in the Western part of Nigeria (Ogechie and Anetor, 2015), Sowole (2011) opined that costuming in some periodic Yoruba Television and theatre production set in the 1960's suggest that *aso-ebi* had been in existence for years. He narrates how Abeokuta Women's Union led by legendary activist, Mrs Funmilayo Ransome Kuti used group outfits as a tool of political power and protest. At that time, it was meant to encourage a sense of belonging and communal identification as well as maintaining leveller in class, educational and economic disparities of the time. The market women wore the

same cloth (*àdìrẹ*) to revolt against the regional colonial government on imposition of tax. In some quarters, this is argued to be the origin of group outfits for protests (Akinmoye, Ojo and Ogunduyile, 2016). The culture of wearing ceremonial group attire has been absorbed into the Nigerian society such that it is now seen as a national culture by many other ethnic groups in Nigeria. Madukasi (2018) attested that the Igbo people of South-Eastern Nigeria were said to borrow the idea of *aso-ebi* simply known as *Akwa-Otu* in Igbo tonal language from Yoruba culture and tradition.

*Aso-ebi* are inseparable from events especially festivals in South-Western Nigeria, it is obviously a means of identification as all wearers are implicitly demonstrating that they are proud to be identified with the celebrant. Where there are many celebrants and each of them chooses a fabric of his or her choice, it will not be difficult to identify the friends, colleagues or well-wishers of a particular celebrant (Familusi, 2010). Orimolade (2014) emphasizes on the essence and importance of *aso-ebi* in the society, he explains that the Yoruba and other Nigerians, have a very boisterous social life which is permeated with celebrations. Many communities have thriving informal and semi-formal associations (Ajani, 2012) which use every opportunity as a reason to gather for a cause. At these gatherings, *aso-ebi* fabrics are used to impose social uniformity. Also, Hugh (2006) attests to the glamour and pageantry of display of dress items during events in which *aso-ebi* makes more obvious. Initially, *aso-ebi* was only used in funeral activities to represent the family of the deceased and other immediate family members, but the

phenomenon has since evolved into a formal culture for other events such as weddings, naming ceremonies, birthdays, church events, house warming parties among a plethora of other reasons used to stage a celebration (Amubode, 2009; Orimolade, 2014). During these celebrations, celebrants, friends and family members of celebrants would pick a uniform cloth as a form of representation of unity among members. The type and quality of these fabrics are significant in identifying lineage or displaying status and in contrast they are also used to enforce equality (Ajani, 2012). The absence of *aso-ebi* fabrics at these celebrations, which is a rarity, is considered improper and at worst, in the absence of the *aso-ebi* fabric, a uniform colour code will be imposed. In Nigerian caucuses, these celebrations are commonly termed in Nigerian slang "*Owambe*" which, loosely translated in English, means "it is there". They are used to describe the point of association, that is, the reason and place of the celebration. The "celebrant", in these situations, dictates the fabric to be used for the event and the participants undertake the responsibility of buying the fabric stipulated (Familusi, 2010) and making the garments.

Among the Yoruba, indigenous textile products such as hand woven and *àdìrẹ* fabrics were commonly used as *aso-ebi*. One phenomenon that has sustained the production and use of locally dyed fabrics (*adire*) in the past was its use as group outfits by family members and social groups (Akinmoye *et.al.*, 2016). The best known and most valuable, *adire*, is a deep blue cloth made by the Yoruba of the South-Western Nigeria; the design is created by a process of resist dyeing, which

prevents dye from being absorbed by some parts of the cloth. *Oniko* is a method of tying patterns into the clothes, *Eleko* designs are stencilled or painted onto the cloth with starch (usually from cassava or yam) while *Alabere* uses raffia to stitch designs into the fabric. Once the designs are complete, the cloth is then dipped into a dye and dried; the fabric is then untied, or the starch and stitches are removed, to reveal a beautiful design (Ibeto and Ogunduyile, 2009). However, it is unfortunate to observe that this craft appears to be less appreciated in the south-west fashion circle in Nigeria. The use of locally dyed fabrics as group outfits began to dwindle with the production and importation of contemporary textile products (Ajani, 2012). No doubt, the *aso-ebi* culture has made a huge market for the contemporary products; these products come in form of *Ankara* (African wax prints), Damask, Lace, Guinea brocade, etcetera. The use of these products as group outfits provided a lot of product sales to their manufacturers without any significant economic gain to the Nigerian economy; those textile companies in Nigeria that would have provided these products are moribund. The erosion of cultural heritage made Makinde *et al.*, (2009) to advocate for alternative usage of the locally hand-crafted fabrics so as to sustain production which has waned over the years. What this implies is that before the prevalence of the machine made fabrics, the locally produced fabrics comes with much benefit to the society. Apart from the fact that it fosters communal activities and identity, it was a source of livelihood to the neighbourhood as many were gainfully engaged through the practice. One could therefore imagine the

