

SDGs and Textiles

Hafsa Jamshaid  
Allah Dad *Editors*


# Creative Textile Industry

Past, Present and Future of South Asian  
Countries

 Springer

# SDGs and Textiles

## Editor-in-Chief

Hafeezullah Memon , College of Textile Science and Engineering, Zhejiang Sci-Tech University, Hangzhou, China

The book series “SDGs and Textiles” addresses the strategies to achieve sustainable development goals (SDGs) in the present, past, and future. It presents books about the present and future policies of textile ministries of different countries, and books related to sustainability education around different parts of the world in the textile sector. Moreover, it would welcome the conference proceeding related to SDGs and Textiles. The series would cover books comparing the sustainability and SDGs of different institutions and countries. The individual book volumes in the series are thematic. The goal of each book is to give readers a comprehensive overview of a different area of sustainability in the textile sector. As a collection, the series provides valuable resources to a broad audience in academia, the research community, industry, and anyone looking to expand their knowledge of SDGs and Textiles.

Textiles and life are together – life cannot be separated from textiles as it is the most important need for human beings after food. In 2015, the United Nations General Assembly proposed 17 interlinked global goals to be achieved by 2030. Since then, academia and industry have paid much attention to achieving these goals. Textile found its close relation with almost all of these 17 goals.

SDG 1 - No Poverty: Poverty would never be overcome by a charity only; it is essential to develop people’s skills to have a better and wealthy life. Thus, the textile can be considered an excellent discipline to achieve this goal by creating jobs and small and medium businesses.

SDG 2 - Zero Hunger: Through the effective utilization of advanced application of Agrotech Textiles, it is possible to have higher crop yields and save crops from rough weather, unexpected rains, floods, insects, etc.; thus, geotextiles play an essential in achieving this goal of sustainable development.

SDG 3 - Good Health & well-being: There has been much health consciousness after Covid19, and medical textiles assist in getting good health and well-being.

SDG 4 - Learning & Education: Textile or fashion has remained a significant discipline for societies for ages, and there has always remained much to explore in this field. Textile-related universities may play a vital role by offering free access to their education resources, training and spreading information among the locals.

SDG 5 - Gender Equality: The textile sector is one of the industrial sectors that accepted gender equality long ago; in particular, the garment sector has more females than males. Thus, the textile sector has been doing gender equality. Moreover, there has been a recent trend for Gender Neutral Clothing, which need worth studying and may further assist gender equality.

SDG 6 - Clean Water & Sanitation: Textiles could be achieved through filtration, and of course, textile is one of the critical materials for filtration.

SDG 7 - Affordable & Clean Energy: With the recent advancement in material science and engineering, the textile sector has come on the front for, not only by using this clean energy during textile production but also by assisting the production of this clean energy, either in the form of wind turbines blades made of textile composites or by energy harvesting from T-Shirts, etc.

SDG 8 - Decent Work: Recently, there has been much attention that the textile workers are not paid well, labor rights are not cared about, etc.

SDG 9 - Industry and innovation: Textile Industry always follows innovation; the textile companies that do not chase innovation cannot survive in the market.

SDG 10 - Reduced Inequalities: Getting better life and well-being would help reduce inequalities in the textile industry.

SDG 11 - Sustainable Cities: Sustainable Textile Cities through Buildtech and transport textiles.

SDG 12 - Consumption and Production: Textile and garment consumption and production all come under.

SDG 13 - Climate Action: Oekotech or Ecotech Textile, waste management of textiles are upfront to achieve this goal of sustainable development.

SDG 14 - Life Below Water: Mitigating microfiber waste in rivers and oceans may come under the context of it. There has been much attention on this subject after passing the bill at the parliament level of the UK.

SDG 15 - Life on Land: Geotech or Geotextiles studies life on land.

SDG 16 - Peace, Justice, and Strong Institutions: Protective textiles are doing their best to achieve peace, justice, and strong institutions.

SDG 17 - Partnerships for the Goals: The application of textiles to achieve sustainable development goals is only an example. In all textiles sectors, combined efforts of all the goals are essential to achieve true sustainability.

