

UNIVERSITY OF EDUCATION WINNEBA

COLLEGE OF TECHNOLOGY EDUCATION, KUMA

**ENHANCING THE PRIDE OF WOMEN IN THE GA-DANGME EAST
DISTRICT THROUGH MILLINERY AND DRESSING ACCESSORIES**



DECEMBER, 2020

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**ENHANCING THE PRIDE OF WOMEN IN THE GA-DANGME EAST
DISTRICT THROUGH MILLINERY AND DRESSING ACCESSORIES**

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190011742

**A Dissertation in the Department of FASHION AND TEXTILES EDUCATION
submitted to the school of Graduate Studies, University of Education, Winneba,
in partial fulfilment of the requirement for the award of the Master of
Technology in Fashion Design and Textiles**

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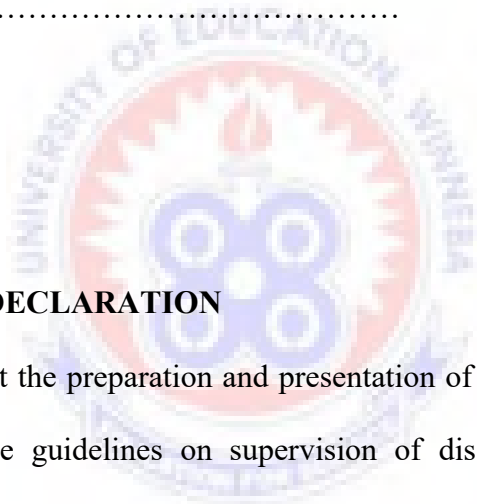
DECLARATION

STUDENT'S DECLARATION

I, GIFTY AKU KATTAH, declare that this dissertation, except for quotation and references contained in published works which have all been identified and duly acknowledged. This is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE.....

DATE.....



SUPERVISOR'S DECLARATION

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines on supervision of dissertation laid down by the University of Education, Winneba.

NAME OF SUPERVISOR: DR. WILLIAMS K. SANAYAH

SIGNATURE.....

DATE.....

DEDICATION

I wish to dedicate this project work to God Almighty for the gift of life given to me and everything; he has blessed me with, and also to my dear daughter Princess Naa Lomoley Lomotey, My parent, Mr and Mrs Kattah and my brother and sisters.

To my friends I say thumbs up to you all for the support and encouragement you continually gave me, you made me confident to do more, I could not have come this far without your support, Thank you.



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TABLE OF CONTENTS

| CONTENT | PAGE |
|--|------|
| DECLARATION | iii |
| DEDICATION | iv |
| ACKNOWLEDGEMENTS | v |
| TABLE OF CONTENTS | vi |
| LIST OF TABLES | ix |
| LIST OF FIGURES | x |
| ABSTRACT | xi |
| CHAPTER ONE: INTRODUCTION | 1 |
| 1.1 Background of the Study | 1 |
| 1.2 Statement of the Problem | 3 |
| 1.3 The Purpose of the Study | 3 |
| 1.4 Objectives of the Study | 3 |
| 1.5 Significance of the Study | 4 |
| 1.6 Delimitation of the Study | 4 |
| 1.7 Limitation of the Study | 5 |
| 1.8 Organization of study | 5 |
| CHAPTER TWO: LITERATURE REVIEW | 1 |
| 2.1 Society, Individual and Fashion | 1 |
| 2.2 Types of millinery and dressing accessories. | 12 |
| 2.2.1 Felt hats in Millinery | 12 |
| 2.2.2 Sinamay Hats and headpieces | 13 |
| 2.2.3 Fabric Covered hats | 14 |
| 2.2.4 Straw hats | 15 |
| 2.2.5 Purposive Hat | 16 |

| | |
|--|----|
| 2.2.6 Headgear | 16 |
| 2.2.7 Scarf | 17 |
| 2.2.8 Hang bag | 17 |
| 2.2.9 Footwear | 18 |
| 2.2.10 Cosmetics | 19 |
| 2.2.11 Beads | 19 |
| 2.2.12 Cowrie | 20 |
| 2.3 Materials for making millinery and dressing accessories. | 20 |
| 2.4 Figure types and clothing | 23 |
| 2.5 Suggest accessories for various and occasion | 24 |
| 2.5.1 School clothes | 25 |
| 2.5.2 Travel need | 25 |
| 2.5.3 Undergarment | 25 |
| 2.5.4 At home | 26 |
| 2.5.5 Swimming | 26 |
| 2.5.6 Horse riding | 26 |
| 2.5.7 Golf | 27 |
| 2.5.8 Sport | 27 |
| 2.5.9 Social Occasions | 28 |
| CHAPTER THREE: METHODOLOGY | 29 |
| 3.1 Research Method | 29 |
| 3.2 Population | 29 |
| 3.3 Sampling technique and sample size | 30 |
| 3.4 Data collection instrument | 31 |
| 3.5 Data analysis and Presentation | 33 |

| | |
|--|----|
| CHAPTER FOUR: DATA PRESENTATION, ANALYSIS AND DISCUSSION | 34 |
| 4.2 Demographic Background of Respondents | 34 |
| 4.3 Determining the level of importance of millinery and dressing accessories and their relevance to society | 35 |
| 4.4 Examining the extent of millinery and dressing accessories as an adornment of women | 37 |
| 4.5 Investigating the perception of society and individual about millinery and dressing accessories. | 39 |
| 4.6 Finding out the type of millinery and dressing accessories used by the people in Ga – Dangme | 41 |
| 4.7 Findings | 43 |
| CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS | 44 |
| 5.1 Introduction | 44 |
| 5.2 Summary of Finding | 44 |
| 5.3 Conclusion | 46 |
| 5.4 Recommendation | 47 |
| REFERENCES | 48 |
| APPENDIX: QUESTIONNAIRE FOR RESPONDENTS | 53 |

