

THE ROLE OF WOMEN IN THE FIELD OF TEXTILE DESIGN TOWARDS DEVELOPMENT OF PAKISTANI TEXTILE INDUSTRY

Umber Zahid

Kulliyyah of Architecture and Environmental Design
International Islamic University Malaysia
Jalan Gombak, P.O. Box 10, 50728, Kuala Lumpur, Malaysia
Email: umberzahid@gmail.com

Zumahiran Kamarudin

Kulliyyah of Architecture and Environmental Design
International Islamic University Malaysia
Jalan Gombak, P.O. Box 10, 50728, Kuala Lumpur, Malaysia
Email: zumahiran@iiu.edu.my

ABSTRACT

Numerous readings suggest the gender-based perception of specialties in the related fields of textile design. This study aims to reveal the significant participation of women that contribute to shaping textile design practices within the Pakistani textile industry. The objective of this study is to determine if there is a role of women in the development of textile design in the industry. The researchers plotted the gender segregation of employees of numerous textile industries and design schools across Pakistan. Additionally, the value of gender-specific commodities produced by these industries were also analyzed, then used statistical tests to determine if there was a correlation. The results show that women play important role in the development of textile design in the fields of academics, professional practice and commodity range. For example, 72% of the textile design teachers, 75.5% of the textile design practitioners, and 88 % of the textile design students are women. These results impart endorsement to the notion that the women enjoy an eminent concern in the textile design profession, which is caused by the historic presence of women in the making of textiles. It is also evident from the history that most of the traditional textile crafts and practices are conceived, produced and used by women particularly the commodities related to the dowry practice in the Indian sub-continent. Understanding the factors influencing the role of women in making strategies for training, infrastructure improvement and enhanced consumer satisfaction will allow their involvement in decision making. This will help the Pakistani government to develop policies for workplace safety, social safety, entrepreneurship support, improved service structure, and enhanced incentives

Keywords: Women specialties, textile design, the Pakistani textile industry, textile crafts

Introduction

This paper discusses the role of women in the development of Textile design in Pakistan. Textile design refers to the “fibers, yarns and fabric constructions and finishes” (Ann Marie Fiore, 2005, pp. 307–321). The wording ‘textile design’ exclusively inherits the activity of concept, invention, and creation of textile raw materials: fibers, yarns, and knitted, woven and non-woven fabrics (Lottersberger, 2012). Within textiles, missions are decided if it can be argued that there is a sustainable competitive advantage that will add actual value, reduce cost and/or create or increase market share (M. Starbuck, 2012). Textiles are no longer mere inputs into a finished product; they have become sources of solutions to issues that affect society (Horne, 2012). However, generally textile design is considered and understood as, the art of manipulating the appearance of fabrics and other materials through traditional, stylized, digital and illusory techniques to make a product fashionable (Anon n.d.)(Stephanie Przybylek n.d.)(Wiley n.d.). These definitions demonstrate that because of industrial, technological and theoretical developments, the delimitation of textile design has also been in debate. Researches in the social sciences have argued whether textile design should merely be considered as an artistic expression of decorating textile surfaces or a new definition is required to counter challenges of future design scenario. Whatever the expectations from this field have been established after the technological advancements in technical and sustainable textiles, the conventional approach towards textile design is deep routed in associating textile design profession with women. Like (Houze, 2008) (Kirkham, 2018) mentions about the status of embroidery, screen printing and lace making before Mid-twentieth century design during industrial reforms, there were textile decorating techniques which were considered to be a women’s task.

The textile product design of Pakistan is grouped into two categories in terms of manufacturing methods and techniques. Textile industry refers to machine made products and handmade (textile handicrafts) in order to discover women involvement in the making of textile designs. The development of handicrafts is associated with rural areas and small towns, where approximately 70% of the population lives (Nazimuddin, 2014). In different regions of Pakistan, one can find a variety of textile handicrafts involving regional diversity in embroideries (e.g. Phulkari, Sindi Embroidery, Shadow work, Mirror work, Mukesh etc.) naturally dyed block printed textiles, hand-woven woolen and cotton apparels, hand knotted carpets and patchwork (local name Ralli). The textile industry is largely concentrated in Punjab (mostly Faisalabad and Lahore) followed by Sindh (mostly Karachi)(ILO 2014). The women involvement in the development of textiles and textile-related businesses have been mentioned rarely particularly in the development of the textile industry. There are multiple governments and privately funded projects for the development of handicrafts like Ahan (project; Aik Hunar Aik Nagar), Small and Medium Enterprises Development Authority – SMEDA, Bahbood

Foundation and Aurat Foundation which highlight women participation and their potential skill growth in the handicraft sector. However, there is less information on the role of women in the development of Pakistan's textile design for industry. The Women Fashion Magazines and other media sources are consulted to find record on the biographies and works of women textile designers from the early years of design recognition in 1990's onwards in up till now. However, many of the designers who contributed in the design departments for export sector or small industrial setups still remain anonymous because; 1) The growth of textile industry in Pakistan is directed towards raw material (mostly cotton) and spinning resulting in lower number of industries producing finished products. The situation changed after 1990's when many design brands and design collections were introduced in local women apparel market but it has remained the same in export sector 2) the designers are mostly hired by the industries producing printed, embroidered and finished products or readymade products and in export sector the number of such businesses is few, 3) copyrights of designs are owned by the respective industry or client 4) many of the industries rely on pirated designs.