Hafsa Jamshaid · Allah Dad  
Editors

# Creative Textile Industry

Past, Present and Future of South Asian  
Countries

 Springer

*Editors*

Hafsa Jamshaid  
National Textile University  
Faisalabad, Pakistan

Allah Dad  
Pakistan Institute of Fashion and Design  
Lahore, Pakistan

ISSN 2948-1236

SDGs and Textiles

ISBN 978-981-97-3801-4

<https://doi.org/10.1007/978-981-97-3802-1>

ISSN 2948-1244 (electronic)

ISBN 978-981-97-3802-1 (eBook)

© The Editor(s) (if applicable) and The Author(s), under exclusive license to Springer Nature Singapore Pte Ltd. 2024

This work is subject to copyright. All rights are solely and exclusively licensed by the Publisher, whether the whole or part of the material is concerned, specifically the rights of translation, reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilms or in any other physical way, and transmission or information storage and retrieval, electronic adaptation, computer software, or by similar or dissimilar methodology now known or hereafter developed.

The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.

The publisher, the authors and the editors are safe to assume that the advice and information in this book are believed to be true and accurate at the date of publication. Neither the publisher nor the authors or the editors give a warranty, expressed or implied, with respect to the material contained herein or for any errors or omissions that may have been made. The publisher remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.

This Springer imprint is published by the registered company Springer Nature Singapore Pte Ltd.

The registered company address is: 152 Beach Road, #21-01/04 Gateway East, Singapore 189721, Singapore

If disposing of this product, please recycle the paper.

# Contents

<b>Creative Industry: Introduction and Significance</b> .....	1
Hafsa Jamshaid and Allah Dad	
<b>Past and Present Creative Textile Products of Pakistan, India, and Bangladesh</b> .....	17
Asmarah Ahmed, Hafsa Jamshaid, and Allah Dad	
<b>Micro and Macroeconomic Overview of Creative and Value-Added Textiles</b> .....	47
Asif Mahbub Karim and Allah Dad	
<b>Historical and Contemporary Development of Textile Design</b> .....	79
Fatima Iftikhar and Suniya Tariq	
<b>Textile Technologies and Amplifications</b> .....	105
Suniya Tariq and Fatima Iftikhar	
<b>Technological Gaps in Past and Present Times in South Asian Countries</b> .....	129
Muhammad Hussnain Sethi, Zarwa Mughal, and Hafsa Jamshaid	
<b>Basis of Circular Economy in Creative Industry</b> .....	157
Rabbia Asif	
<b>Applications of Artificial Intelligence in Textiles and Fashion</b> .....	175
Hassan Anwer, Mumtaz Ali, and Hafsa Jamshaid	

# Creative Industry: Introduction and Significance



Hafsa Jamshaid and Allah Dad

**Abstract** A short description of the literature that this work was built upon and the niche it will fill the concepts of creative textile industry with the concept of difference and its significance. Definitions, fundamentals of creative industry and different types of creative industry were discussed. Furthermore, we summarized how creative textile industry works in three countries named as Pakistan, India and Bangladesh. It has knowledge related to sectors involved in the manufacturing of creative textile products and their examples. Need for value-added textiles in the South-Asian countries and some practical examples of creative textile products were also highlighted in the chapter.

**Keywords** Creative industry · Textile · Technology · Economy · Sustainability · Value addition

## 1 Introduction

The creative industry is a set-up of industry that involves the development of goods and their manufacturing in relevance with the original ideas, innovation and creativity. The development of goods or a service can boost the economic value through the involvement of creativity in their business line [1]. Creative industry is a business model that depends on creativity. The global marketplace undergoes continuous transformation, mirroring the evolving demands of people. Each individual aspires for change, seeking novelty and uniqueness. Effectively implementing successful changes is essential in this dynamic market [2].