economic status of the producers with increased patronage level of these fabrics. The Nigerian textile industry was hitherto the third largest in Africa after Egypt's and South Africa's and was among the largest employers of labour in the country. The industry is today witnessing great depression and national consensus in that it must be revived as a key aspect of the comatose manufacturing sector and sad deindustrialization - if Nigeria is to develop and improve the quality of lives of its people (Olutayo and Akanle, 2009).

It is no longer news that there is decline in the use of locally dyed fabrics among contemporary youths, previous studies showed that people now have alternative option of fabrics; the fabrics commonly used instead are the industrially printed and woven fabrics which are often times imported. Only a few people still believe that the locally hand crafted (both tie-dye and resist fabrics), are likely to reflect a more distinct and unique beauty in the society. The people in this category prefer tie-dye/ batik to some imported cotton and brocade material. According to Olutayo and Akanle (2009), the youths must be recognised and annexed as sustainable human capital in an effort to revive the consumption of *aso-oke* and other locally made textile products. It is generally believed that Nigerians like to consume what they do not produce and this has led to a high level of importation where very little is exported; this has had a negative impact on the economy of the nation and the local textile industry has also suffered a great deal from this 'disease' that has spread across the nation. Previous studies have shown that Nigerians have unfavourable attitude towards home

made goods because of the perception that locally made goods are inferior in quality to imported substitutes. It has been observed that Nigerians now often use imported fabrics as ceremonial group attires; this is in line with Ajani (2012) who reported that the growth of *aso-ebi* phenomenon has led to the high rate of importing fabrics into the country. In the past, the Yoruba which constituted the larger proportion of residents in South-western Nigeria took pride in any type of handcrafted textile products they put on or wear but the story today has changed, especially among the youths (Agbadudu and Ogunrin, 2006). This has had a huge effect on the growth of indigenous textile industries since appreciation by consumers determines efficiency of production of these fabrics. The problem of this study however, is the low use of locally dyed fabric as ceremonial group attire.

### Objectives of the Study

The general objective of this study was to assess consumers' use of locally dyed fabrics as ceremonial group attire (*aso-ebi*) in Lagos. Specifically, the study determined;

1. various uses of *adire* for *aso-ebi*
2. attributes of *adire* for *aso-ebi* as perceived by consumers
3. factors influencing the use of *adire* as *aso-ebi*.

### Methodology

**Study Design:** The design of the study was a survey.

**Area of Study:** This study was conducted in the Lagos state secretariat. As both the commercial centre and the capital city of Nigeria between 1914 and 1991, Lagos was

an eclectic ensemble of culture and lifestyle. It attracted an aggregate population of diverse ethnic groups from different parts of Nigeria and beyond; this was an obvious justification for a popular idiom known as 'Lagos life' as used in some quarters (Nwafor, 2011). Lagos is said to be one of the most famous cities in West Africa, it has a vibrant and growing central business district with several business concerns which attributes to the high population and level of sociality. Lagos is known for its diversity in culture, art and fashion; this city is also popularly known for its *owanbe* parties which usually trend on different social media platforms and remain on the lips of people in different states of Nigeria and outside the country, these '*owanbe*' parties of course come with the heavy use of *aso-ebi* to emphasize social status and affluence. Furthermore, several dealers of imported and indigenous textile materials who sell at bulk rates are domiciled in Lagos; this attracts small scale fabric sellers and party organizers from other states of Nigeria to purchase fabrics for the purpose of retailing them as *aso-ebi* or for other purposes. The secretariat is situated right inside Lagos at Obafemi Awolowo way, Alausa Central business District, Ikeja, Lagos.