This study aims to investigate the significance of women contribution in shaping textile design practices within the Pakistani textile industry by exploring the well-known and unknown female designer profiles within the textile apparel industry of Pakistan. The objective of this study is to determine if there is a role of women in the development of textile design in the industry. This study aims to answer the following questions; 1) what are the sectors where women are involved in the textile industry? 2) What is the role of women in the development of textile design? 3) How the correlation between females and textile design has influenced the development of Textile Industry of Pakistan.

The Importance of Textile Design in The Development of Textile Industry

Textile materials and procedures were at the contested heart of industrial change and the concomitant emergence of the notion of craft at the rise of industrialization. Since then Textiles have stretched between art, craft, and industry (Wilson, 2017, pp. 8-9). Traditionally feminized associations clung to textiles across the spheres of applied art, everyday fashion design, and industry. During early years of Industrial revolution, despite the stated goals on design at the textile factory were precisely the scientific and technical ones usually associated with Constructivism," including "to see their (textile designer) work enter the process of mass industrial production. The role of the designer remained a merely applied artist, a handicraft decorator (Wilson, 2017, p. 22).

Textile is the most important manufacturing sector of Pakistan and has the longest production chain, with inherent potential for value addition at each stage of processing, from cotton to ginning, spinning, fabric, dyeing and finishing, made-ups and garments. The sector contributes nearly one-fourth of industrial value-added and contributes 8.5% of GDP and provides employment to about 40 percent (about 19 million) of countries workforce (Trade, 2018). The Textile Industry of Pakistan has flourished from 3 mills to 600 and spindles from about 177,000 to 805 million similarly looms and finishing units increased but not in the same proportion (Memon 2013). Since the role of the designer has remained as an applied artist and decorator, designers have been hired by the industries which are producing relevant particularly printed and embroidered women apparel and woven finished products for Bed linen. The big names which are in the business with such product lines and which have employed designers are Cretex 1950, Sitara Textiles 1956, Nishat Mills Limited 1951, Gul Ahmed Textile 1953, Al Karam Textile (1986), Al Abid Textile 1968, Sapphire 1969, Chenab Textiles 1975. These mills since their early years have been focusing on exports and were also supplying apparel printed and plain fabrics to local market through retailers and fabric stores. Until the women apparel industry received a major breakthrough in the domestic market by the opening of a Textile Company Breeze', founded by Seema Aziz, launched in 1985 with the concept of "Made in Pakistan with equal quality as the rest of the world" (Bayrasli, 2010) (Aziz, 2016). As Seema mentioned in an interview about the textile designs and product quality at that time, "fabrics which were desirable and expensive were foreign imported or smuggled. No Pakistani had succeeded in producing high-quality textiles for the domestic market, much less for export" (Academy, 2017). Followed by Sana Hashwani and Safinaz Muneer 1989; launched their retail store in Karachi and also designed freelance prints for fabric collections for Alkaram and Lakhany Textile mills, in an interview they recall, "When we worked for Lakhany Mills there was only one collection a year and we got paid for it. We worked for Alkaram for three years and then we did a three-year stint at Lakhany where we designed the lawn under the 'SANA SAFINAZ by Lakhany' tag. It made us a household name" (Muneer, 2015).

By the start of 2000- 2005, few more designer collections by industries and young design brands sprouted in the domestic market and received huge success. It was the time when well-established textile mills also started retail for the domestic market and received good profit margins. The situation was reversed for the export sector. The international trade scenario was fluctuating, the changed economic environment in America, Europe and other potential markets was demanding new strategies for the export industry. At that time the export industry was focusing on spinning and production orders for their clients mostly from Europe and America. Table 1 provides annual average earnings of export industry in nine categories export sector produced Textiles until 1994. The figures show that the share of high value-added products was much lower in total export earnings than the potential of the country.

Table 1: % share of total export earnings of textile export sector of Pakistan: nine product categories

Product Category	1978-83	1984-89	1990-94	1978-94
1. Raw Cotton	11.12	13.00	5.66	10.21
2. Cotton Yarn	8.68	11.03	17.61	12.13
3. Cotton Cloth	11.03	10.96	11.78	11.22
4. Ready Made	3.10	7.09	8.6	6.13
5. Made-ups of Textiles	2.71	6.35	8.15	5.60

6. Knitwear	0.93	2.45	6.28	3.04
7. Tents and Canvas	2.20	1.43	0.73	1.43
8. Carpets and Rugs	8.18	5.50	3.27	5.79
9. Synthetic Textiles	2.57	3.14	6.58	3.96
Total (1+2+3+4+5+6+7+8+9)	50.54	60.86	68.6	59.51