LIST OF TABLES

| TABLE | PAGE |
|--|-------------|
| 4.1: Gender of Respondents | 34 |
| 4.2: Educational status of Respondents | 34 |
| 4.3: Religion Status of Respondents | 35 |
| 4.4: Determining the level of importance of millinery and dressing accessories and their relevance to society | 35 |
| 4.5: Examining the extent of millinery and dressing accessories as an adornment of women. | 37 |
| 4.6: Investigating the perception of society and individual about millinery and dressing accessories | 39 |
| 4.7: Finding out the type of millinery and dressing accessories used by the people in Ga – Dangme | 41 |



LIST OF FIGURES

| FIGURE | PAGE |
|---|------|
| 2.1: A felt hat (Pinterest, 2018) | 13 |
| 2.2: Sinamay Hat and headpiece (Chaplain, 2020) | 14 |
| 2.3: A Fabric Covered Hat (Amazon, 2018) | 15 |
| 2.4: A Straw Hat (Justine, 2018) | 15 |
| 2.5: A Hat on a woman (Amazon, 2018) | 16 |
| 2.6: An African Headgear (McNair, 2018) | 16 |
| 2.7: A Scarf (Burberry, 2020) | 17 |
| 2.8: A Ladies Handbag (Kikuu, 2020) | 18 |
| 2.9: Footwear (Jiji, 2020) | 18 |
| 2.10: Bead Jewellery (Pinterest, 2020) | 19 |
| 2.11: A Group of Cowries (Wikipedia, 2020) | 20 |
| 2.12: A Abaca Fibre Material (Kiron, 2020) | 21 |
| 2.13: A Buntal Fibre Material (Angelo, 2016) | 21 |
| 2.14: A Sisal Fibre Material (World of sisal, 2018) | 22 |
| 2.15: A Felt Fibre (Luca, 2017) | 22 |
| 2.16: A Leather Material (Tandy, 2020) | 23 |
| 4.1: The responses from the respondents on the importance of the use of millinery and dressing accessories important in your religion in society | 36 |
| 4. 2: To what extent do women value millinery and dressing accessories | 38 |
| 4.3: Does a millinery and dressing accessory enhance the pride of women | 40 |
| 4.4: Millinery and dressing accessories used by women in this locality are beautiful | 42 |

ABSTRACT

This research is designed to provide a true understanding of enhancing the pride of women in the Ga Dangme- East District through millinery and dressing accessories. This study seeks to determine the level of importance of millinery and dressing accessories and their relevance to society, to examine the extent of the use of millinery and dressing accessories as an adornment of the body by women, to investigate the perception of the different societies and individuals about fashion concerning dressing accessories and millinery and also to find out the type of millinery and dressing accessories used by the people in Ga-Dangme East District. This study is limited to the Ga-Dangme East District in the Greater Accra Region of Ghana. The methods used for gathering information for the study were observations, questionnaires and interviews. It came out clearly from the findings that various individuals and society did not value their indigenous millinery and dressing accessories, since they perceived it was primitive.

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Millinery refers to the art and craft of producing hats and headwear. A milliner used to craft and trim men's and women's headgear, including jackets, cloaks, and changes, as well as caps and neckerchiefs. Milner referred to someone from Milan, the fashion and textiles capital of the world, in the Middle Ages. Millinery has changed over time, but it continues to be common for a variety of occasions and uniforms. From a cowboy's Stetson to a gentleman's top hat, or the cocktail fascinators worn by ladies at the races, hats may also be used to suggest social status (Morton, 2020).

The hat's roots can be traced all the way back to our forefathers. People used to wear simple head coverings to protect themselves from the elements, such as leaves to shield their eyes from the sun or fur to keep their ears warm. The most common material used in hat making is felt, which is also the oldest type of fabric created by humans. A series of richly decorated felt caps discovered in Denmark dating from the Bronze Age is one of the most impressive early examples of felt hats (about 1500 BC). The intricate trimmings indicate that these caps were part of important members of society's ceremonial attire. Their thickness may have also acted as a kind of war helmet, covering cuts and blows (Gill, 2018).

Fashion throughout ages and constantly changes, fashion styles continually repeated. Clothes provide clues about a person's culture, personality, value and lifestyle; therefore, a good appearance is always important. Fashion is regarded within a society according to ages, social status, generation, profession, and geography as well as cover time; Marie Antoinette was a fashion icon; the face of change accelerated significantly in the following century, and women's and men's fashion, especially in

the dressing and styling of the hair, were equally complex and evolving (Taylor, 2012). Jewell, gloves, handbags, caps, belts, scarves, watches, sunglasses, pins, stockings, bowties, leg warmers, leggings, neckties, suspenders, and ties are examples of fashion accessories that complement a garment. Color and accessories add charm and class to an outfit, and they can also serve a practical purpose. Handbags are used to hold small essentials, while hats shield the face from the elements and gloves keep the hands warm (Steele, 2005). Clothing manufacturing firms manufacture a lot of accessories. However, a growing number of people are making a name for themselves by designing and manufacturing their own accessory labels.