**Population for the study:** The population of this study were the female civil servants at the Lagos State Secretariat, Ikeja, Lagos state. The choice of female respondents is based on the belief that women are generally more associated with the use of group outfits as compared to men. There are twenty-four (24) government ministries in Lagos state. The study was restricted to three (3) ministries as it was observed that these ministries have the

highest percentage of women; ministries of education, health and Lagos State Civil Service Commission. The estimated population of the female workers in the sampled population was 2000.

**Sample for the Study:** A two-staged sampling technique was used to select respondents from each of the purposively selected ministries; simple random sampling was used to select respondents from each ministry with a simple fraction of 10% bringing the sample size to 200. However, seventy (70) questionnaires were administered in each of the ministries.

**Instrument for Data Collection:** The research instrument used was a structured questionnaire. The questionnaire was sectioned and designed in line with the objectives of the study; hence, the questionnaire contained four main sections:

The first section contained questions that assessed the socio-demographic and socio-economic characteristics of the respondents. This section contained questions about respondent's personal information, environment, financial abilities and social status. The second section determined consumer's various uses of *adire* for *aso-ebi*. This section contained multiple choice questions and also questions in Yes or No format. Also, the third section examined consumer's perception on attributes that influence the use of *adire* as *aso-ebi*; a four-point scale was used to measure this, i.e; SA- Strongly Agree, A- Agree, D-Disagree and SD-Strongly Disagree. Finally, the fourth section examined factors influencing the use of *adire* as *aso-ebi*. This section also adopted the four-point scale format.

**Validity and Reliability of the Instrument:** the research instrument was subjected to face and content validity, the questionnaire was vetted by experts in the field in terms of clarity, appropriateness and relevance to the work.

A pilot test was conducted using 20 respondents among female civil servants in Ibadan, Oyo State to test the reliability of the instrument. A Cronbach alpha value of 0.82 was obtained, hence, this indicated that the instrument was reliable.

**Method for Data Collection:** The researcher with two (2) research assistants visited the area of the study, interacted with the respondents and distributed questionnaires among selected female civil servants. The research assistants had been hitherto briefed about the aim of the study and were informed to assist respondents when necessary. After collation, 200 questionnaires were analyzed due to loss and incompleteness of information.

**Data Analysis Technique:** Descriptive statistics was used to analyse the data using frequencies, percentages and means. SPSS version 20 was used.

### Findings

According to the findings of this study, the least age of the respondents was 22 years while the highest was 65 years. The mean age was 37.02, the modal ages 35 and 40 years had a tie of frequency of 21 each: the median age was 36 years and the standard deviation was 8.717. About half (53.5%) of the respondents were Christians, 45% practice Islam and 1.5% were traditional worshippers. Most (67.5%) of the respondents were married, 23.5% were single. Only 7% of the respondents were divorcees and 2.5% were widowed. The distribution of the

tribe of the respondents was largely influenced by the location of the survey, as expected, most (66%) of them were Yoruba, 18.5% were Ibo, 9% were Hausa and 6.5% belong to none of these tribes. The level of education shows a high level of literacy among the women, on the average (49.5%), they are University graduates, 28% had HNDs, 8% had ONDs, 11% are Secondary school holders, while only 3.5% had first school leaving certificate.

**Table 1: Consumers' Use of Adire for Aso-ebi**

Statements	Frequency (%)
Which of these fabrics will you use for <i>Aso-ebi</i> for a wedding ceremony?	
<i>Adire</i>	11(5.54)
<i>Ankara</i>	71(35.5)
Lace	102 (51)
Others	16 (8)
Which of these fabrics will you use for <i>Aso-ebi</i> for a burial ceremony?	
<i>Adire</i>	32 (16)
<i>Ankara</i>	105(52.5)
Lace	49 (24.5)
Others	14 (7)
Which of these fabrics will you use for <i>Aso-ebi</i> for a birthday party?	
<i>Adire</i>	23(11.5)
<i>Ankara</i>	53 (26.5)

Lace	83 (41.5)
Others	41 (20.5)
Have you ever purchased <i>Adire</i> ?	
Yes	106 (53)
No	94 (47)
Have you ever worn <i>Adire</i> as <i>Aso-ebi</i> ?	
Yes	82 (41)
No	118 (59)
Have you ever used <i>Adire</i> as <i>Aso-ebi</i> for your event?	
Yes	57 (28.5)
No	143 (71.5)
Will you consider using <i>Adire</i> as <i>Aso-ebi</i> for your event?	
Yes	81 (40.5)
No	119 (59.5)