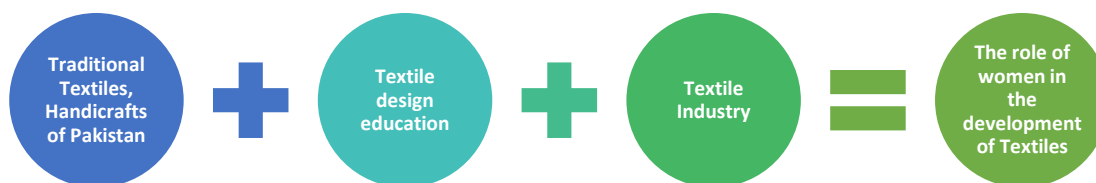
Source: (Khan 1999) Table 4 c

The table indicates that textile categories where designers could be involved in their conventional terms of responsibility; to create new products, had less percentage in export earnings. The categories which could imply designers with their full potential were Ready Made, Made-ups of Textiles, Knitwear, Tents and Canvas and Synthetic Textiles. It can be assumed that exporters did not engage designers to aggressively think and plan to compete with the challenges Pakistan’s textile industry was facing at that time. It was much needed to strategize and develop new creative ideas or products in the export industry to compete in the international market as WTO (World Trade Organization) had already announced the change in trade policies (Organization, 2001). Besides this energy crisis and government policies were also not favorable for exporters to deal with the tough time. As a result, the export sector could not compete with Pakistan’s regional competitors like India and Bangladesh and it did not flourish as it could have been. From 2000 onwards until now, the textile industry diverted to focus on domestic market and retail stores, the exports decreased by 20% whereas the domestic textile market economy matured (URDU, 2017).

The Significance of Women in Textile Design










It is when, the textile design and designers received recognition, and the potential of this field was rediscovered for the local market, women designers were the pioneers of this development. They are not only recognized as entrepreneurs and freelancers but also, they were designated in industries as creative personnel to run their design houses and Research and Development departments. Fraternity in addition to these pioneers exists outside the industry as well such as design education and textile handicrafts.

Figure 1: The three categories of Textile Design Profession



Women participation in the arena of textile design in Pakistan can be classified into three categories, namely, traditional textile, textile design education, and the textile industry. Fig1 shows the three related fields in textile design. Besides industry, the textile handicrafts of Pakistan and textile design education are also associated with females. The women participation in shaping design cognition and practice is explored further in this research by conducting a survey of design institutes and design houses. Women comprise half of Pakistan’s population. They are involved in the production of various handicrafts in a big way. In fact, some of the cottage industry is considered as their exclusive preserve (Nazimuddin, 2014). Table 2 presents some of the indigenous crafts from five provinces of Pakistan and Kashmir which carry women’s slogan. A brief description of the region and technique is added to the table. Most of these crafts are needle works. The designs and production are completely handled by the women who mostly work on these textile pieces either in their home or in the female social gathering in their respective community. The making of these crafts presents their regional and cultural identity and the combination of patterns, colors, skill and raw material is unique for each handicraft. The inspiration for designs is mostly from nature and their surroundings. Aesthetics are transferred from generation to generation and that is how they retain the originality of work. Women are the carriers to transfer designs and aesthetics of textile designs. The making of textiles in the cottage industry in various rural areas of Pakistan provides a source of income to women who work from home. There are EGO’s (Behbud, 2019), foundations (Foundation, 2019) and government support programs (Organization, Ahan, 2019) which have been introduced in past years to promote women entrepreneurship and cottage industry.

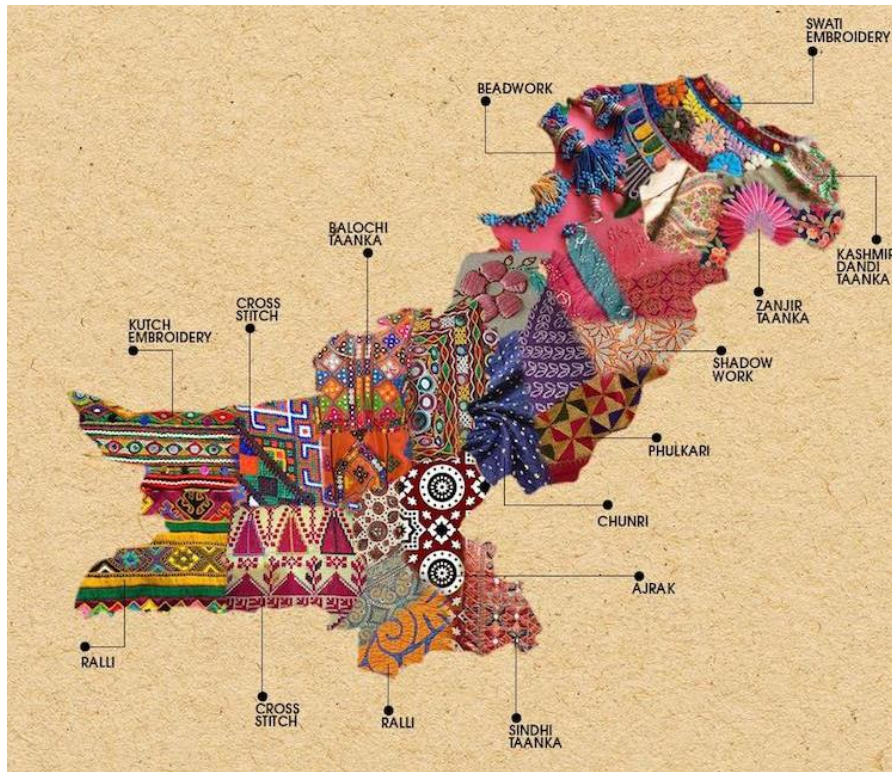
Table 2: Textile handicrafts of Pakistan produced by women