The Ghanaian woman is known for her poise and sense of fashion. She seizes the opportunity on every ceremonial occasion to highlight these qualities by clothing and adorning her body in some of the most beautiful clothing and jewellery of indigenous creation. A wise sewer understands the importance of matching dressing accessories to a particular style, the same way professional designers select dressing accessories and create ready-to-wear clothing, selecting the correct fabric quality and sustainability is important because it determines the appearance, durability, maintenance and comfort of the fashioned garment.

Millinery deals with all the types of head covering. These include hat, caps, headgear, scarf, wings, and the hair, in addition to these, dressing accessories used to make an outfit complete. When Millinery and dressing accessories are carefully chosen, they add a magic touch of flattery to the face and output is just right for the eyes to behold their beauty, on the other hand, it can reduce old fashion clothes. Colour also plays a vital role in choosing garments and accessories. It makes the wearer feel happy or depressed, smart or moves quietly. It may also make the wearer appear dull and withdrawn, dignified, gay and sparking. It is always advisable to choose for the

garment and accompanying accessories to bring out the best and hide the bad ones. The hairstyle also interacts with shapes and therefore must be chosen with care. Females in general like to groom and adore their bodies, to bring out the best part and for admiration of others (Eicher, 2010). Ghanaian women are known for their poise of indigenous creative of foreign fashion in recent years, the youth especially has discarded the rich culture way of dressing and developed an interest in foreign fashion, so much that they turned to copy blindly. This has a serious effect on the rich cultural dressing of society (Ulzen, 2003).

1.2 Statement of the Problem

The researcher wants to investigate the causes and bring to light the use of millinery and dressing accessories to enhance the pride of women in the GA Dangme District in the Greater Accra Region, also throw more light on the importance of millinery and dressing accessories to enhance the pride of a woman.

1.3 The Purpose of the Study

The main purpose of this research is to investigate the fundamental ideas, wearers behavior towards the use of millinery and dressing accessories to enhance the pride of women in the GA Dangme District. In Greater Accra Region.

1.4 Objectives of the Study

The specific objectives were:

1. To determine the level of importance of millinery and dressing accessories to the women of Ga Dangme

2. To examine the extent of the use of millinery and dressing accessories as an adornment of the body by women
3. To investigate the perception of the people of Ga Dangme about dressing in fashion accessories and millinery.
4. To find out which type of millinery and dressing accessories used by the people in Ga Dangme.

1.5 Significance of the Study

The researcher hopes her results of the study will provide the basis for a solution to the problem because from the reconnaissance survey, about 60% of the most selected community accept the need for millinery as part of culture basically for ceremonial, marriage, Naming ceremony etc. The results of the study will help in future those who will like to increase the use of millinery and dressing accessories to enhance the pride of women, if not eliminate the problems by observing the recommendation at the end of the study.

This work will be of importance to the Fashion and Design Textiles Department in various universities in Ghana, and also individuals who want to add beauty to their pride especially women. The study is also to serve as a reference for industries in Fashion Design Textiles. Corporate organizations in the diaspora, also the basic schools in Ghana and the nations as a whole.

1.6 Delimitation

This problem may exist in the entire region but the researcher has limited her investigation to Ga Dangme District in Greater Accra Region. This will allow the researcher to use few resources available to solve the problem at hand.

1.7 Limitation of the Study

The investigation conducted reveals that the community was not cooperating at all to open up to these proposals made by the researcher, concerning the need for the use of millinery in their culture settings. The community adjusted only on their culture because most of them were not educated. The researcher used the relevance tool to ascertain his investigation but it all proved futile. The researcher in otherwise met one of the community seamstresses who happened to have a little bit of knowledge helped the researcher to gather these seamstresses for in-depth education on the relevance of the use of millinery and dressing accessories to enhance the pride of a woman. Language was also one of the limitations, the researcher adopted Participation and observation methods.

1.8 Organization of Study

The research work is made up of five (5) chapters. Chapter one was a brief introduction of the research work, the background to the study, statement of the problem, the purpose of the study, research question, significance of the study, delimitation, limitation and organization of the study. Chapter two contains a review of related literature that had been discussed by many as a concept on the topic. Chapter three reveals the research design, population with its sample selection, research instruments, data collection and analysis. Chapter four deals with results findings and discussion of the whole research work. Chapter five is on the summary of the research work, conclusions and recommendation for further development. The chapter ends with references and an appendix of the research work.

CHAPTER TWO

LITERATURE REVIEW

2.1 Society, Individual and Fashion

Fashion has a major impact on our society's social facets. Many people believe that fashion is a way for us to express ourselves. It also focuses on who an individual is and why they want to dress according to their preferences (Jones, 2005). Fashion, above all, represents a person's choices; some people don't give a damn about what they wear, believing that clothes should be worn for comfort rather than for style. However, how culture views fashion has both positive and negative aspects. People's focus is sometimes diverted by fashion (Frings, 1999).