---

H. Jamshaid

School of Engineering and Technology, National Textile University, Sheikhpura Road,  
Faisalabad 37640, Pakistan  
e-mail: [Hafsa@ntu.edu.pk](mailto:Hafsa@ntu.edu.pk)

A. Dad (✉)

Pakistan Institute of Fashion and Design, Johar Town, Lahore, Pakistan  
e-mail: [allahdad@pifd.edu.pk](mailto:allahdad@pifd.edu.pk)

Creativity is a noun that narrates the original ideas and imaginations. Any idea/object that originated from creative activity in a certain domain is a creative product or service. When industries utilized the new original ideas in the development of any product or service that leads towards the economic welfare refers to a *Creative Industry* [3]. *When the sense of imagination and new idea are related to a textile industry it becomes the creative textile industry.*

The creative sector is undergoing rapid transformation, with businesses in creative industries leading innovation and shaping our lifestyles. Streaming services, online shopping, mobile apps, and doorstep deliveries—all owe their existence to the creative industries. The creative industries included the industries that combine of creation, production and commercializing of creative content, which can be goods or services. Situated at the intersection of arts, culture, business, and technology, the creative industries thrive on intensive creative skills, generating income through trade and intellectual property rights. This convergence makes it a dynamic force influencing various facets of our society and economy.

The creative sector is continuously progressing, emerging new job opportunities that demand fresh skills and passions. It's remarkable to think that mainstream creative roles like mobile app developers didn't exist before 2007. With ongoing technological advancements, even well-established positions, such as web developers, may require an entirely different skill set in the coming years. Creative employers seek graduates with exceptional transferable skills. They value individuals with a passion for their work and a keenness to continue learning. Success in creative companies often hinges on the ability to work collaboratively as part of a team, finding practical solutions to complex challenges, even for those who may not consider themselves inherently creative.

Creative industries have changed a lot in recent years through technology like Artificial intelligence, Virtual Reality (VR) and Augmented Reality (AR), different creative tools, etc. In order to stay in market of present era, professionals need to possess a blend of technical and artistic skills, combining with their creative vision. At present, creative industries are a combination of creativity and technology [4, 5].

The creative industry has a significant impact on economic growth and this industry is helping to boost the economy. Creative economy is one the fastest growing sectors. Creative industries include a range of economic activities. They create employment and income, promote innovation and contribute to societies for wellbeing. The world creative industries' market size was growing at faster rate and its market looks promising in the next few years. Its market size was valued at USD 2,669,224.0 million in 2022, and it is anticipated to reach USD 3,434,322.0 million by 2028. with a CAGR of 4.29% during the forecast period [6].



## 2 Types of Creative Industries

This dynamic sector is an umbrella term encompassing various sub-sectors, all rooted in creativity. The creative industries can be classified into different fields/industries or sub-sectors as shown in Fig. 1.

- Publishing (research and magazines)
- Advertising (boards, E boards, LEDS, campaign)
- Media (print and electronic media)
- Craft (indigenous and interventions)
- Architecture (simulation and real)
- Game industry, animation (development, characters)
- Fashion (style and trend, clothing)
- Film (web series, drama, cinema)
- IT industry, software (apps, development, research)
- Visual art (fiber, painting)
- Skin care (aesthetics, make-up/makeover)
- Textile (fiber, design, fabrics making)
- Music, performing art (dance, tunes, lyrics)

