

Entrepreneurship of Fila and Its Hurdles in Nigeria: The example of Fila – Ide among the Yoruba.

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Abstract

The study examined the historiography art of Fila especially Fila–Ide production and the hurdles of Fila – ide entrepreneurs’ are facing. The contributions of entrepreneurship of Fila- ide were also examined. Descriptive method of research and questionnaire was used to obtain data for the study. Photographs were adopted to analyze the contents. While simple percentage was used to analyze the data collected. The findings revealed the entrepreneurship contributions to the economic growth of Nigeria, such as employment creations, utilization of local resource and ideas. While some of the hurdles facing entrepreneurship of Fila-ide production in Nigeria base on the findings are: unethical issues, government policy and protection of ideas. Recommendations were raised to curb the hurdles facing Fila –ide entrepreneurship in Nigeria to boost the economy and reduce unemployment rates.

Keywords: *Ide; Fila; Entrepreneurship; Art; Problems.*

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I. Introduction

Fila-ide entrepreneurship is a concept in arts that could be used to denote the entrepreneurial elements of traditional cap products among the Yoruba of southwest Nigeria. The conception in *fila –ide* entrepreneurship is that, through the application of vibrant innovative ideas and active entrepreneurial investment in arts of textiles several cultural beliefs, artifacts and practices could be developed to become a viable source of economic returns. That is, several entrepreneurial ventures could be carved out of various arts in textiles that are abound in physical and socio-cultural environment. Synonymously, *Fila-ide* entrepreneurship could also be referred to as a way of marketing textile products in more acceptable manner. More recently than ever, *fila- ide* entrepreneurs are increasingly been seen as the heartbeat of beauty and respect amongst men in Yorubaland and essential to the vibrancy of local economies.

In other words, one of those ways that a modern society could move ahead is to give more attentions to local entrepreneurs and *fila-ide* entrepreneurship remains one of those means through which the entrepreneurship could be developed. *Fila-ide* entrepreneurship involves textile art designs carried out in a sector or any of such innovative activities geared towards the development of the textile production. It is also important to note that entrepreneurship in *fila-ide* is not just about developing the sector alone but it is also an activity that generate economic income for the entrepreneurs. On the whole, *Fila-ide* entrepreneurship has the tendency of promoting arts and cultural activities; it could also serve as source of economic incomes for the governments and has the capacity of promoting sustainable development in a country.

The more entrepreneurs a nation has the better are the chances for accelerated economic development. Many Nations today owned enterprises in Africa were created when it was believed that the fastest route to development occurred when the Nations took on the role of the entrepreneurs. Some of the entrepreneurs contributions to economic advancement of any Nation are as follows: employments creation, promotion of arts and technology, utilization of local resources, capital formation and promotion of an entrepreneurial culture that are germane to economic advancement of any Nation [1].

Be that as it may, to these contributions recognized by individual Nation, they tend to encourage entrepreneurial development. Entrepreneurship in art of *Fila- ide* is one of the enterprises that are now recognized by individual groups of people; academics, politicians, business men, kings, traditional chiefs, spiritual groups amongst others. *Fila- ide* is a two syllable words. *Fila*, is a Yoruba appellation used to identified a head covers, *Fila* connotes headwear that constitutes covering of certain part of head either in simple or complexity form which covers not beyond of ears of male [2]. *Fila* in Yoruba connotation is referred to as *Taqiyah* in Arabic language [3], while French tagged *Fila* as *bonnet* [4]. It is otherwise called *toppi* in India language. Generally *Fila* is known for various identities in many languages in Nigeria and outside Nigeria.