		
<p>The Needlework of Balochistan Source: National Crafts Council of Pakistan http://www.craftcouncil.pk/2016/06/23/balochi-embroidery/</p>	<p>Gota work and embroideries of South Punjab Source: Online shop, Bahawalpur Hand Embroidery @ Facebook downloaded: /2016/09/10/</p>	<p>Thread embroideries of Gilgit Baltistan Source: https://pamirtimes.net/2016/09/10/</p>
		
<p>Mirror and Needlework from Sindh Source: National Crafts Council of Pakistan. www.craftcouncil.pk/2016/06/23/sindhi-embroidery/</p>	<p>Ralli (Patchwork) In the typical rural areas of Sindh Source: Sindhi Dunya https://www.sindhidunya.com/handmade-sindhi-quilts-rilli</p>	<p>Basketry from Dera-Ismael Khan in KPK Source: Author's Personal Collection</p>
		
<p>Embroideries from KPK Source: National Crafts Council of Pakistan http://www.craftcouncil.pk/2016/06/23/embroidery-shawl-from-kpk/</p>	<p>Basketry from South Punjab Source: lokvirsa.org.pk On Right: Headdresses from Chitral Image Source: www.pinterest.com/pin/533606255830089934/?lp=true</p>	

The domestic textile industry has counted culture and crafts as one of the most worked on themes to develop collections especially for the printed and embroidered textiles. The needlework and other surface decoration techniques are replicated for mass production. Many well-known fashion and lifestyle brands develop their design collections by incorporating skills and aesthetics of Traditional textile crafts (Organization, Ahan, 2019). Every year the traditional textiles are taken as inspiration in collections of women apparels launched by various well-known textile and fashion brands. "When it comes to quality, name, values, worth, origination, and followers their lies a cosmic list of brands in focus that is well known for their efforts. These brands have pursued the traditional and cultural norms of Punjab, Sindh, Balochistan, Pashtun, and Kashmir regarding clothing and by this, they have attained and earned their worth in the socioeconomics of the country" (Glow, 2018). Generation Pakistani clothing company co-founded by Nosheen Khan in 1983, which constantly takes inspiration from the textile handicrafts, found an ingenious way to

demonstrate the richness of culture in 2016. Fig 2 shows their textile map of Pakistan, which used native embroidery techniques to mark different regions, became a viral sensation, with more than 20,000 shares on Twitter (Stewart, 2017).

Figure 2: The Textile Map of Pakistan by Generation 2016



Source: (Stewart, 2017)

There are many well-known textile clothing and furnishing brands, for examples, Khaadi, Habit, and Koel that develop under the slogan of keeping indigenous crafts alive and they have developed successful business models in liaison with the craft persons. This shows that the textile designs of Pakistan are rooted in the handicrafts of the region and women have reserved their place in both traditional and industrial arena.

In an interview to Aurora Women Fashion Magazine (Muneer, 2015), Safinaz Hashwani mentions; “when a designer retires, the design house goes and finds the next top designer. Here one has to nurture and build teams which understand the brand....Now that we are older, we are inducting younger designers so that our design vision evolves in tune with younger preferences. To handle the business aspect, we are hiring professionals to push it forward.”

Table 3 highlights activities in the three categories of textile design, where women have actively participated and the output and outcomes can further be improved for socio-economic development of the country.

Table 3 Women participation in Textile Design for socio-economic development of Pakistan

ACTIVITIES	OUTPUTS	OUTCOMES
Textile Handicrafts		
Producing traditional crafts at homes and cottage industries etc.	The growth of the cottage industry	Continuation of cultural identity and the retainment of heritage. Prosperity in financially deprived families.
Provision of apprenticeships, mentorships and dedicated business incubation.	Increased skilled workers	Sustenance of traditional learning institution.

The inclusion of women in textile production.	More women are employed, at all levels and across all parts of the production chain.	Women entrepreneurs are technically skilled and have the necessary knowledge to actively participate.
Industrial Practice		
Innovative design solutions to meet market demand	Women are able to take up entrepreneurial opportunities in the textile sector.	Women enjoy increased financial independence from employment.
Provision of internships, mentorships and dedicated business incubation	Grooming in Project Management skills	Human capital for local and international market
Design Education		
Skills-based training and education for women in the textile sector	There is increased access to decent employment in textile that attracts, retains and promotes women.	Women are active decision makers in textile planning and policy development.
Improving women's knowledge and cognitive skills	Creative Problem Solving and Analytical skills	Critical thinking of women designers

Methods of Data Collection

Secondary Data

The researchers have collected the information pertaining to the establishment of different design schools, types of traditional textiles and textile industries from various published sources, including All Pakistan Association annual report 2018, BBC Urdu, Pakistan Television Documentary, Punjab Board of Investment and Trade, Express Tribune, Amal Academy report, Aurora, Lok Virsa, National Crafts Council of Pakistan, Pakistan Industrial Development Corporation (PIDC) and official websites of Industries, brands and design Institutes.