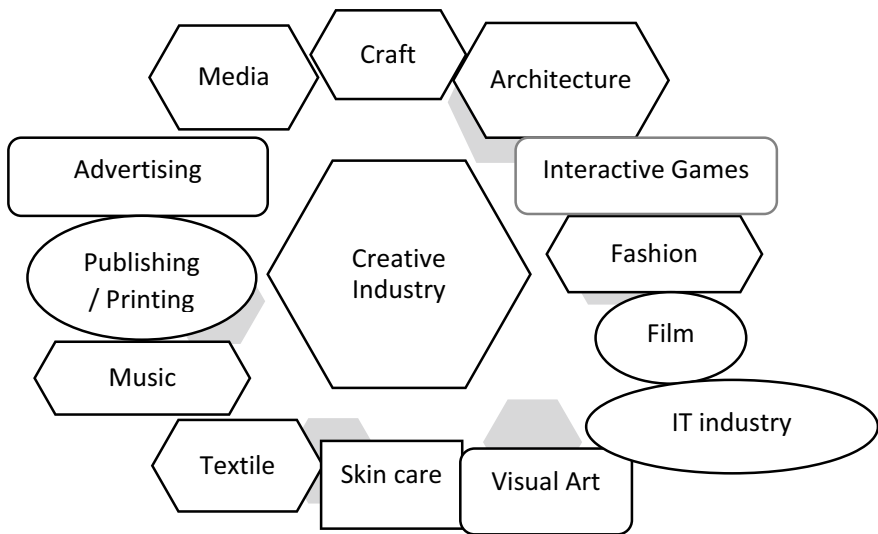


Fig. 1 Creative industry sectors

### 3 Significance of Creative Industry

Creative industry has multifaced advantages. The creative industry strategically situates itself at the crossroads of various crucial elements: *economics, innovation, social value and sustainability*. Economically, it plays a pivotal role by contributing significantly to the Gross Domestic Product (GDP), becoming a key driver of economic activity and prosperity. In the realm of innovation, the creative industry becomes a catalyst for growth and competition within traditional sectors. Its ability to push boundaries and introduce novel ideas fosters dynamism in various fields, encouraging adaptation and evolution. On a social level, the creative industry serves as a stimulant for knowledge and talent. It becomes a hub for the cultivation of skills, the exchange of ideas and the nurturing of artistic and intellectual prowess. This not only enriches individuals but also contributes to the broader societal fabric. Furthermore, the sustainability of the creative industry hinges on the boundless wellspring of creativity and intellectual capital. Its reliance on innovative thinking and intellectual contributions position it as a sustainable force, constantly renewing and reinventing itself.

In essence, the creative industry's strategic positioning allows it to be a multifaceted force, driving economic prosperity, fostering innovation, enriching society through the cultivation of knowledge and talent and ensuring its own sustainability by tapping into the infinite reservoir of creativity and intellectual capital.

### 4 Creative Textile Industry

Textile is one of the important fields and it is one of the basic necessities of human being. It has different applications like for clothing, home furnishings, functional applications. We can see textile in our daily life from towel to firefighter suit. The textile and fashion sectors are experiencing a notable transformation driven by changing consumer trends. The textile and fashion industry has social, cultural and economic significance in many societies. Textile and fashion designs are two creative industries that connect them together. Textile designers provide the innovation in fabrics to fashion designers that thrives on innovative and aesthetics. Creativity is a must in the field of textile and fashion design. It helps designer to stand out in the competitive industry and capture the attention of consumers. It also plays its roles in pushing boundaries and settings new trends in the fashion world. The creative textile industry involves various sectors that involve the use of textile in artistic and innovative way. It includes often combination of traditional textile techniques with contemporary design and technology. Some key sectors are textile art, fashion textiles, costume design, interior design/textile, technical and smart textiles, textile and surface pattern designs, textile manufacturing and innovation and textile recycling and sustainable design. The creative textile industry is an inventive and vibrant sector that syndicates customary artistry with modern design. It incorporates

a variety of deeds such as textiles, fashion, home furnishings and accessories and shows business a dynamic role in the inclusive economy [7–10].

This industry is significant for several reasons:

1. *Economic involvement:* The creative textile industry is one of the leading businesses that exists worldwide, offering the jobs for masses of individuals. It creates considerable income and adds to GDP progression in numerous states. In adding, it nurtures entrepreneurship and chains small and medium-sized enterprises, encouraging economic development [11].
2. *Cultural conservation:* Creative textile construction often comprises customary weaving techniques, dyeing processes and embroidery. These crafts are handed down from end-to-end compeers, preservative the cultural legacy and inhibiting customary abilities from being vanished. The productiveness aids put up with cultural multiplicity and encourages the indebtedness of altered artistic customs [12].
3. *Sustainability and innovation:* As Ecological Fear cultivate in current era; the creative textile industry is implementing sustainable does. Sustainability and creativity can go hand in hand in the textile industry. As designers and manufacturers strive to reduce the environmental impact of textile production, they are also exploring creative and innovative approaches to sustainable design [13]. Designers and producers are progressively by means of eco-friendly constituents, embracing ethical manufacturing approaches and see the sights of recycling and upcycling practices. Furthermore, the industry is frequently asserting the precincts through technological progressions, digital printing, and smart textiles, driving modernization crosswise the sector.
4. *Fashion and design influence:* The creative textile industry is diligently knotted to the fashion and design areas, impelling trends and customer selections. Textile designs and arrangements enlighten the latest fashion works, interior design and aesthetic selections. The industry turns as a catalytic agent for originality and stimulation in numerous arenas, modeling visual culture and the way we observe and relate with our settings.
5. *Cultural interchange and global trade:* The creative textile industry assists cultural interchange and global trade. Textile designs, styles and materials are frequently inclined by many cultures and travel all over the place in the world, stimulating intercultural know-how and appreciation. Furthermore, the industry plays a significant role in global trade conglomerates, nurturing economic interactions and helping the international marketplaces.