In Yoruba extraction of Nigeria, the trends of aesthetic of *Fila* is constantly evolving, however, traditional Yoruba *Fila* are still the same as they were many years ago though with additional of aesthetics values [5]. Yoruba males were not actually complete in their traditional attires without a matching *Fila*. It is a unique part of the outfit that warrant every man wearing native looks dashing. The etymology of *Fila* in Yoruba extraction was dated back to 9,000 BC in relations to the archaeological extraction of a tunnel in Akure, in the present Ondo state of Nigeria [6]. Although, some documentaries claimed that *Fila* in Yoruba extraction came into being around 7th, 9th and 10th centuries AD (7 and 8). The art of *fila* is still at extant in Nigeria and *fila-ide* is one of the major entrepreneur that is trending.

Textiles are major materials used in the production of *Fila* irrespective of forms and types. For better understanding of the term textile, it originates from a Latin word *taxere* which means woven fabric and textile originally had to do with only fabric, which refers to items that are designed for clothing like trousers, skirts, shirts among others through weaving, sewing or stitching technique [9] and *Fila* is not left out from textile used for various designs and to cover certain part of the body which is one of the attribute of cloths. Generally textile are the umbrella term that is often used to describe the clothing industries/enterprises as a whole and any kind of material used to create clothing [10].

The term entrepreneur, refer to a risk taken by who breaks uncertainty, strives out on his own and with dedication to duty and focus to achieve the goals and took risks in establishing a venture with a hope to make profit [11]. This study examined the challenges facing entrepreneurs of textile art especially velvet *Fila* producers otherwise known as *fila-ide* among the Yoruba in Nigeria and solutions were suggested to solve some of the problems so that we can have a better entrepreneurship of *Fila-ide* culture.

Entrepreneurship of *Fila* made of velvet and *ide* (*brass*) is majorly practice within the Oyo-Yoruba and it is referred to as *Fila- Ide* or *Fila – Onide* simply connotes cap with brass or brass cap. The technical proficiency of brass art entrepreneur could be placed aside to the great old Oyo art prowess the center of arts and cultures in Yoruba land [12]. The specific period when brass art began is still arguable in academia, however the earliest dates associated with brass entrepreneurship is 12th century and fact remain that brass art must have lasted for 300 years [13]. Alhaji Majeed Asafa chairman Brass Caps Association Ogbomoso branch claimed that *Fila – ide* brass cap emerged from Asinde Masifa house Ogbomoso Oyo state Nigeria. There are other compounds in the research areas (Ogbomoso North, Atisbo, Iseyin, Ogbomoso South and Atiba local governments of Oyo state, Nigeria), such as *Abonde* compound coinage from (*Baba Onide*) – Father of Brass, (*Isude*)- Area of brass casters, (*Okode*) person who supplies brass. These compounds may not be relatively related to the *Fila – ide* but, the fact remain that *Ide – brass* art is not new in Yoruba art expeditions. Literatures on *fila* are flourish, Akinde *et.al* (2012) works on *fila* among the Yoruba and x-rays the styles but not on entrepreneurship hurdles. While Adewale (2021) documents centered on philosophy behind traditional cap among the Yoruba of Southwest, Nigeria. However, none of these studies provide information on hurdles encountered by the designers of *fila* among the Yoruba of Southwest Nigeria.

Ide Trends.

In the past, entrepreneurship of brass were only firmly for the traditional worshippers in different images and the images were usually represented in three dimension arts of various shapes and objects like: spoons, walking staff, pestle and mortals amongst others [14]. The art has gone beyond the three dimension for the traditionalists in the present dispensation. Brass has entered fashions and enterprises of different perceptions. The major materials for the production of *Fila – ide* are brass of various sizes: (*Toro Ide*) – small brass, *Toro ide lilu* (perforated small brass, nails, hardboard, empty bag of beans, paste of local cassava starch, twine, needles and velvet). In some instances beads were used along with the brass pieces (plate 1). The equipment in joining the brass to the velvet cloth after the cutting into pieces is hand picking with needle (plate 2). The artists used beans bag already starched to serve as stay (Plate 3) for the velvet cloth and this will assist the brass to stay firm on the velvet. Stencils were cut to create motifs (Plate 4) which later trace on to the velvet cut to form motif on *Fila-ide* products and pencil or biro were used to trace it on the velvet cloth (Plate 5). Thereafter the finished brass design velvet piece were joined together with the use of sewing machine into various sizes. According to Mr. Salam Shittu from Atisbo and Chief Lekan Samson from Iseyin local governments stated that majority of the velvet cap materials were usually purchased from Ibadan – capital city of Oyo state, but beans bags were bought at Hausa local markets near each entrepreneur towns.