Total number of respondents (N) = 200

Table 1 shows that very few respondents preferred the *adire* fabric as ceremonial group attire for the different occasions considered. Half (51%) of the respondents preferred lace for their wedding ceremony, *Ankara* (52.5%) for burial ceremony and 41% preferred lace for their birthday party ceremony. Fifty-three (53%) of the respondents said they have purchased the fabric at least once. More than half (59%) of the respondents have never worn *Adire* as *Aso-ebi* and majority (71%) have never used *Adire* as *Aso-ebi*. Also, more than half (59%) of the respondents said they would not consider the use of *Adire* as an *Aso-ebi*.

**Table 2: Respondents' Perception on the Attributes of *Adire* as a Consideration for *Aso-ebi***

Attributes	Statements	SA	A	D	SD	Mean
Quality	The quality of <i>Adire</i> fabric is low, therefore it does not meet <i>Aso-ebi</i> standard	34(17%)	53(26.5%)	62(31%)	51(25.5%)	2.35
Colour	The colour of most <i>Adire</i> fabric is dull for <i>Aso-ebi</i>	23(11.5%)	67(33.5%)	81(40.5%)	29(14.5%)	2.42
Durability	The <i>Adire</i> fabric is not durable enough to be used for <i>Aso-ebi</i>	27(13.5%)	62(31%)	75(37.5%)	36(18%)	2.40
Beauty	<i>Adire</i> is not beautiful enough to be used for <i>Aso-ebi</i>	16(8%)	47(23.5%)	99(49.5%)	38(19%)	2.21
Price	<i>Adire</i> is too expensive to be purchased for <i>Aso-ebi</i>	23(11.5%)	43(21.5%)	110(55%)	24(12%)	2.31
Perfect craftsmans hip	The <i>Adire</i> fabric lacks perfection in design arrangement	94(47%)	68(34%)	17(8.5%)	21(10.5%)	3.17
Uniqueness	The <i>Adire</i> fabric is unique and can be used for <i>Aso-Ebi</i>	54(27%)	59(29.5%)	64(32%)	13(6.5%)	2.67

The overall mean for Table 2 is 2.50. Using the mean key, the overall perception of the respondents for fabric attributes of *adire* being considered as *aso-ebi* is low. Although, more of the respondents disagreed (mean= 2.35) that *adire* has low quality; about half also disagreed that

*adire* is dull coloured (mean= 2.42), not durable (mean= 2.40). More respondents agreed that *adire* fabrics are beautiful (mean= 2.21), not too pricey (mean= 2.31) and unique (mean= 2.67). However, it was perceived that the fabric lacks perfect craftsmanship (mean= 3.17).

**Table 3: Consumers' Views on Factors Influencing the Use of *Adire* as *Aso-ebi***

Factors	Statements	SA	A	D	SD	Mean	Rank
Income	Income is not an important factor in choosing material to use as <i>Aso-ebi</i>	22 (11%)	48 (24%)	87 (43.5%)	43 (21.5%)	2.24	7 <sup>th</sup>
Availability	<i>Adire</i> is not readily available for purchase for <i>aso-ebi</i>	31 (15.5%)	113 (56.5%)	44 (22%)	12 (6%)	2.81	5 <sup>th</sup>
Frequency of use	<i>Adire</i> is not frequently used as <i>Aso-ebi</i> in the society	42 (21%)	136 (68%)	22 (11%)	0 (0%)	3.10	2 <sup>nd</sup>
Bulk availability	<i>Adire</i> is not usually available in large quantities	96 (48%)	55 (27.5%)	24 (11%)	27 (13.5%)	3.12	1 <sup>st</sup>
Cultural background	Cultural background does not affect the use of <i>Adire</i> as <i>aso-ebi</i>	49 (24.5%)	84 (42%)	56 (28%)	11 (5.5%)	2.85	4 <sup>th</sup>
Religion	Some religions do not permit the use of <i>Adire</i> as <i>aso-ebi</i>	17 (8.5%)	32 (16%)	86 (43%)	65 (32.5%)	2.00	8 <sup>th</sup>
Price	<i>Adire</i> is not frequently used as <i>aso-ebi</i> due to its price	28 (14%)	59 (29.5%)	87 (43.5%)	26 (13%)	2.45	6 <sup>th</sup>
Accessibility	<i>Adire</i> is not easily accessible as <i>Aso-ebi</i> material to consumers	41 (20.5%)	116 (58%)	30 (15%)	13 (6.5%)	2.93	3 <sup>rd</sup>