## 5 Creative Textile Industry in South Asian Countries

The creative textile industry in Pakistan, India and Bangladesh shares similarities in terms of traditional craftsmanship, cultural influences and a focus on textile-based arts. Each country has its unique strengths and specializations within the creative textile sector. For Pakistan, different types of traditional printing (Batik printing,



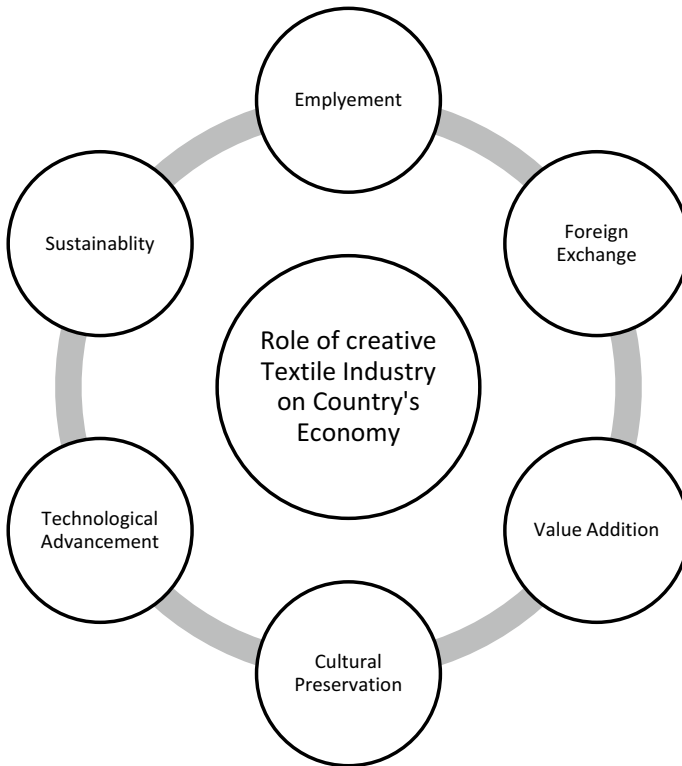
**Fig. 2** Different products of creative textile (authors own)

Ajrak printing), traditional embroideries of different regions like Balochi, Sindhi, Phulkari, etc., traditional outfit, i.e. Shalwar Kameez. For India, traditional dresses like Sari, Lehenga and Anarkali, embroideries like Chikankari (Lucknowi Embroidery), Zardozi (use of metallic thread and beads) and, for Bangladesh, Jamdani Sari. Bangladesh is also for jute-based products like rugs, etc. Figure 2 shows different products.

Role and significance on country's economy (Pakistan, India and Bangladesh) are shown in Fig. 3 and Table 1

#### Discussion of the Main Determinants

1. **Employment Generation:** The creative textile industry has created a substantial number of job opportunities in Pakistan, India and Bangladesh. From skilled artisans to textile designers, the industry has provided employment to many people, particularly women in rural areas. This has helped reduce unemployment rates and improve the standard of living for many individuals. The employment in these countries involves in fiber division, yarn making, fabric manufacturing, fabric dyeing and finishes, garment and stitching and in retail shops. The Creative industry helped in the development of the brand across south asia such as in India, Pakistan and Bangladesh by notable names such as Kahddi, Fabinda, Biba, Manish Malhotra, Lime Light, Sana Safinaz and Cat Eyes etc. Cat's Eye is a leading clothing brand in Bangladesh and Yellow.
2. **Foreign Exchange Earnings:** The creative textile industry has been a major contributor to Pakistan's, India and Bangladesh foreign exchange earnings. The country exports a wide range of textile products, including traditional hand-woven fabrics, embroideries and modern fashion garments. These exports generate significant foreign exchange, helping to stabilize the economy and improve the balance of payments [11]. Through export industry related to textile and fashion, a substantial amount of foreign exchange reserve is earning by these countries.
3. **Value Addition:** The industry adds value to Pakistan's, India and Bangladesh raw textile materials by transforming them into finished products with unique designs and aesthetics. This value addition helps increase the price of the products, leading



**Fig. 3** Significance of creative industry on economy

to higher export earnings and overall economic growth. The supply and value line chain of textile and fashion industry is responsible in value creation through the products. For example, a bridal dress made in Pakistan involves design development arrangements of fabrics, dyeing, embroidery, hand sequence works, pattern making, stitching, etc., whereas in every step, the value is added and helps in maintaining the concept of value addition.