Primary Data

The researchers plotted gender segregation of employees of numerous textile industries and design schools across Punjab, Pakistan. This was done by collecting the data from alumni and teaching staff of different design schools of Pakistan who are employed by the textile industry on design-related posts through telephonic interviews. A total of 15 industries of East Punjab producing textiles for the retail and export, both in apparel and furnishings sectors were selected for this research. This selection was based on the fact that these industries have established design departments which is functional for more than a decade. The data for enrolled students and academic teaching staff was collected from the degree awarding institutes in East Punjab. The selected students are from the batches of 2016-2018 and the faculty members who are in service during these academic sessions. East Punjab was selected to concentrate on one prominent area that has both industry and academic institutes. In Punjab, the main city hubs for textile design developments are Lahore and Faisalabad. This research was done to observe the recent strength of designers who will be graduated during the coming years to serve the industry. This research also intended to observe the female inclination towards the textile design profession.

Table 4 presents the sample universities of East Punjab that are offering a degree in Textile/Fashion Design. The year of establishment of the relative department is mentioned and this was analyzed to observe a correlation between the demand of textile design professionals and the growth in strength of institutes that offer textile design professional degree programs. Degree programs in Pakistan by the Higher Education Commission of Pakistan are considered terminal degrees. The institutes which offer diploma courses and masters programs are not included. The similar kind of programs offered by the selected universities is also not included in the survey.

Table 4: List of selected institutions offering Degree in Textile/Fashion Design

No	Name of Institute	Year of establishment	Program of Focus	Location
1	National College of Arts	1958	National Diploma in Design Later Department of Textile Design	Lahore
2	Punjab University	2003	Department of Textile Design	Lahore
3	Pakistan Institute of Fashion & Design	2009	Department of Textile Design	Lahore
4	Gujarat University	2010	Department of Textile Design	Gujarat
5	National Textile University	2008	Department of Textile/Apparel Design	Faisalabad
6	The Millennium Universal College	2018	Dept. of Fashion/ Textile	Across PK

Source: Random data is collected from the official websites and Academician of universities

Table 5 presents data collected from the relevant offices of the selected academic institutes. The following types of data were collected from each university.

1. The intake capacity for each year. Student intake is once a year.
2. The total number of seats for the three years program by excluding foundation year.
3. The number of female students enrolled in the programs.
4. The number of faculty teaching staff and design related subjects. The teaching staff for other subjects was not included.
5. The number of female teachers for design related subjects.

Table 5 Strength of Students and Teachers for the Undergraduate Program of Textile Design in universities of East Punjab in the Academic year 2017-18

Institute	Per Level Student Capacity	Student Enrollment of three	Vacant Seats	Female students	% of Female students	Total Teaching staff	Female Faculty	% of Female teachers	Year of First grad
National College of Arts	22	66	0	58	87%	12	10	83%	1962
Punjab University	26	75	3	69	92%	10	7	70%	2006
Pakistan Institute of Fashion and Design	50	149	1	138	92%	12	9	75%	2011
National Textile University	50	149	1	108	74%	17	11	65%	2013
Gujarat University	25	75	0	71	94%	19	11	67%	2014
The Millennium Universal College	100	296	4	278	93%	70	48	69%	2018

Table 6 presents employment data collected from 15 industries in East Punjab to observe the strength of female designers in each industrial set up.

Table 6 % of Female designers employed in the Pakistani Textile Industry

No	Name of Industry	Designers	Female Designers	Female Designers %	Product Category	Business
1	Republic Women's wear	13	8	61.5%	Women Apparel	Retail
2	Nishat Linen	20	14	70%	Women Apparel	Retail
3	Baroque	19	14	73.6%	Women Apparel	Retail
4	Chen One	9	8	88.8%	Women Apparel	Export
5	Chen One	5	4	80%	Home Furnishings	Retail
6	Chen One	5	4	80%	Western clothing	Retail
7	Generation	18	16	88%	Women Apparel	Retail
8	Sapphire Home	6	5	83.3%	Home Furnishings	Export
9	Sapphire Retail	40	34	85%	Women Apparel	Retail
10	Diamond Sapphire	1	0	0%	Western clothing	Export
11	Smile by Azam	12	5	41.6%	Women Apparel	Retail
12	Brimful Designs	3	1	33.3%	Women Apparel	Retail

13	Faisal Fabrics Pvt	6	0	0%	Home furnishings	Export
14	Faisal Fabrics Pvt	7	7	100%	Women Apparel	Wholesaler
15	Sefam Pvt Ltd	26	20	77%	Women Apparel	Retail
16	Cross Stitch	11	11	100%	Women Apparel	Retail

Additionally, the use of specific product categories from each industry was also analyzed to find if there is any correlation between number strength of design team, the category of products and business type. The data is collected through telephonic interviews with the alumni who are employed in the industry. The pie charts and bar graphs are developed based on the analysis of the accumulated data.

Results, Findings and Discussion

The sectors where women are involved in the textile industry

The results from the analysis of data show that Pakistani women play significant roles in the development of textile design in the Pakistani textile industry. This is evident by looking at their involvements in different sectors related to the textile industry. These include the fields of academics, professional practice in designs and retail business with commodity range. The data shows that there is a significant growth in the number of youths pursuing towards design education from 1962 to 2018. 88% of textile design student are females. With the increasing number of students, the female inclination towards this field has sustained in the same ratio. In Fig 3, the bar chart is cumulated to observe the trend of youth choices to choose textile design profession as apparent in Table 4. Each institute announces the limited number of seats based on merit. Therefore, the capacity of department and the number of students enrolled for each academic session has the ignorable number of vacant seats.