Table 3 shows consumers' views on factors. Using the mean key; 0.5-2.49= positive perception, 2.5-4.0 negative perception, considering that all questions were asked in the negative form, the respondents perceived that religion, income (mean= 2.24) and price (mean= 2.45) are factors that positively influence the use of adire as aso-ebi. However, it was perceived that availability, cultural background, accessibility, frequency of use and bulk availability influence the use of adire as aso-ebi negatively. Using the ranking system, the factor that was perceived to negatively influence the use of *Adire* as *aso-ebi* negatively the most is bulk availability (mean= 3.12); this could be a major factor limiting its use since aso-ebi is usually purchased in bulk to ensure uniformity.

### Discussion

This research was designed to assess consumers' use of locally dyed fabric (*Adire*) as ceremonial group attire (*Aso-ebi*) among female civil servants at Ikeja, Lagos State. The average age of the respondents of this study was 37 years, 53.5% of the respondents were Christians while 45.0% were Muslims. On the average (49%), the respondents were B.Sc holders, 28% were HND holders and the respondents were mostly (67.5%) married; this implies that the respondents of this study are adults and is very likely that they would have been actively involved in either planning or been actively involved in a ceremony which makes them appropriate for this study. Most (66%) of the respondents were Yoruba, this was expected since the study was carried out in South-west Nigeria which is grossly dominated by the Yoruba

culture. All of the respondents were Civil servants and majority (70%) of them earned above 50,000 naira.

The study determined consumers' use of adire for *Aso-ebi*, results showed that averagely (51%), respondents preferred to use Lace fabrics for wedding ceremonies, 35.5% preferred *Ankara* and only 5.5% would use *Adire*. For burial ceremonies, the respondents preferred to use *Ankara* over Lace while preference for *Adire* remained low (16%). This is in line with Ibeto and Ogunduyile (2015) who posited that *Ankara* fabric has become an inevitable part of any social functions in Nigeria. According to Chichi, Howard and Baines (2016), African wax prints (e.g *Ankara*) have significant communicative values; indicating status or wealth and conveying messages as a means of non-verbal expressions in official occasions, political avenues, and for social purposes. It is seen as being colourful, graceful and has been embraced by many especially in West Africa resulting in the decline in use of locally produced textiles. Makinde *et.al.* (2009) also suggested that the use of locally hand crafted textiles declined following the acceptance of *Ankara* as *Aso-ebi*. Similarly, the study of Akinmoye *et.al* (2016) revealed that the use of handcrafted textile products as group outfits is no longer popular among the Yoruba especially the youth, even though in the past, the Yoruba took pride in any type of handcrafted textile products they put on, as they became more civilised, the use of indigenous hand crafted textiles especially for occasions keep declining. The decline in the use may be due to urban influence, some agents of civilization, a craving for perfection, trust in imported products or



just the quest to show off status. Studies have shown that the *aso-ebi* culture instead of being a culture of solidarity, it has metamorphosed to serve as a medium of social strive, display of affluence, and discrimination against people, who are either unwilling or unable to buy the *aso-ebi* (Ogbechie and Anetor, 2015). Besides this, consumers' desire to use *adire* as *aso-ebi* may also be clouded by the availability of several imported fabrics to choose from, knowing that majority of their friends and families may prefer to purchase those. Past studies have shown that Nigerians have unfavourable attitude towards home made goods because of the perception that locally made goods are inferior in quality to imported substitutes (Ibeto and Ogunduyile, 2015).