4. **Cultural Preservation:** Pakistan's, India's and Bangladesh's creative textile industry plays a crucial role in preserving the country's rich cultural heritage. Artisanal techniques, traditional motifs and indigenous crafts are incorporated into modern textile designs, which helps preserve and promote Pakistani culture on a global scale. This, in turn, boosts tourism and cultural exchange, contributing to the overall economy [15]. The brand like Sabya Sachi is good example in cultural preservation of Indian crafts and lifestyle through their motifs and designs. Similarly, the clothing brand of Pakistan Rang Ja is also an example where the design, colors and embroidery like running stitch, gotta work, cut lines and motifs represent the concept of cultural preservation. Furthermore, the brand like Aarong

**Table 1** Statistics w.r.t creative industry determinants (Pakistan, India and Bangladesh)

Country	Employment	Foreign exchange	Value addition	Cultural preservation	Technological advancement	Sustainability
India	20%	44.4Bn \$	Raw cotton to suiting fabrics	Yes, by Cotton Muslins, Jamdani, Tapestry	Hand spinning to compact spinning	Certified green products, use of vegetable fibers like banana fiber
Bangladesh	40%	42.6Bn \$	Raw jute to tote bags, cotton fabric to garment	Yes, like Jamdani, Garbhasuti or Asmani	Hand jacquard to electronic jacquard or	Certified green products like the use of organic cotton in shirting cloth
Pakistan	40%	20.0Bn \$	Raw cotton fiber to denim pant	Yes by Khaddar, Lawn fabric, Chunri	Normal dyeing to nanobubble or spray dyeing	Certified green products like use of hemp or lyocell in denim-making

Source Niazi, Muhammad Abdullah Khan, 2019: Report on Determinants of Export Performance: A Comparative Study of Pakistani, Indian and Bangladeshi Textile Sectors [14]

from Bangladesh also depicts the same concept through their design intervention based on regional craft Jamdani.

5. **Technological Advancement:** The creative textile industry has encouraged innovation and technological advancement in Pakistan, India and Bangladesh. Manufacturers and designers have embraced modern tools and technologies to improve production processes, quality control and product development. This has not only enhanced the competitiveness of country's textiles in the global market but has also contributed to the overall technological progress of the country. The usage of Artificial intelligence cloud computing, block chain data management the brands like LAAM from Pakistan serve the one of the best customer services. The advance level of equipment like robots in textile industry boosts the production level and quality assurance.
6. **Sustainable Development:** The creative textile industry in these three countries is increasingly emphasizing sustainability and eco-friendly practices. Many manufacturers are adopting organic, fair trade and environmentally friendly techniques in their production processes. This promotes sustainable development, protects the environment, and contributes to country's global image as a responsible textile producer. The utilization of the material like hemp, vegan leathers, organic cotton and vegetable fibers in their products promotes the sustainability and eco-friendly environments. The technology like nano-bubble technology in dyeing and smart foam technology in washing of garment also depicts the sustainable development in these three countries.

## 6 Need of Value Addition

With the rise of globalization in recent years, competition has intensified, and consumers have become more quality conscious. Technological advancements and evolving standards have elevated consumer expectations, prompting producers to enhance their goods to meet these heightened standards. In the contemporary global landscape, lifestyle products exported to various countries encompass value-added items. This phenomenon is driven by shifts in consumer preferences and trends. The world marketplace is continuously changing and so is the demand of people changing. Every person desire for some change, i.e. something new and unique. The successful effective implementation of change has to be done to in the market. Recognizing this, it is imperative for the textile industry to delve into evolving designs, patterns, product development and necessary adjustments in production facilities. This involves diversifying materials, production techniques and related expertise to secure a leading position amidst the intensifying competition with other nations. The current reality underscores that to withstand fierce competition, adopting value addition techniques is crucial echoing the principle of “survival of the fittest.”