Fashion is detrimental to our culture, according to research, and it has a significant effect on people's daily lives. Fashion is important in today's culture because it helps people to express themselves. Fashion has always played a significant role in society and culture. When the human world progressed, so did the art of clothes and what people created to wear out of various materials (Frings, 1999). From dynastic China's elegant arcs of printed silk dresses to eighteenth-century England's intricate corseted ball gowns. What a vibrant and creative set of designs humanity has produced over the centuries. In every culture, it is impossible to avoid fashion as a person (Steele, 2005).

When studying the history of millinery, books and films reveal that people have worn some kind of headwear, commonly referred to as hats, since the first cave dwellers wore pelts. We don't have any evidence of the hat's origins, so we can only guess that it was invented to keep people safe. It was later registered as a status indicator and included in the study. Hats were worn as adornment or to enhance one's attractiveness, and they are still worn today. Hats have often embodied the wearer's

mood as well as the spirit of the age. Hats were the apex, the grand finale, of an ensemble. The history of millinery is told by stories portraying the fashion of the period, with the majority of them including some sort of headdress (Gbagada, 2017).

Hairstyles of the period dictated the interesting representations of headwear that were worn with each changing fashion shift. Hats became either big enough to surround the hair or small enough to perch partially on top of large hairdos. The Art Deco cloche of the 1920s demanded a stylish short geometric hairstyle (Gbagada, 2017). What was worn on the head was heavily influenced by history and lifestyle. As a result, in order to accurately reflect emerging fashions, we must include the hairstyles of the moment. The word "millinery" did not exist until the fifteenth and sixteenth centuries, when fine felt, silk, and straw hats were produced in the Duchy of Milan and were referred to as "Millayne bonnets" (Bates, 2000). The modern English word 'milliner' derives from the London maker of these feminine caps and bonnets, who was known as a 'milliner'. The Anglo-Saxon word for hat, Haet or haett, seems to have denoted a shape resembling the petasus; that is, with a crown, a large brim, and the ability to be easily separated from the head. Until the sixteenth century, any hat other than a hood was referred to as a 'boot' in English or a 'bonnet' in French. Today, only the Scotsman refers to his hat as a bonnet (Gamber, 1997).

Headwear does not necessarily have a crown and brim. The history of millinery indicates that feathers first appeared as a decoration on European headgear in the second half of the fifteenth century (Stone 1999). Initially, a single long upright feather was secured in a golden socket or held by a jewelled metal. Feathers were expensive, and by the end of the fifteenth century, the trend had assumed the proportion of the craze. The plumage of uncommon oriental birds was imported, and ostrich and peacock were considered very elegant. Metallic headdresses and ribbon

entwined in intricate coiffures were common among the ancient Greeks and Romans, indicating that there hasn't been much in the way of headwear that hasn't already been fashionable at some point in history (Blum, 1993). As you progress through the centuries of millinery history, several different hat types emerge, and in many instances, the places where they originated, or famous people such as kings and nobles started trends, resulting in the introduction of named styles such as the 'Homburg' or the 'Monte Cristi.

The 'rough rider' hat was named after Colonel Theodore Roosevelt's Rough Riders, and the 'Buffalo Bill' was named after William J Cody (1846-1917), a famous American guide, scout, and showman who was often pictured wearing the wide-brimmed hat (Gill, 2018). Top hats and bowlers are two hat types that have stood the test of time. The first recorded version of the Top Hat came from France in the late 1700s and was known as a "Cockade" or "Cocked Hat." These were often labeled "Beavers" and were felted from Beaver fur. The "Gibus -Ghastlier," named after its French designer, was a silk collapsible variant of the Top Hat that was intended to be held under the arm and was the result of the tall hat being worn to the opera and taking up so much space in the cloakroom (Wells, 2016).

As a result, it was also known as the "Opera Hat." At the time, the Top Hat was often worn by men; however, women's versions with decorative buckles and later as riding hats with floating veils emerged (Gill, 2018). Different hat styles have a variety of names, and as we progress through the many years of millinery design, the same hat style is referred to by a different name 20 years later. The modern hat, which has a brim and/or crown, is very similar to the hats of the 1700s. Some of the materials used today vary from those used in the past, resulting in differences in appearance;

however, today's milliners are willing to push the art even further, and one milliner, Phillip Treacy of London, is leading the way with his creative creations.

Although there isn't much written in the history of millinery about how hats were made in the past, it's fun to imagine what tools and techniques were used. Millinery is a craft or an art that has been practiced for centuries (Barton, 2011). Making hats is extremely enjoyable and almost addictive. You can produce a variety of styles and shapes in a variety of mediums for winter, summer, fall, and spring once you've mastered the right techniques and know-how. A hat for any event or to a friend's wedding can be as elaborate, elegant, outrageous, or casual as you want. A hat is often admired when worn to a wedding (Gill, 2018). Both the bride's and groom's mothers are supposed to wear hats, according to tradition. This will set a precedent for the wedding millinery even if the mothers have chosen not to. The literature is viewed under the following headings: To explain the types of millinery and dressing accessories and to find out the types of materials used in making millinery and accessories.