PLATE 1: Ide and twine. Photograph from field study



Plate 2: Fila-Ide producer in action. Photograph from field study



PLATE 3: Beans bag starched with cassava starch cream. Photograph from field study



PLATE 4: Samples of Stencils used by Fila-Ide producer. Photograph from field study

Fila – ide as fondly referred to is shaped out into *elelo* types of Fila (Plate 6). Yoruba Fila among men are categorized into five: *Abeti aja* or *Yoti*. *Abeti aja* simply means like ears of dog or open ear. This type of Fila among the Yoruba look like a triangle with two edges sticking out like the ears of dog. This style is common among the traditional kings, chiefs, princes, young and old folds of men among the Yoruba [15]. This style of Fila the edge can be changed interchangeably and one edge may be brought down covering the ear of the wearers and the other edge up. At times, the two edges may be brought down covering the two ears. *Gobi* is another form of Fila (plate7) that is long in height usually 30cm after sewn and it can be folded/curved into left, right, front and backward side of the wearers. This depend on the taste of the wearers. *Kufi* is another type of Fila. *Kufi* (plate 8) is a little short around 20cm height after sewn and it cannot be folded front, back, right or left except it will be move into the left/right/back/front in styles and tastes of the wearers. *Eleelo* form of Fila is the third category identified and is majorly produced by the entrepreneurs of *fila-ide*. It sizes range between 25cm – 30cm and it has the same capacity of folding to the front/back/left/right side with *gobi*. This form of Fila has the ability to incorporate patterns and designs. In essence the most velvet brass cap entrepreneurship produced *elelo* and *kufi* types of Fila in large numbers.

However, Alhaji Misbau and Mr. Kehinde of Ogbomoso and Oyo towns were of the opinion that *kufi* forms were also produced for interested personalities and *kufi* form of cap decorated with brass were highly patronized among the eastern part of Nigeria. High chief Dotun Ayinde of Iseyin affirmed that *Fila-Ode* is another form of fila but now going into lost. This form of Fila is usually long to 3feets and common among the traditional hunters. The reason for the long size of it was to keep certain domestic traditional medicine (Powder/tablets) when going on an errands and when going for hunting expeditions.



PLATE 5: Tracing of Motifs with stencil. Photograph from field study



PLATE 6: Fila-Ide Eleelo put on by a Patronage. Photograph from field study



PLATE 7: Fila-Ide Gobi put on by a Patronage. Photograph from field study

Fila – ide, were usually patronized by big philanthropists, kings, chiefs and serve as a special gifts for very important personalities who visited the towns of the producers. It is therefore significant to study the challenges encountered by the *Fila-ide* entrepreneurs and to prepare the upcoming mindset towards the challenges of entrepreneurship of *ide* caps productions because entrepreneurship skills is now demanding for the survival.

There were myriads of sources of information, relevant literatures, visual materials, oral interviews and questionnaires were explored in this study, from the five local identified and random sampling technique was

used to select 10 respondents comprised of brass cap producers. The five local government are; Ogbomosho North, Atisbo, Iseyin, Ogbomosho South and Atiba local governments all in Oyo state, Nigeria and simple percentage was used to analyze the data collected for the study. These areas of study were selected because of their passions, traditions and production of *Fila-ide* types. Traditions and cultures urge us not to speak or document the practical or beliefs as absolutely right or wrong, but rather to speak of them as right or wrong relative to a culture or social context in preparation of mindsets of future generations [16]. Some practices and traditions can be documented for the precaution and readjustment as this study attempted the production and hurdles of art of *fila-ide* in Nigeria.