Figure 3 No of design graduates from 1962 to 2018

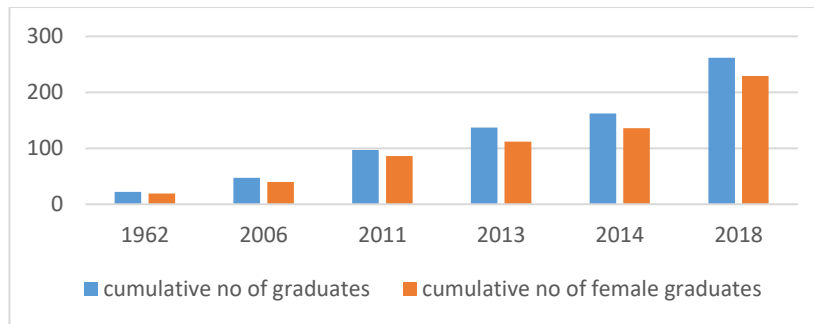
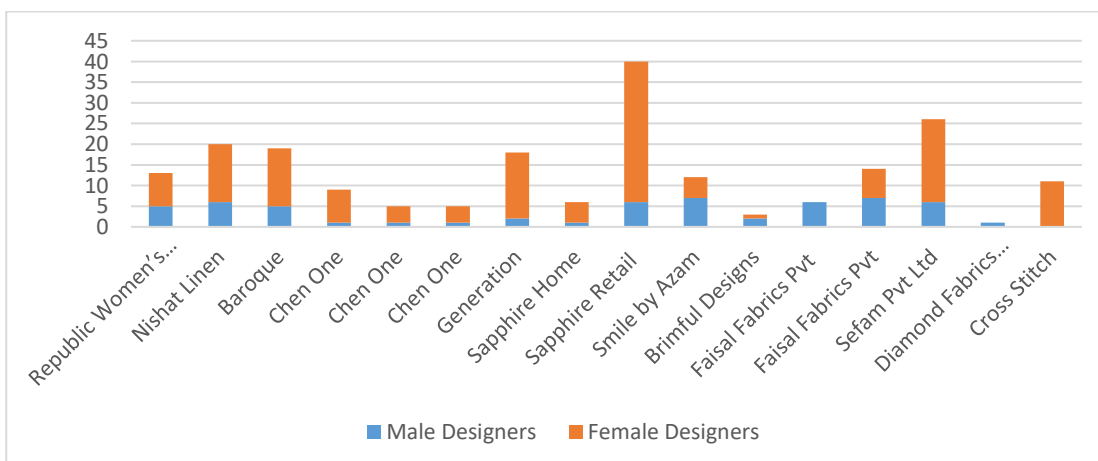


Table 5 shows that the majority of design departments have hired female designers. The employment ratio of females in the industry as well as in academics is higher than male. 75.5 % of designers employed by industry in East Punjab are females and 72% of teaching staff is female. This suggests that there is a strong inclination of females towards the profession of Textile Design.

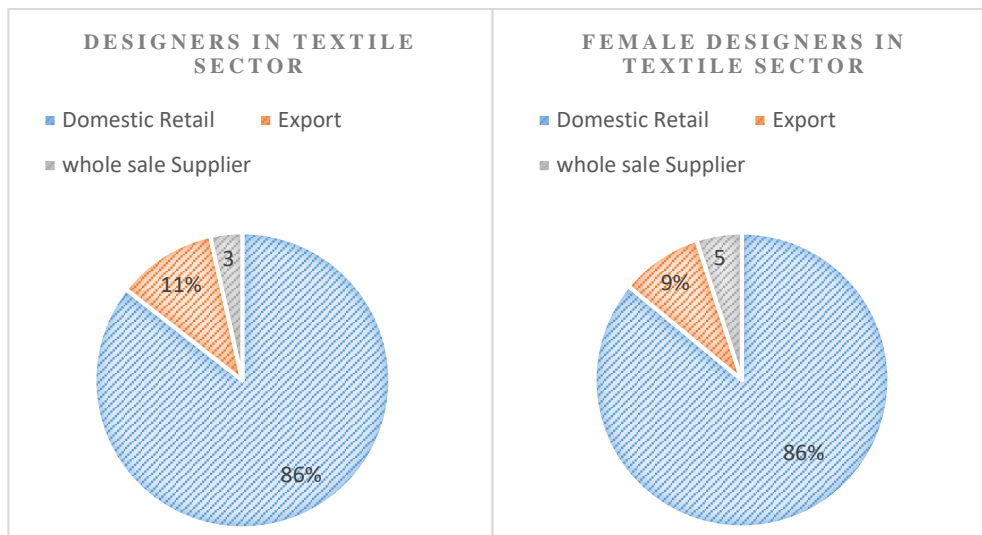
Fig 4 presents the share of each industry in the employment of female designers. Sapphire Retail has the largest number of female designers and Faisal Fabrics Pvt has the least. This can be subject to the capacity of business expansion and the economy of each industry. It also indicates the names of those industrial setups which can be focused for any relevant support and future strategy for textile design and female designers.

