



## THE PRODUCTION OF FASCINATOR AND THE IMPACT ON ENTREPRENEURSHIP

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**Abstract:** Fascinator's production, which is a conduit for youth employment and revenue generation through entrepreneurial skills development, has not been offered in-depth understanding. Graduates, professionals, and brilliant youngsters in Nigeria are experiencing the twin issues of unemployment and abject poverty as a result of the global economic crisis and recession. Despite the fact that the Federal Government has pushed financial institutions to lend to small and medium-sized businesses (SMEs) in order to considerably decrease poverty and raise per capita income, there is still widespread unemployment. Therefore, significant success in teaching fascinator manufacture via entrepreneurial skills, workshop participation, industrial attachment students, and the apprentice system will give prospects for job creation, income generation, national development, and poverty reduction. This will inspire the youths to be more creative, have more self-esteem, and have more influence over their lives. With additional literacy sources, the study uses an exploratory method and an observation instrument. Personal enablers, financial enablers, and quick increase in national development progress are the main goals.

**Keynotes:** *Millinery, Fascinator, Sinamay, Entrepreneurship, Hatmakers*

### Introductions

A fascinator is a large decorative design connected to a comb, wire, or headband that slants on the head as a form of self-expression or to symbolize a status symbol at weddings or other social gatherings as an alternative to a hat. Sinamay, crinoline, textiles, stiffeners, glue, molds, and other materials and instruments are used in the production process.

The Milliners' Association of Nigeria National (MANN) is a skill acquisition center run by private millinery companies that specialize in fascinator and hat design and manufacture. MANN's mission is to help youths living in poverty, professionals, and talented Nigerians learn fascinator acquisition skills so they may become economically self-sufficient. Entrepreneurship is a fundamental component of economic growth and development, job creation, and poverty reduction in the midst of the global catastrophe (Unachukwu, 2009).

It is no longer news that Africa's poverty and economic crisis are the greatest tragedies of our time. Unemployment among Africans has reached a catastrophic level, demanding quick action to alleviate the situation. There is a paradigm shift in the labour market right now, and even professionals from other disciplines are becoming more competitive, with fewer job prospects.

Sandeep Gupta, citing the National Bureau of Statistics (NBS), said that 82.9 million Nigerians live below the poverty line of N600.00 per day and N137,430 a year due to low productivity levels despite being reputed as Africa's largest exporter of crude oil. Unproductivity is the major challenge and the cause of inflation, unemployment, and insecurity in Nigeria. Consequently, in order to achieve the noble goals of the creative industries, which include applied arts practices, innovation, profit, and job creation through intellectual property, Florida (2002) maintains that

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human creativity is the ultimate economic resource, while Landry & Bianchini (1995) argue that knowledge production through creativity and innovation will become increasingly important.

Ekanem (2005) states that Nigerian government agencies and institutions since the 1970s have engaged in different entrepreneurship programs like the National Economic Empowerment and Development Strategy (NEEDS), the Small and Medium Enterprises Equity Investment Scheme (SMEEIS), and the National Open Apprenticeship Scheme (NOAS). Besides some state and local government entrepreneurial and skill acquisition efforts, the Graduate Internship Scheme (GIS), the Young Enterprise with Innovation in Nigeria (YouWIN), the Subsidy Reinvestment and Empowerment Programme (SURE-P), and others are meant to promote entrepreneurship skills, stimulate economic growth, develop local technology, and generate employment through adequate entrepreneurial and skill acquisition. Therefore, the concept of entrepreneurship development is not new in Nigeria. In fact, the Federal Government's policy on education (2004) states that the philosophy and values of education in Nigeria include the following:

- integration of an individual into a sound and effective citizen.
- respect for the work of the individual.
- faith in man's ability to make rational decisions.
- moral and spiritual values in interpersonal and human relations, social, cultural, economic, scientific, and technological progress.

Hence, the production of fascinators and hats through entrepreneurship skills acquisition and development remains one of the genuine channels to create job

opportunities, reduce unemployment, poverty, and increase wealth generation. Therefore, it is pertinent that entrepreneurial skills should be inculcated into the basic science and technology curriculum for students. There is also a need to make substantial progress in teaching fascinator production skills through entrepreneurial development, including workshop participation, students industrial attachment and the apprentice system.