Results showed that the respondents' perception on the fabric attributes of *adire* as a consideration for *Aso-ebi* is low (mean= 2.50). The attributes that were considered includes; quality, colour, durability, beauty, price, perfect craftsmanship and uniqueness. Considering the mean scores, the respondents have a moderately positive perception about the attributes; quality, colour, durability, beauty, price and uniqueness with mean scores of 2.35, 2.42, 2.40, 2.21, 2.31 and 2.67 respectively. However, respondents' perception is low for perfect craftsmanship of *adire* (mean = 3.17), it was revealed that majority (81%) of the respondents regard *Adire* as too poor to be used for ceremonial group attire, according to their view, the fabric lacks perfection in design and pattern arrangement and this attribute may be noted as a core reason why *Adire* is not readily used since most consumers want fabrics that would promote uniformity

and solidarity; *adire* being a manually produced fabric, lacks consistency in design. According to Akinmoye (2016), consumers opined that most handcrafted fabrics lack perfect craftsmanship and are inconsistent in designs. Ibeto and Ogunduyile (2015) also suggested that since the production of traditional fabrics, be it *adire*, *akwete*, *aso-oke* and others are still done manually, uniform standard in terms of colour fastness, durability, innovation and creativity cannot be guaranteed. The uniqueness of the fabric is unarguable as it is almost impossible to find two *adire* fabric of exact same design. Most (68%) of the respondents believe that the fabric is beautiful. Similarly, Akinmoye (2016) reported that the designs and motifs of hand crafted fabrics are appealing and the creativity of the practitioners are acceptable.

The study assessed consumers' views on factors influencing the use of *Adire* as ceremonial group attire. According to the findings of this study, the highest rank factor was bulk availability, majority (72%) of the respondents stated that *Adire* is not readily available for purchase in large quantities. The manual production of this fabric gives explanation to this, although, one of the most important factors to consider when selecting fabric for group outfit purpose is the availability of the fabric in very large quantity but *Adire* seems to be lacking in this, apparently, the producers who also double as merchants do not have the products in bulk or large quantity that can cater for group outfits. This is similar to the findings of Akinmoye (2016) where it was revealed that the consumers admitted that the unavailability of hand crafted products in large quantity turn consumers

off for the demand of the product, it further stated that steady availability would have encouraged celebrants to make use of the products as group outfits. Another highly ranked factor was frequency of use, the fact that it is generally believed that *Adire* is usually not used as *aso-ebi* may have a negative influence on those that would have used it for their ceremonies. Accessibility is a very important factor to also consider as majority (78.5%) of the respondents agreed that *Adire* is not easily accessible, it has been observed that *Adire* is usually not popularly sold in general textile or clothing markets; some may even need to travel to buy and this could discourage them from purchasing the fabric. Other factors that may influence use of *Adire* as ceremonial group attire according to the view of the respondents of this study are cultural background, availability, price, while income and religion were the least to be considered. Similarly, Akinmoye (2016) also found that the handcrafted textile products were acceptable as group outfits among the populace because of its unparalleled aesthetics, cultural and prestigious values, however, its use as group outfits are considerably at the low ebb.

### Conclusion

In conclusion, the use of the *adire* fabric among consumers as ceremonial group outfits is on the low ebb, this low usage can be attributed to the fabric's lack of perfection in design and pattern arrangement, unavailability of the fabric in large quantity in order to encourage bulk purchase, and its low usage as *aso-ebi* by others. Although, the fabric was perceived as not too expensive, it does not meet the

standard of *aso-ebi* fabrics in terms of design consistency and accessibility. On the contrary, the *ankara* (African wax prints) and other machine made fabrics differs from hand crafted textiles like *adire* in the sense that it is mass produced; it can accommodate portraits and graphics as motif in the surface design, and in addition, it is sometimes cheaper than most locally produced fabrics. *Adire* is unarguably a beautiful material which could be accepted as ceremonial group attire among consumers if some of the considered factors are improved upon. This will result in a positive turn around in the purchase and use of the fabric as ceremonial group attire among consumers which can boost sales of indigenous textiles, lead to increased production and a better appreciation of the South-western culture.

### Recommendations

Based on the findings of this study, the following were hereby recommended;

1. *Adire* producers should work towards perfection of craftsmanship by attending seminars and workshops to improve on their skills.
2. Government should assist the producers of *adire* by providing them with loans to expand their businesses and to purchase equipment that can aid bulk production of the fabrics.
3. Appreciation of the locally produced fabrics should be encouraged by consumers to ensure continual production of the fabric.

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