Ladies and girls, from the kind of questions I receive daily, both on my website and social media fan page, it's obvious that a good number of women have little or no self-esteem.

What on earth will make a lady go down so low to beg a man to marry her? What on earth will make you push a man into sympathy marriage? You are in a dating relationship with him, this man never said he's going to marry you.

My dear, it's just what it is-a dating relationship which must not lead to marriage. Now, he's set to move on because he has found what he wants and all you can do is

cry and beg him not to leave you? I know it hurts to see a relationship go, but I still can't imagine a woman begging a man not to go.

Men beg women for marriage, not the other way round. I know you call it civilization and westernization, but I hold on strongly to that religious saying that the man finds a woman. I see it more as women losing their pride of womanhood.

Begging a man to marry you; luring him into that sympathy marriage is the beginning of your misery in life. If you do the begging, get ready to keep doing the begging if you want to keep him.

I got a message from a lady who was in serious pain. She foolishly dated this guy for eight years (eight years' free sex, nothing given to mama). When the guy was ready for marriage, he made it clear to her that she was not what he wanted. She cried and threatened to take her life.

Instead of him being guilty of murder, the guy agreed to marry her. They wedded in December and by February, I got this call. The guy wakes up every morning to remind her that he never wanted her. He tells her how miserable he feels having her as a wife. He stopped eating her food.

Ladies, this is what you are going to be faced with when you force a man to marry you. You can use that pregnancy to tie him down; you can threaten him with your father's wealth; you can promise to take his job away if he leaves you, he knows where his heart belongs.

He may bow to your threats and emotional blackmail, but the truth is that he will go on pursuing that thing he wants. This is where you find yourself married but living single. He will avoid attending social events with you and taking you out on date

nights because you are far from being what he wants; he's not proud of you because he didn't choose you.

What on earth will make you to see clearly, with your two eyes, that the guy loves another and continue to run after him? I feel part of the problems of our young generation is the negative influence of the media, especially the celebrity baby mamas who shamelessly fight fellow women over a man. These ones shamelessly go about with pregnancy; that's all they can offer him, that's all they can use to trap him down. He is too busy to call you and so you are his NITEL Exchange. It's more annoying when you see women making excuses for their so called boyfriend. You do the calling because he is too busy to call you. Even President Obama calls the woman he cares about.

No matter how busy he is, a man who truly cherishes you will put something on hold for you. Get this into your head my darling; he is not calling you because you are not worth his time. The moment he finds what he truly wants, that part of him changes.

Men love to conquer; they hate to be conquered. You conquered him with your money and persistent calls; he's hanging in there waiting to conquer his own woman. Some women are not even ashamed fighting over a man; how many guys do you see fight over a woman? You set out to fight a fellow woman for taking your boyfriend away; she is not your problem, your boyfriend is. Stop allowing men to use you against each other.

You ask him what you are doing with him and all you hear is, "I don't know yet", or "Nothing"; he introduces you to his friends as just friend; his family don't even know you exist; when his mom is coming to town, he asks you not to visit, and you still go about calling him 'fiancée' and 'boyfriend please, make you respect yourself small.

Some of these guys come in the form of “holiness brothers”. They tell you not to visit and not to act like you know them when you see them in company of others. A lady once wrote me from Port Harcourt. This lady dated this man for five years and never visited him. The man got her a good apartment, travelled with her abroad, and made sure she was comfortable. But he begged her not to visit until they are married.

His reason was that as a church worker, his church members shouldn't see a woman entering his house. This lady believed and trusted him. When she wrote me, I told her what to do and when she did, she found out that the guy was married with children.

Ladies, please get wiser and smarter. Love doesn't mean stupidity.

You don't have to lose your brain all in the name of love. You must be able to reason and ask questions so you can dump him before he dumps you. Refuse to fight another woman just because of a man. Don't go out there to harass the lady; harass your man if you think you have to.

Never forget this: It is not your duty to conquer a man. Men love to conquer. You can date him for ten years; you can trick him into marrying you, the very day he sets his eyes on what he wants, he pursues to conquer. When a man loves a woman, everybody around him will know that he is in love. People will feel it, even if he plays around, they know where his heart is. He will do everything he can to keep you because he knows you are what he wants.

Stop fighting fellow sisters because of a man; fight the man if you must. Men create these problems and then relax while we fight ourselves. This is why women will never love themselves. Don't make yourself that cheap; never fight over a man, it's never worth it. Allow him to be the man, let him know what he wants and go for it. Raise the bar, let womanhood be adored once again. (D, 2020)

Velma Owusu-Bempah is an ingenious Ghanaian creative visionary in the fashion industry celebrated home and abroad for her epochal creations.

Under her eponymous brand, Velma's Millinery and Accessories, she has rejuvenated the accessories space in the Ghanaian fashion industry by providing a classic luxury brand that specializes in intricate millinery, accessories and jewelry.

She embodies the sophistication, style and attitude of the 21st fashion forward woman who loves to look and feel classy.

Taking inspiration and cues from her family heritage which has had a long run with fashion and the arts, Velma easily found her purpose as an accessory designer and Milliner and pursued the dream diligently

After obtaining a degree at the University of Ghana Business school in marketing, Velma Owusu-Bempah joined her mother, Sarah Crossland, a fabric merchant in the family business.