PLATE 8: Kufi's forms of Fila-Ide. Photograph from field study.



PLATE 9: Floral motif embedded on Fila-Ide Gobi Photograph from field study.



PLATE 10: Alphabetical motif embedded on Fila-Ide Kufi. Photograph from field study.



PLATE 11: Alphabetical motif embedded on Fila-Ide Eleelo. Photograph from field study



PLATE 12: Geometrical motif embedded on Fila-Ide Golden yellow. Photograph from field study



PLATE 13: Side and Upper Fila-Ide embedded. Photograph from field study

Fila-ide motifs formations

The production of *fila-ide* among the entrepreneurs adorned it with various motifs. *Fila-ide* motifs were made from basic pattern units that are repeated several times to complete the required size of the cap. The pattern, contents and sequencing of the designs and motifs have evolved. There is, therefore, an accepted catalogue of motifs from which each producers can draw. The skill of each producers, however, depends on the expertise and competence developed over many years. Contemporary formation techniques such as the uses of (*ide*)brass and factory made fabric velvet have had various effects on *fila –ide* production in line with the sociocultural changes and fluxes being experienced by the people. In recent study, classification of motifs for decorative arts were groups into eight categories {17}. These are: naturalism, geometric, traditional, abstract, floral, zoomorphic, dots, and bull eyes. The geometric motifs are lines, curved and non-curved, broken and non-broken, hatching and non-hatching. Naturalism motifs are source from plants and animals. Traditional form of motifs were derived from cowries, shell, and nuts. Motifs were generated on textiles either by printing, dyeing, embroidery, stitching weavings, patches, tapestry and other forms through emotion, beliefs' ,and feelings{17}.*Fila-ide* of this study, exhibited alphabetical, geometrical, and floral motifs. These motifs are prominent in the body of *eleelo* and *gobi* forms of *fila –ide* (plates 8, 9, and 10).Majority of the producers confirmed that motif formations on their products were determined for them by their patronages and majority of their patronages are from traditional chiefs and kings, politicians, religious leaders and philanthropists. For instance, plate 11 is acronym motifs of an Islamic movement (ISBON)-Islamic Brotherhood of Nigeria, while plate13 is embedded with motif of (*Asiwaju*) - leader of a political group and the motifs was dictated by the patronage. Motifs were formed on a hard boards, hard papers and cut into stencils which later traced onto the body of the velvet with inks and pencil (plate 5) depending on the colour of the velvet fabrics and hand needle. Twine were used to pick out the motif with (*toro- ide*) small perforated brass plate 2.However,the velvet cut into

sizes were preliminarily coated with traditional stay made of beans wool bags and well starched (plate 3). Motifs were embedded at side of the *fila-ide* and at the centre of it with good hand finishing, plate 11 and 13.



PLATE 14: Consolidated Fila-ide and ide shoe embedded. Photograph from field study



PLATE 15: Consolidated Fila-ide ide shoe embedded. Photograph from field study

Cultural Insertion of colour in Fila-Ide

Yoruba peoples in Nigeria have loves and passions for colours, these colours signifies different meanings, and they all have some meanings affiliated to them. Colours and their emotional associations are given attentions to in our arts and culture and they are vary among cultures. In some culture, warm colours, such as: red, yellow, and orange signifies happiness, precautions and dangers, while cool colours: blue, green and violet are related to calmness and sadness (18 and 19). The most prominent colours in *fila-ide* arts are black, and red colours with golden brass (*ide*) motifs. There are other classes of colours like blue, green, and yellow (plates 10 and 12) but they are not prominent. These non-prominent colours are produced on request by the patronages of *fila-ide*, while the prominent colours were produced in abundant because the producers believed in the patronages of the colours. Black colour has the highest record of patronage according to majority of the producers. In the interpretation of colours, yellow colour stands for cautions and health challenges signs, such as: malaria fever, jaundice, headaches and pestilence, while blue colour convey a sense of dignity and authority. Green colour signifies rebirth and development and black colour stands for ovation, elegance, evil, and mourning (19).