Therefore, learning to create fascinators would generate wealth and empower the youth to be self-sufficient, self-reliant, and self-determined. Thus, the fate of nations is in the hands of entrepreneurs, who actualize and bring any nation's developmental dreams and economy to fruition. Hence, the encouragement and the development of entrepreneurship skills have the good effect of persuading a new class of fashion-conscious consumers to patronize Made-in-Nigeria fascinators and hats, thereby transforming the challenges of unemployment into business opportunities.

This paper will, therefore, explain the following concepts as they relate to the topic of discussion. What is fascinator entrepreneurship? Fascinators and hatinators; the fascinator concept; materials and tools; the fascinator/hat production process; and conclusion.

### **What is Fascinator Entrepreneurship?**

The term "entrepreneurship" derived from the French "entreprendre," which means "to grasp", was originally used in 1755 by Richard Cantillon, a French-born Irish economist, to meet needs and wants via innovation and successful enterprises. Entrepreneurship is characterized in a variety of ways by different academics. An entrepreneur is someone who arranges and accepts the risk of a business in exchange for a profit (Casson 2003). Allen (1991) defines an entrepreneur as a person who begins a business or maybe an enterprise with the potential for more profit or



loss. Meanwhile, Onuoha (2007) asserts that entrepreneurship is the practice of starting new organizations or revitalizing mature organizations, the creation of new businesses is generally a response to identified opportunities.

These definitions indicate that entrepreneurs contribute to change through invention and creativity, allowing for the development of new markets through new and improved goods. Therefore, entrepreneurship is defined as any type of innovative function that involves the risk of adding services in exchange for financial, psychological, and social rewards, as well as rewarding activity that involves monetary and personal satisfaction through self-reliance and economic empowerment.

### **Fascinators and Hatinars**



Title: Royal Wedding  
Medium: Sinamay Fascinator  
Courtesy: clickolando.com



Title: Royal Wedding  
Medium: Sinamay Fascinator  
Courtesy: glamour .com

Hatinator is a 2010 phrase that combines the characteristics of a hat with a fascinator, incorporating a more substantial base or a crown that is fastened on the head to achieve firm

The term, "fascinator" comes from the Latin fascinare (faes e ner tar), which means "to capture, enchant, bewitch, hold entranced, intrigued, or transfix". Therefore, fascinator refers to a lightweight fashion item or ornamental headgear worn on a slant by ladies and lavishly adorned with beautiful feathers, sequins, beads, fake flowers, and stones. In addition, a variety of embellishments are fastened to a band, headband, or hair clip that fits on the head in a unique and visually appealing manner.

A fascinator, as defined by Runyan (2011), is a lace-based lightweight scarf worn by ladies as a headgear, while Leger (2021) defines it as a high-society headpiece worn by females at weddings and other social events. As a result, a fascinator can be anything attached to a clip, a headband, or a comb.

On the other hand, a hatinator is a head covering used for a multitude of purposes, including protection from the elements, ceremonial, religious, safety, or fashion.

support in an intermediate form. Hatinator is a component of any society's social fabric. Because fascinators and hatinators are timeless, they may be worn by brides, bridesmaids, mothers of the bride, and invited guests alike.



Title: Royal Wedding

Medium: Hatinator Technique

Courtesy: people.com

For generations, only Western milliners manufactured fascinators for high-profile horse-racing events such as the Grand National, Kentucky Derby, Melbourne Cup, and Tea Party. (According to Wikipedia's vocabulary.) It was initially named a fascinator in the 1960s, then re-emerged in the late 1970s with more innovation and creativity, and is currently worn at formal events by both aristocratic and fashion-conscious females. Gretchen Fenson, a New York milliner, believes the focus on a trim is what identifies it as a fascinator. The base is usually undetectable. Horsehair, tulle, feathers, and flowers may all be seen.