Using various fabrics and textiles, she began creating handcrafted accessories which caught the eyes of the elegant clients who fell completely in love with the designs and inspired her to start an accessory brand.

Velma with the blessings of her beloved mother, applied to study Millinery, Bag designing and Communication at the Central St. Martin School of Arts in London, a constituent college of the University of the Arts, London where she trained under some of the world's most seasoned milliners including Ian Barnett and Chloe Scrivna .

The year 2004 saw Velma begin what has become a stellar career and thriving business from humble beginnings which has earned her an enviable position in the African fashion industry and place in the global market.

An expert craftsman, she has successfully experimented and worked with various materials to craft her pieces ranging from Ankara fabrics to other fabrics like leather, plastic raw silks, organza skills, abaca, sinamay, cipro sisal straws, brocade, feathers, crystals, amongst others.

The Velma brand has contributed to some very inspiring fashion collaborations: the triad collaboration of Velma Millinery and Accessories, Ophelia Crossland Designs and

Swarovski West Africa made fashion history during the Glitz African Fashion Show and at the Swarovski Sparkling Contour in Dubai where Velma showcased an elaborate high fashion headpiece made from Swarovski crystals to accessorize an Ophelia Crossland.

Another key milestone that propelled her brand to international heights was the Prince of Wales fashion show and Royal banquet held in honour of Prince Charles and Camilla during the royal visit to Ghana. Velma was tasked to accessorize all the pieces of the various designers on the runway.

A versatile artist, Velma also doubles as a bag and jewelry designer, creating masterpieces up to world standards for the black woman. Velma's clientele Rolodex spans women of all walks of life and all over the globe. She has created exclusive pieces for The First Lady of the Republic of Ghana, Her Excellency Mrs. Rebecca Akuffo Addo, Samira Bawumia, Zynell Zuh, Jackie Appiah, Joselyn Dumas, Senator Florence ita Giwa fashion icon for Nigeria, Nicole Ari Parker and recently Ms. Tina Lawson, mother of pop singer Beyonce Knowles.

In 2018, Velma was selected as one of the milliners worldwide to showcase two strong headpieces at the Great hat exhibition 2018 organized by Xterrace fashion platform London for London Hat week.

Velma is also the principal of Velma's Millinery Academy, a prestigious fashion institution in Accra. It was established in 2018 and offers courses in Millinery and accessory making for prospective students .

In 2019, she was announced as the Most Outstanding Woman at the GO Awards for her outstanding work in Philanthropy and for Humanity. Velma's Millinery and Accessories is a luxury signature handcrafted women's accessory brand which was established in 2004 by Ghanaian creative visionary and award winning milliner, Velma Owusu-Bempah.

The Velma brand is in the business of transforming a good fashion ensemble into a stunning work of art using the complements of head accessory pieces that embodies elegance and class!

Some of the collections under the millinery stream of work include the Birthday collection, Classic & Sophisticated Collections, SS17 –Floral Accents and Bows just to mention a few.

The SS18 – Velma's Garden, She is a Queen AW18, Intricate Collection in 2019, Gold Coast Queen A/W 19 which paid homage to Gold coast fashion and the women in her family and her latest Spring/Summer "Homemade Recipes"

Over the years, the brand has positioned itself strategically in the fashion industry and has managed to chalk huge milestones.

The brand's style aesthetic has matured over the years and continues to remain relevant in this dynamic fashion industry by incorporating style with modern technique, exciting materials and pieces.

For women who love to be bold, elegant and have a knack for intricate detail yet comfortable headpieces with fine craftsmanship, Velma's Accessories is their preferred designer.

It currently operates under three labels which are the Bags and Clutches by Velma, Velma's Accessories, Hats and Headpieces By Velma.

Velma's Millinery and Accessories was the designers who accessorized the Fashion show held in honor of the Prince of Wales and the Duchess of Cornwall at the Jubilee House in 2018.

Velma's Accessory was the 2018 winner of the Accessory designer category at the Glitz Style Awards for her creativity and hard work. (Owusu, 2018)

The brand was also selected to showcase at the Great Hat Exhibition 2018 organized by Xterrace fashion platform organizers of the London Hat week and has been selected consecutively to represent Ghana at the London Hat Week.

The eccentric Velma headpieces complemented the fashion runway during the 10 year celebration fashion show for Christie Brown's SS18 Collection "Conscience" in Accra Ghana at the Kempinski Hotel. It also partnered with global African brand, Tiffany Amber on various runways across the world.

Some noteworthy patrons of the brand include the First Lady of the Republic of Ghana, Her Excellency Mrs. Rebecca Akuffo Addo, Her Excellency Mrs. Samira Bawumia, Anita Erskine, Zynell Zuh, Jackie Appiah, Joselyn Dumas, Senator Florence ita Giwa fashion icon from Nigeria , Nicole Parker, Bozoma St.John and Ms.Tina Lawson.

Velma has been featured in numerous magazines, publications including , Dream Wedding Magazine 2017, Daily Guide Africa, Hbeonlinemag, Agoo Magazine, Pleasures magazine, London runway Magazine Issue 12 , Hat Academy, Hat Talk Magazine, Pleasures Magazine, Glitz Africa, CNN Africa, Suitcase Magazine, Time Out Accra, WWD and Vougue.It.