Problems of Entrepreneurship of Fila Ide

The point here is to say that while it is possible to envisage a society without the precaution and negligence of enterprises, it is impossible to have an egalitarian society that is devoid of misdemeanors, especially when the nation is experiencing job scarcity among the graduates. There are lots of problems militating against effective operation of entrepreneurship in Nigeria. Some of the problems are as follows:

Patent Law: Is an official right to be the owner or only person to produce or sell a products or any invention with document that proves it. Many of the entrepreneurs lack confidence in the Nigeria patent law because culprits do tampered with it, and seriously difficult to identify the culprits. In the production of *Fila- Ide*, majority of motifs and patterns were unable to have patent law that restrict culprits therefore reproduction of it appear to be unchecked. This also has constituted a problem facing entrepreneurship of *Fila-ide* especially in Nigeria.

Political Instability: Political instability has plagued this country since the second republic; it has formulated an atmosphere of uncertainty and frustration for potential entrepreneurs [20] and [21]. The high rate of foreign exchange has killed many of the entrepreneurs endanger of where to sell and how to purchase materials.

Transportation problem: The transportation system in Nigeria is getting poor. Majority of the roads are full of port-holes, the railway forms of transportation is not functioning well. Water way is undeveloped and harmed by the ethno-militant groups, while air system cannot be afforded by majority of entrepreneurs because of high cost in tickets. It is dangerous and expensive moving both raw materials as well as finished products from one place to another which affect entrepreneurship in Nigeria.

Unbalanced policy of government: The federal government has place significant on entrepreneurs nowadays to extend majority of the institutions are making entrepreneurship courses compulsory, yet there is no policy

guiding entrepreneurs. It is expected that federal government will formulate and enforce a policy aimed at promoting balanced development and promotion of entrepreneurship [21].

Falling of Infrastructure: Majority of entrepreneurs needed electricity, water supply and good internet to forge ahead in their production activities, especially the *Fila-Ide* production. These lackadaisical system of infrastructural hinder the development of entrepreneurship in Nigeria in some ventures no electricity supply and it seriously affect production.

Sample:

This is the analysis of the samples adopted for the research.

Table 1: Sample of Fila- Ide entrepreneurship

S/N	Name of Entrepreneurship	Frequency of respondents	Percentage of respondents
1.	Asinde Enterprise	10	20
2.	Heritage Caps Designers	10	20
3.	Tolu Heads gears venture	10	20
4.	Kenny Decorative caps	10	20
5.	Bamigbala Heads fit	10	20
	Total	50	100

Table 1 above shows that 10 respondents representing 20% were selected from each of the research areas.

Table 2: Respondents with the entrepreneurship and their length of experience

S/N	Length of Experience	Frequency of respondent	Percentages of respondents
1.	1 – 10 years	26	52
2.	10 – 20 years	15	30
3.	20 years and above	9	18
	Total	50	100

Table 2: Illustrates respondents with their length of experience 52% of the respondents have been working between the one year and ten years. While 30% of the entrepreneurship of *Fila- Ide* respondents have been working between 10 to 20 years. 15% have engaged in the *Fila- Ide* production for 20 years and above producing *Fila- Ide* for so long in their enterprises and could be useful for the study purpose.

Data Analysis: Do foreign competitors have any significant effect on the operation and production of *Fila -Ide* enterprises?

Table 3; shows the effect of foreign competitors on the Nigeria entrepreneur.

Question 1: Demand for foreign product has negative effect on the demands of *fila Ide* products.

YES	%	NO	%
36	72	14	28
36	14	28	

Table 3, exhibits that 72 percent of respondents indicate yes while 28 respondents disagree with the question ask which means demand for foreign product effective operation of Nigeria enterprises.

Research Question 2: Does government policy has only significant effect on the development of Fila- Ide entrepreneur in Nigeria?