**The Fascinator Concept**



Title: Royal Wedding

Medium: Hatinator Technique

Courtesy: fascinatorsdirect.co.uk

Queen Marie Antoinette's hairdresser, Leonard Autie, created the feathers-ostrich and peacock wig in 1774 to suit the queen's similarly expensive clothes for King Louis XVI's coronation, and it became one of Antoinette's most well-remembered looks. Autie created extravagant and elaborate master hairpieces with feathers, tulle, flowers, ribbons, flour, and other fashion accessories, ranging from 72-layered powdered creations to allegorical hairstyles adorned with accessories, ornaments, and figurines that represent political and national symbolic meaning as a form of self-expression and royal status.





Title: Queen Marie Antoinette

Medium: Fascinator

Courtesy: Wikipedia

*Fig. 3.*

During Kate Middleton and Prince William's wedding in the 1980s, London milliners, Stephen Jones and Philips Treacy, promoted fascinators by designing beautiful items for British royals and celebrities. Fashion-savvy celebrities like Priyanka Chopra, Serena Williams, and Princess Beatrice continued to wear expensive and artistically enhanced items far into Prince Harry and Meghan Markel's wedding. As a result, Oleg Cassini, a well-known American fashion designer of French descent, says:

*Fashion foreshadows, and elegance is a state of mind. Fashion is a reflection of the period we live in, a projection of the future, and it should never be stagnant.*

Fashion is considered part of the culture of consumers who define their identity through the consumption of fashion. Fashion is utilized as a code and a method of self-expression to transmit a social identity (Cordoso, Costa, and Novais, 2010). Identity is developed through the process of social experience through interaction with group references and social surroundings. Socialites use the visibility of the fascinator to communicate, symbolically, something about themselves to the significant others in the consumption situation (Lee, 1990).

Fashion-conscious consumers often pay extra attention to the current trends and constantly upgrade their collection of appealing and amazing fascinators. However, fashion-conscious consumers do not necessarily mean that they are experts or pioneers in the fashion industry, but that they are aware of their appearance and make an effort to keep them in style regularly (Gutman and Mills, 1982). Wan and Fang (2007) observe that fashion-conscious consumers are

Title: Woman in Flowered Hat

Medium: Straw Hat

Courtesy: Pierre-Anguste Renoir (1889)

*Fig. 4.*

highly influenced by the images and fashion styles of celebrities or media personalities.

The vogue for fascinators is continuously changing, and nothing is constant except change! Fashion trends are only followed by women if they are in harmony with the culture of the period, because fashion trends are also influenced by the changing culture in a particular area. Thus, many celebrities and socialites use hats, Bishop Caps, fascinators, hair bands, Matt fascinators, Sinamay fascinators, Quinolone, and other versions of innovative disc-like and haute couture fascinators produced creatively utilizing inventive millinery materials and techniques to enhance aesthetics, achieve social identity, and achieve recognition.

#### **Fascinator and Hat Materials and Tools**

A fascinator can be made out of a variety of materials, including crinoline, sinamay, polyester, nylon, cotton, wool, buckram, linen, straw, plastic, lace, satin, velveteen and damask. To enhance their aesthetic, fascinators need the following accessories: petal feathers, glass crystal, stone, sequin, crystal beads, applique, comb, broach, dye, rose and silk flowers, ribbons, fish net, fringes, wire, stiffener, paint spray, bias, mesh net, uhu gum, and other available materials.

Sinamay is a plant-based eco-friendly fiber that is versatile, flexible, durable, and water-resistant. Totally natural and woven from fibers of the abaca tree (banana plant) native to the Philippines (Warrillow, 2021). This plain weave that looks like a basket weave structure is stronger than cotton or silk, and can be easily manipulated and dyed. Different techniques are used to create different flamboyant fascinators or hats styles for socialization.



Crinkle, on the other hand, is a stiff fabric made from horse hair and blended with silk, linen, or cotton to be used as an interlining for fascinators or hats. These materials offer milliners infinite design possibilities.

Hat blocks, fabric scissors, steam iron, sewing machine, sewing tools, dressmakers' tape, hat stand, and mannequins are also among tools used in the production of fascinators and hats.