It is the brand's dream in the near future to collaborate with international brands such as Christian Dior, Fendi and Gucci.

Velma's Accessories ships worldwide and is popular in countries like Nigeria, UK, Australia, Canada, USA, SouthAfrica and Ivory Coast.

Velma's Boutique is located in Osu on the 1st floor of the Sarah's Fabrics Building in Ghana.

2.2 Types of millinery and dressing accessories

Hats come in a variety of shapes and sizes, and each one is made using a different technique. For various occasions and purposes, different styles of millinery and dressing accessories are worn. Since some hats go by many different names, you're bound to come across some repetition. Millinery techniques have remained remarkably consistent over time, though some of the materials used in millinery today vary from those used in previous generations.

2.2.1 Felt hats in Millinery

Felt is the most ancient form of cloth. Weaving and braiding were not invented until much later. Natural fibres are matted together with moisture and friction to create felt. Depending on how densely felt has been pressed, it may be very firm or very soft (Blum, 1993). Animal fibers like fur and wool are commonly used to make felt. Synthetic felt can also be produced, but it's not suitable for intricate tasks like blocking and shaping (Chaplain, 2020). Pattern caps, blocking, and trimmings are all made easier with felt. It can be used to make hat hoods of any shape because it naturally molds into shape when exposed to pressure and moisture (Luca, 2017). Felt is used for many traditional men's hats. Milliners tend to deal with felt 'hoods' rather

than flat sheets of felt. These are dome-shaped felt bits that are about the same size as the hat you want to create. Wide-brimmed hats are known as "cape lines," whereas short-brimmed hats are known as "cones" or "sleeves." The hat's final shape is formed by blocking the hood (Luca, 2017).



Figure 2.1: A felt hat (Pinterest, 2018)

2.2.2 Sinamay Hats and headpieces

A lustrous, loosely woven fabric made from abaca fibres, used especially in making ribbons, baskets, and hats (Bates, 2000).



Figure 2.2: Sinamay Hat and headpiece (Chaplain, 2020)

2.2.3 Fabric Covered hats

Fabric covered hats are hats made with fabrics covering them. These hats are covered with fabrics to make them beautiful and also to protect the hats. There have been records of Persian noblemen wearing draped turbans or tiaras, which were draped over the head and around the neck and had very little construction but were made up of lengths of cloth (Gamber, 1997). When we look back to Ancient Greece, we see women wearing sheer draped headwear, often with an embossed bandeau or a gold ribbon entwined in their hair, proving that cloth covered hats have a long history in the world of hats (Gamber, 1997).



Figure 2.3: A Fabric Covered Hat (Amazon, 2018)

2.2.4 Straw hats

A straw hat is a brimmed hat made of straw or reeds and has a broad brim (Barton, 2011). The hat is intended to shield the wearer's head from the sun and prevent heatstroke, but straw hats have also been worn for fashion and as a decorative feature of uniforms.



Figure 2.4: A Straw Hat (Justine, 2018)

2.2.5 Purposive Hat

A hat is a head covering worn for a variety of reasons, including weather protection, ceremonial purposes such as university graduation, religious purposes, defense, or as a fashion accessory (Barton, 2011). The wearer of different hats typically does so for a variety of reasons.



Figure 2.5: A Hat on a woman (Amazon, 2018)

2.2.6 Headgear

Any head covering, such as a hat, scarf, or bonnet, is known as headgear (Wikipedia, 2020).



Figure 2.6: An African Headgear (McNair, 2018)

2.2.7 Scarf

A scarf is a piece of cloth worn around the neck or head for comfort, sun protection, cleanliness, fashion, or religious purposes, as well as to display support for a sports team or club. They can be made from a number of materials, including wool, linen, and cotton (Wikipedia, 2020).



Figure 2.7: A Scarf (Burberry, 2020)

2.2.8 Hang bag

A hanging bag, commonly known as a purse in North American English, is a handled medium-large bag used to carry personal items. (Palmer, 2004)



Figure 2.8: A Ladies Handbag (Kikuu, 2020)

2.2.9 Footwear

Footwear refers to garments worn on the feet, which originally serves to purpose of protection against adversities of the environment, usually regarding ground textures and temperature (Shirarao, 2018).



Figure 2.9: Footwear (Jiji, 2020)

2.2.10 Cosmetics

Cosmetics comprise a range of products that are used to care for the face and body or to accentuate or change the appearance of the face or body. The products include skincare, personal care, cosmetics and fragrance (Mitsui, 1997).

2.2.11 Beads

Bead is a small, decorative object that is formed in a variety of shapes and sizes of a material such as stone, bone, and shell, glass, plastic, wood or pearl and with a small hole for threading or stringing. Beads range in size from under 1 millimetre (0.039 in) to over 1 centimetre (0.39 in) in diameter (Sciama & Eicher 1998). Pair of beads made from Nassarius sea snail shells is approximately 100,000 years old, and are thought to be the earliest known examples of jewellery (Sciama & Eicher 1998).