In recent years, there has been a growing emphasis on sustainability in the textile industry, driven by environmental concerns and consumer demand for eco-friendly products. Several innovative approaches have emerged to address the environmental impact of textile production and consumption. Some notable innovations in sustainability in textile are using material innovations in respect of fibers and natural dyes, recycled and upcycled materials, biodegradable fibers, closed-loop manufacturing, water-less dyeing techniques, nanotechnology, 3D knitting and printing, etc. The purpose of all these is reducing the load on resources and minimization of waste. These innovations collectively contribute to making the textile industry more sustainable and environmentally friendly. As technology continues to advance and consumer awareness grows, the industry is likely to see further developments in sustainable practices.

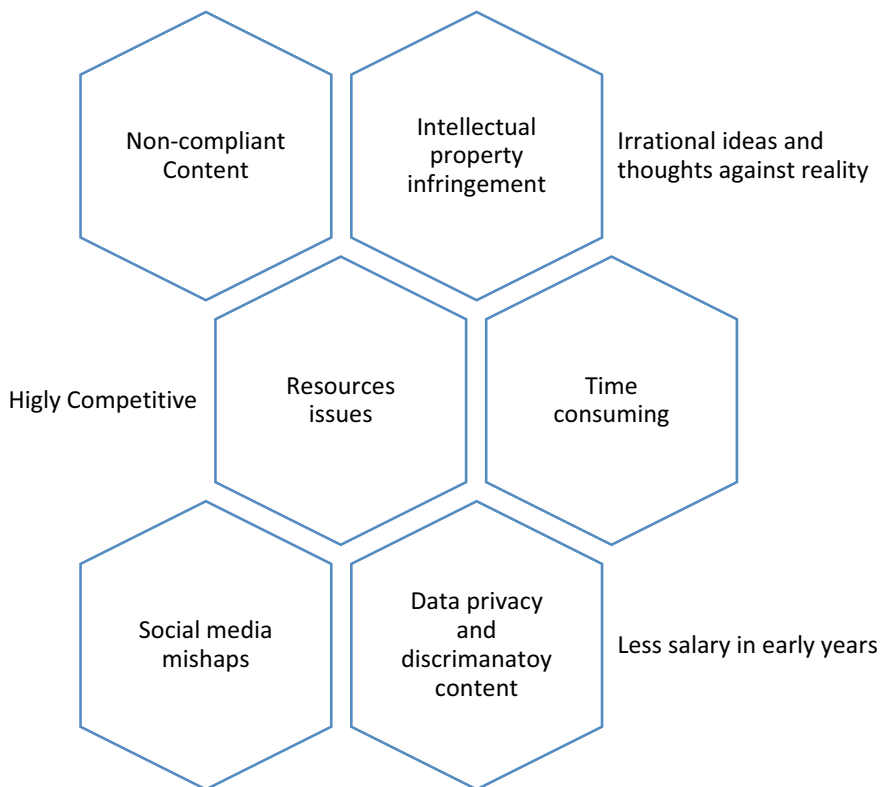
The production of high-value-added apparel products is crucial for the sector’s survival. Value addition in textiles can significantly benefit developing countries like South Asian countries in several ways. Developing countries can generate more revenue from their textile products, by diversification of products leading to increased income and economic growth. Value addition allows for the production of a wider range of textile products. This can also create more employment opportunities in the country.

## 7 Disadvantages of Creative Industry

Some of the disadvantages of the creative textile industry are given in Fig. 4. In this figure, the author tries to depict all those factors that are mainly responsible for creating cons of creative industry. The competition is very high in this sector

because all intellectual brains are working for their survival and betterment, therefore, the competitiveness is very high let's take an example of leading two soft drinks, PEPSI and COCACOLA, both belong from creative industry of beverages and their competition is very tough in terms of market share and market growth. Also, the thought process involved in developing ideas is very out of the box, which creates the problems in terms of its formulation, the ideas become very far from the reality, for example the textile industry made an idea to develop the collection with 100% recycle cotton yarn, which becomes difficult to convert into reality because of strength and functionality.