In fascinator production, so much innovation and creativity goes into designing these gravity-defying hats, and the introduction of new malleable materials and technology has enhanced the production processes and finishing.

Below are some of the Sinamay fascinator making procedures?

- 1 A larger mold for dramatic designed fascinator was chosen for this fascinator production.

### **Production Process**



- 2 Rub the mold with oil and wrap with nylon in order to detach easily.



- 3 Wet the sinamay with water to become soft for easy manipulation (Malleability).
- 4 Cut out two circular 11 in same size sinamay shapes. Wrap one layer of the sinamay around the mold and add the second layer for extra coverage, strength, and volume.  
Use tick tack to attach the outer edges sinamay unto the mold. Then stretch the sinamay on the mold, trim the rough edges and bend inward, and cut off the excess sinamay with pair of scissor.





- 5 Mix the stiffener with water to reduce the thickness and apply on the stretched sinamay on the mold to become strong.



- 6 Use masking tape to seal the wire to the required size, then insert the wire in the back of the shaped fascinator to keep it firm to hold. Uhu glue was applied to black bias fringe around the mold base to hide the rough edges, then the fringe was pressed hard with thumb of the fingers going around the circle to give a smooth finishing.

- 7 Cut the correct length of remaining sinamay into different shapes to create ribbons loops and waves designs to accentuate the base piece.



- 8 Apply a dot of the hot glue on the fascinator and attach four waves first in stepping order before attaching the four ribbons loops designs for between 10 to 15 seconds.



- 9 Then, a black full feathers that complement the ribbons and waves was attached diagonally at the back to give a fan effect. This enhances aesthetics.



Sinamay Fascinator



Crinoline Fascinator

- 10 Black hairy feathers were positioned at the back to decorate and enrich other elements in the fascinator. Then, a headband is attached to the middle of the base back for a firm grip.

The idea of originality, production processes, and manipulation of sinamay to generate a compelling design, as well as the positioning of decorative components together in one configuration, are all used in fascinator communication. It's difficult to envision a future without fascinators because fascinators, hats, jewelry, handbags and shoes are stylish, attractive, and adaptable and visually complete an ensemble. Women cannot live without them because they draw attention to the wearer's own personal style, taste and preferences.

Furthermore, fashion magazines provide clients with the most up-to-date fascinator trends, designs, outfit ideas and shopping locations. In short, using a methodological approach will result in designs that are fascinating, successful and creative.

#### Conclusion

This study emphasizes the importance of millinery business skills among impoverished graduates, professionals and talented Nigerians, especially as the jobless market grows every year. It claims that learning millinery skills will improve one's standard of living, promote innovation and generate wealth for the entrepreneur and other related

businesses. The millinery business, just like the majority of profitable small businesses such as poultry farming, livestock farming, fashion design, catering services, and other businesses, is extremely profitable. In Nigeria, starting a fascinator and hat business is less expensive, it makes a lot of money, and the process has evolved into something rather creative, inventive and competitive.

Innovation, triggering events, execution and development are all aspects of entrepreneurship. Visual arts, general design, graphic design, jewelry design, and technical understanding of clothes and fashion accessory manufacturing processes are all required as a result. Because improved materials and tools enable the growth of new markets, this will encourage higher level of creativity and innovation toward increased patronage.

The reality is that fashion evolves throughout time, and the millinery industry is impacted by popular culture and fashion trends. As a result, it will always be in high demand. As a consequence of this phenomena, fascinator production and consumption have surged among royalty, celebrities and socialites who want to show off their inventiveness and express their uniqueness in an artistic and appealing way. This highlights the value addition of fascinator production and the importance of being engaged in the industry.



Entrepreneurship, in reality, is a talent geared toward self-employment, job creation, national development, and poverty alleviation. To put it another way, youth empowerment is founded on skill, knowledge, productivity and ingenuity. As a result, entrepreneurship is a critical component of economic growth and development, job creation, and is capable of boosting Nigerian adolescents into the labour market, particularly at a time when Africa's poverty and economic crises are at an all-time high.

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