Figure 4 Industry with female designer employment



Meanwhile, the retail business has big design teams compared to the export sector. In fig 5, the pie chart presents the percentage of designers engaged in the three business types. The wholesalers are supplying to the local market mostly with pirated designs of big design brands. The retail business is more focused on R&D and reserves the big share of investment in design. Industries like Sapphire and Chenab (ChenOne) which have the capacity for both businesses, but the strength of their design team is contradictory for both, having very less for the export sector.

Figure 5 Percentage of the sector with designer employment in East Punjab



The research found that the number of textile industries having design departments is more in retail than exports. Women apparel dominates the industry and 11 out of 16 industries are involved in retail. This suggests that the involvement of female designers in the retail are relevant to the textile production, especially women apparel. This also suggests that women entrepreneurs are technically skilled and have the necessary knowledge to creatively and actively participate in the textile industry.

The role of women and the correlation between females and textile design which has influenced the development of Textile Industry of Pakistan

The demand to induct professional designers or the employment rate of designers would have increased with the expansion of the domestic textile industry between 2000- 2015. The institutes that offer a professional degree in Textile Design during these years also increased. In Table 3, there was only one institute in Lahore in 1958 which was offering the degree of Design, whereby, students could choose Textile Design as their major subject. This institute, which is known as National College of Arts, had a limited number of seats with not more than 15 graduates in one design discipline. The Indus Valley School of Art and Architecture writes about its profile (Anon n.d.), “Towards the end of the ‘80s, a group of professional architects, designers and artists decided that Karachi was in critical need of a school of excellence encompassing the disciplines of Fine Art, Design and Architecture. They founded The Indus Valley School of Art and Architecture (IVS) in 1989. Later it was followed by the opening of many other diploma and degree awarding design institutes, mainly in Karachi and Lahore. Some of the names are presented in Table 3 which includes the capital cities of two provinces, Sindh and Punjab. The two cities have been the hub of textile business as well. Women role in the development of curriculum for the skilled design professionals remained unclear until some data gathered indicates their involvement in the degree-awarding universities and colleges. Hence, women participation in textile design sector is pertinent and inevitable.

By retrieving records from the designers employed in industry and also from women fashion magazines and other published media archives, it is pertinent that female designers and creative heads have been designated for the tasks related to the aesthetic and artistic development of textile products. Women have played important role in shaping the textile may it be traditional or industrial. From 1985 onwards, the hunt for quality enhanced products in Pakistan’s domestic market besides its traditional approach towards artistic expression was initiated by young women entrepreneurs. Women contributed to introduce successful value-added textile products for the domestic market. Many of these products have been designed on the count of traditional textiles of Pakistan. Furthermore, many of the history-making brands of textiles and fashion are either owned or led by women.

It is apparent that the relevance of women with the field of textile design has enabled to invent ideas for a successful business because they can dig out the requirements and needs for any textile product because they are being the most frequent users of textiles. Many of the designers who have contributed to the development of textile design still remain unidentified especially the ones who have worked in design houses owned by Industry. However, the domestic market has faced a remarkable growth with the advancements in the creative field of textile design. With the increase in the number of textile/ fashion brands that happened after 2000, there has been an increase in the design houses and designer employments for the domestic textile industry. Meanwhile, the export sector has a smaller number of designers employed, and some of them either count on foreign design houses and companies for freelancing or just take orders for production of the designs from the foreign design houses. Design training and investment in the R&D sector for exports can improve on the progress of the export sector with value-added quality products.

There is no doubt the women designers can be trained for this task, and their involvements in this task will further influence the development of the textile industry of Pakistan.

Conclusion and Recommendation

The results show that women have been involved in the Pakistani textile design industry through three major fields, namely academics, design-related professional practice and commodity range, mainly retail business. The data obtained from relevant offices of the 6 selected academic institutes in East Punjab shows that more than 60% of the textile design faculty members are women and more than 60% of the textile design students are female. A total of 11 out of 15 textile industries in East Punjab have more than 60% female employed as designers or textile design practitioners. These results indicate that women play important role in the development of textile design and they enjoy an eminent concern in the textile design profession, which is supported by the historic presence of women in the making of textiles. It is also evident from the study that most of the development of traditional textile crafts and practices are related to the women participation in the industry, whether as producers or consumers. Pakistan is a resourceful country for production and creative development in the Textile sector. It has sustained the production against the demand for its domestic market by producing good quality clothing, especially women apparel. The design houses are mostly focusing on print and embroidery techniques. Weaving and knitting as two major fabrication techniques can still be explored for product innovation.

The Textile Degree awarding institutes and the number of graduates have increased drastically. The number of graduates has increased five times from 2006 to 2018. Does the Pakistani government need to think if this rise in the design education could be sustained? If this trend persists in the same ratio, would that be sustainable for the country and would there be enough jobs for the youth if the industry doesn't grow in new directions with the same ratio? Would there be saturation in the domestic market? Does the rise in the textile design professional education and practice matches with the growth rate of population and economy? Many of the design institutes and textile design programs were introduced at the time, while the need for quality products was realized in the domestic market and when industry expanded its product range, retail stores and design brands for the domestic market. The idea can be applied to the betterment of the export sector. The percentage of female students enrolled in the programs show that this field is still counting on the female employee and they will be the most potential resource in the creative field related to textiles. Therefore, in making policies and training, this perspective can be considered where gender consideration is applicable.