Table Four: Effect of government policy and development of *Fila- Ide* entrepreneur.

Question 3: Does government monetary policy have any bad effect on the smooth running of *fila-ide* enterprises?

YES	%	NO	%
32	60	20	40

Does government fiscal policy like high import duties have any bad effect on your production?

	YES	%	NO	%
	35	70	15	30
Totals		134/2		60/2
		=67		=33

Table 4: above indicates that 67 percent of the respondents agree with the question while 35% disagree with the question of if government policy has any effect on the effective operation of small scale enterprise like *Fila -Ide* in the fiscal and monetary policy of government.

Research Question 3: Does unethical practice of some rival ventures have effect on the smooth operation of Fila-ide business enterprises?

Table 5: shows the effect of unethical practice and operation of business enterprises.

Question 4:

Does dishonest of some enterprise on the product affect their achievement

	YES	%	NO	%
	32	64	18	36
Unethical practice rival enterprises have negative effect on some entrepreneurship of <i>Fila- Ide</i> production on Nigeria.				
	YES	%	NO	%
	35	70	15	30
Totals		134/2		60/2
		=67		=33

From Table 5 above, it indicates that unethical practice of some enterprises/ventures in Nigeria affect their operation and achievement as 67% agreed to the question while only 33 percent disagreed with the related question asked.

Research Question 5: Does low level of technology and materials have significant effect on effective performance of Fila Ide production?

Table 6: Indicates the effect of low level of technology and effective performances of Nigeria entrepreneur.

Low technology in Nigeria effect the effectiveness of fila-ide enterprises

Yes	%	No	%
28	56	22	44

Cost of materials from above affects Nigeria entrepreneurship of Fila-Ide

Yes	%	No	%
31	62	19	38

Cost of Imported raw materials affect entrepreneurship of Fila-Ide

Yes	%	No	%
38	76	12	24

Total (%) 64.66 17.66

Based on the table 6 above, we can see the level of technology that is low in Nigeria and Africa as a whole. The importation of materials for the production Fila-Ide at high cost which affect the entrepreneur negatively. 64.66 percent agreed to the questions while 17.66 percent disagree with the related questions.

II. Discussion:

Based on the analysis of the research questions with the use of simple percentage, the under listed findings were discovered for the study. The demand for foreign head caps by Nigerian have drastically affects Nigeria enterprises especially the production of *Fila- Ide*. One of the major challenges facing entrepreneurial development in Nigeria is how to protect ideas, patterns and motifs [23]. The study also indicates that government policy has significant effect on the effective operation of Nigeria entrepreneurs. The study shows that unethical practice of some *fila -ide* entrepreneurship in Nigeria affect the production. Also, the study shows that low level, of technology and cost of materials have contributed to low development of Nigeria entrepreneur especially *Fila- Ide* entrepreneurship.

III. Conclusion:

The role of *fila-Ide* entrepreneurs in the economy development cannot be over-emphasized. It creates employment, promotion of technology, exhibition of cultural heritage, capital formation and utilization of local materials. In other perspective, there is the need to put vested interest in this area of entrepreneurship because it is one the areas of entrepreneurships that could be used to develop textile sector of the economy and could also be used to effect sustainable development in the country. This is an important call as it has been observed that skill entrepreneurship development is germane and in the future it would become a viable and distinguishable skills between illiterate and literate (24).Nigeria as a nation been affected by varying social problems which emanated from lack of viable entrepreneurship skills, the development of *fila – ide* entrepreneurship become a necessity not only to solve these varying social milieus but also to enhance economic development and more importantly to sell the good image of the country globally. There is a need for proper documentation of important cultural heritages in physical and electronic means as another means to promote *fila- ide* entrepreneurship. Going by the fact that we live in a globalized world, important cultural images could be known through internets for international patronages. Provision of investment capital and inauguration of patent law and policy from government will assist *fila-ide* enterprises. Government should work hand in hand with the private sector in creating an environment where entrepreneurship can flourish.

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