Similarly, the Intellectual Property Management also becomes a problem in terms of getting rights as patent, copyright at the time of registration. The heads of becoming a copyright or a patent content sometimes needed to be reevaluated. The compliance or audit para also comes and creates an issue due to less common understanding of submitted and approved titles of certificates. The procedure of registration becomes very lengthy especially when it comes to third-world country due to availability of less technology and research. The time-consuming procedure, most of the times, became responsible of losing the first mover advantage in third-world countries.



**Fig. 4** Disadvantages of creative industry



Furthermore, in creative industries, the business model became very difficult to get it take off position, which leads towards difficult to retain the human resource due to less wages or salaries in the beginning. For this, the scarcity in the availability of skilled human resource also becomes a fundamental issue for sustaining the new idea of development. The resource materials are also not easily available in most of least and developing nations due to market dynamics, funds and production. For example there is a need of innovation in indigeneous fine filament production, which is not available in Pakistan such as Viscose, Nylon etc which is causing high input cost due to imports, non availability. The material such as semi-conductor chips also not producing in the country which also becoming scarcity of less innovation.

For any new idea from point of origin to its full adult form requires lots of time because of involvement of lots of funds, brain child and management/registration requirements. In creative industry, the research and development is also considered a back cone of every ideation to materialization, which takes lots of time and cost, for example, development of new yarn from natural plants such as the hyacinth plant requires lots of experiments for their proper functionality and requirements.

The data management in terms of discriminatory content and privacy matters is also one of the major cons of creative industry due to availability of data similar to that and also sometime chances of being stolen in the creative industry. The competitor of any sector always keeps an eye on new ideas made by their competitors. To create social media content for the campaign and marketing becomes difficult for common understanding and other socio-cultural factors of the regions. The involvement of technology and its proper utilization in social media or advertising the content requires proper target audience, target market or a target in order to avoid any mishaps.

## 8 Examples of Creative Industry

To use wasted selvedge as a whole by using minimum amount of energy and processes. One of the ways in which sustainability and creativity intersect in the context of textiles is shown in Fig. 5.

A home textile work is made by a textile designer, Ms. Wajeeda Akram. Her work is shown in Fig. 6a, b and c. Her work is based on theme-based design development for a home textile collection. She planned fabric quality by utilizing relevant yarn, fabric, weaving, printing and stitching and displayed by incorporating the visual merchandising.

Let's take another example of a textile designer, who converted simple calico fabric into interior panel by incorporating the history of Heer Ranjha with their characteristics and symbols through painting and embroidery. Her work is shown in Fig. 7

The designer not only developed interior panels but also transform into running yardage of textiles by following the same theme and concepts as shown in Fig. 8.



**Fig. 5** Home furnishings by textile waste (authors own)

Another example is given in Fig. 9 from the apparel creative industry, here work of a designer Ms. Fatyma Amanat who worked from the concept of the latest trends by incorporating the textile fabrics (denims, trims and accessories) together to bring a product for fashion world. Her work selected by a denim industry named as Naveena Denim, which is presented in front of international buyers.

## 9 Conclusions

To thrive in today's market, a product must go beyond mere quality and incorporate additional features. This shift has brought the market to a point where manufacturers face a considerable challenge in promoting their products unless they offer consumers something novel. This not only rewards the manufacturer for their innovative ideas but also entices consumers with the prospect of significant profit gains. The pursuit of innovation, driven by the desire to boost profits, capture a larger market share or cater to trends, can be described as adding value to textiles. In this contemporary landscape, creating something innovative has become essential for manufacturers to distinguish their products and stay competitive in an environment where consumer expectations continuously evolve. Imagination, innovation and technology take textiles to new horizon. Value-added products are need an hour. By integrating sustainability into the creative process, designers can contribute to a more responsible and eco-friendly future for the textile industry. Creative solutions that prioritize both aesthetics and sustainability are crucial for fostering positive change in consumer behavior and industry practices. By concentrating on value-added finished products, the ambition of attaining global leadership in textiles and apparels can be achieved.



(a)



(b)



(c)

**Fig. 6 a** Home textile products by Ms. Wajeeha Akram (permission attached)