In Pakistan, there is no firm-level innovation and design data available. There is a need for research to document design history and research projects which shall assist the progress of the textile design industry. It will help in planning and opting for the right direction towards sustainable socio-economic development. Design education and design practice can be directed toward such policies and training that support this idea.

References

- Academy, A. (2017, November 27). Building Pakistan. (M. S. Aziz, Interviewer) Retrieved from <https://www.youtube.com/watch?v=SL2aZMVh3ZA>
- Ann Marie Fiore, S. J. (2005). Promoting Critical Thinking in Product Development: Connections between Textile Science and Consumers' Aesthetic Value. *Volume 23*(4).
- August, J. S. (2017, August 21). Artistic Maps of Pakistan and India Show Embroidery Techniques of Each Region. Retrieved from <https://mymodernmet.com/pakistan-india-embroidery-map/>
- Aziz, S. (2016, September 18). Creating Emerging Markets Project. (T. Khanna, Interviewer) Baker Library Historical Collections, Harvard Business School. Retrieved 2019, from <https://www.hbs.edu/creating-emerging-markets/interviews/Pages/profile.aspx?profile=saziz>
- Bayrasli, E. (2010, Nov 23). Fashioning A New Future For Pakistan. *Forbes*.
- Behbud. (2019, January 30). *behbud.org/about-us/*. Retrieved from behbud: behbud.org/
- Foundation, A. (2019, January 30). *Aurat Publication & Information Service Foundation*. Retrieved from Aurat Foundation: <https://www.af.org.pk/about.php>
- Glow, S. (2018, December 30). Best Clothing Brands In Pakistan 2018. Karachi, Sindh, Pakistan. Retrieved from <https://www.styleglow.com/clothing-brands-in-pakistan/>
- Horne, L. (2012). Introduction. In L. Horne, *New Product Development in Textiles: Innovation and Production* (p. xviii). Oxford: The Textile Institute and Woodhead Publishing.
- Houze, R. (2008, March 1). At the Forefront of a Newly Emerging Profession? Ethnography, Education and the Exhibition of Women's Needlework in Austria-Hungary in the Late Nineteenth Century. *Journal of Design History, Vol. 21*(No. 1), 19-40. doi:doi:10.1093/jdh/epm040
- Kirkham, P. (2018, September 22). May Morris: Art & Life, New Perspectives May Morris: Arts & Crafts Designer. *Journal of Design History, Volume 31*(Issue 3), 286-288. doi: <https://doi.org/10.1093/jdh/epy026>
- Lottersberger, A. (2012). DESIGN, INNOVATION AND COMPETITIVENESS IN THE TEXTILE INDUSTRY UPSTREAM DESIGN DRIVEN INNOVATION. Milan: Politecnico di Milano.
- M. Starbuck, C. F. (2012). Textile product development and definition. In E. b. Horne, *New product development in textiles : Innovation and Production*. UK: Woodhead Publishing Limited.
- Muneer, S. H. (2015, Nov-Dec -). Interview: Sana Hashwani and Safinaz Muneer of SANASAFINAZ. (M. A. Baig, Interviewer) Aurora. Retrieved from <https://aurora.dawn.com/news/1141319>
- National Crafts Council of Pakistan. (2019, January 30). *National Crafts Council of Pakistan*. Retrieved from <http://www.craftcouncil.pk/about-us/>: <http://www.craftcouncil.pk/2016/06/23/embroidery-shawl-from-kpk/>

- Nazimuddin (Director). (2014). *Pakistan Television Documentary- Wonderland of Handicraft* [Motion Picture].
- Organization, Ahan. (2019, January 31). <http://www.ahan.org.pk/completed-projects/>, <http://www.ahan.org.pk/who-we-are/>. Retrieved from Ahan Aik Hunar Aik Nagar: <http://www.ahan.org.pk/>
- Organization, Ahan. (2019, January 31). <http://www.ahan.org.pk/fashion-designers/>. Retrieved from Ahan Aik Hunar Aik Nagar: <http://www.ahan.org.pk/fashion-designers/>
- Organization, W. T. (2001, September 17). United States: September 2001. *TRADE POLICY REVIEWS: FIRST PRESS RELEASE, SECRETARIAT AND GOVERNMENT SUMMARIES*. Retrieved from https://www.wto.org/english/tratop_e/tp_r_e/tp172_e.htm
- SMEDA. (2019). *Textile Vision 2005*. Retrieved from <https://smeda.org/>: https://smeda.org/index.php?option=com_content&view=article&id=47&Itemid=150
- Trade, P. B. (2018). *Textile Sector of Pakistan*. Lahore: Punjab Board of Investment and Trade I Transaction Department.
- URDU, B. N. (2017, June 2). Decline of textile industry in Pakistan. *Sairbeen*. Retrieved from <https://www.youtube.com/watch?v=PKvm8QXqf4g>
- Wilson, J. B. (2017). *art+textile politics fray*. London: The University of Chicago Press.