Beads Adornment – historically, beadwork was the insignia of tribal royalty. This practice has decentralised gradually and developed a broader meaning in society. In contemporary southern Africa, beads and seeds have experienced a revival in popularity and are easily visible in everyday dress patterns which incorporate cultural as well and individual expressions (Sciama & Eicher 1998).



Figure 2.10: Bead Jewellery (Pinterest, 2020)

2.2.12 Cowrie

Cowrie shells are also worn as jewellery or otherwise used as ornaments or charms. In Mende culture, cowrie shells are viewed as symbols of womanhood, fertility, birth and wealth (Oduyoye, 2020). Its underside is supposed by one modern ethnographic author, to represent a vulva or an eye. On the Fiji Islands, a shell of the golden cowrie or bulikula, *Cypraea Aurantium*, is drilled at the ends and worn on a string around the neck by chieftains as a badge of rank. The women of Tuvalu use cowrie and other shells in traditional handicrafts as ornaments (Spennemann, 1993).



Figure 2:11: A Group of Cowries (Wikipedia, 2020)

2.3 Materials for making millinery and dressing accessories.

- **Abaca**

Abaca is a straw with high strength and durability. It is woven from processed stalks of the abaca tree, a banana palm tree native to the Philippines (Kiron, 2002). It is a natural material, so it holds dye well. Abaca is used to make popular millinery materials like sinamay and silk abaca.



Figure 2.12: A Abaca Fibre Material (Kiron, 2020)

- **Buntal**

Buntal is made from the leaf stalks of the Talipot or Buri palm, native to the Philippines (Angelo, 2016). It resembles fine smooth white bamboo. When buntal is woven, it has a geometric and polished finish. You will find buntal woven into sculptural millinery materials like jinsin.



Figure 2.13: A Buntal Fibre Material (Angelo, 2016)

- **Sisal**

It is a stiff fibre harvested from a species of Agave, a perennial succulent. It is harvested from the leaves and can be woven into a finer class of straw called parisisal.



Figure 2.14: A Sisal Fibre Material (World of sisal, 2018)

- **Felt**

Felt is made from animal fur or sheep wool; it is produced by matting natural fibres together with moisture and friction (Luca, 2017). This makes felt a great material for blocking and draping, as it naturally moulds easily into any shape.



Figure 2.15: A Felt Fibre (Luca, 2017)

Leather

Leathers used in millinery can come from a variety of animal hides. The most common are lambskin, cow and fish. Durable and flexible, leather is usually blocked over a supporting material or used for making flowers.



Figure 2:16: A Leather Material (Tandy, 2020)

2.4 Figure types and clothing

Human beings have different figure types, some few people may have the same measurements based on the vital statistics, but here could be variations. In the other or additional measurements one may look tall and slender another person fairly plump and another person fairly plump and yet the bust, wrist and hip measurement may be the same (Lurie, 1992). Armstrong (1987) also asserts that no universally accepted figure can be termed the ideal. Every figure is a blend of good and less describe characteristics that determine the kind of clothes that look fit and well. People will find the accepting their good points they can achieve an attractive look, they may not realize they had. Lurie (1992) reveals that the shape can be described as busty and thin muscles and rounded. According to her, our environment would be monotonous. If all human figures look right on right for another person, of course, you are an individual. To achieve a good look at all-time made some suggestions to follow, to look taller and slimmer. Avoid top and bottom using contrasting colours, broad collars

and horizontal trims large prints or wide stripes and shining fabric (Rochell, 2012). To look taller and plump make use of vertical and princess lines, frilly collars, narrow belts bright colours small prints, empire style dresses and round necklines. Avoid tailored garment too many stripes or big plaids and prints for a shorter and slimmer look use gay colours simple lines softly tailored garments slightly full skirts and narrow belts. Avoid the use of bows and ruffles, fullness at the hip and large full sleeves (Rochell, 2012). To look short and plump, use constructing shirts and skirts or blouses full sleeves and wide cuff plaids, checks and bright colours. Use hip line belts and pockets and double-breasted effects.

Avoid vertical unbroken lines, long narrow skirts or parts clinging fabric and long tight sleeve (Jones, 2005). For a large hip to look hippy use wide collars or yokes bright blouse, neutral skirt and slightly flared pants. Avoid tightly fitted skirts and parts accents at the hips, skirts that tapers towards the hem, plain tops, skirts that tapers towards the hem such as sheaths or pegged parts (Rochell, 2012). To mark a short heavy neck appear longer make use of scoop necklines, deep "V" necklines, stand away necklines and hat with an upward sweep. Avoid turtle necks, mandarin collars and high rolled collars (Rochell, 2012).

2.5 Suggest accessories for various and occasion

According to Bryants (1962) garment can fit the figure very well and the colour suitable for the occasion, but the wrong choice of accessories can be put the wearer off the path. The following are some of the suggestions from Bryant on the choice of garment and the needed accessories for various occasions.

2.5.1 School clothes

School uniforms usually go with flat shoes. Choose the style that feels comfortable and flattering. Other accessories would be coats, cardigans earrings and wristwatches. Where uniform is not used, pants or skirts are to be worn with tops. They are wonderful because they can be mixed matched; there is also a need for a bag or purse to match.

2.5.2 Travel need

Where ever you are going on a weekend holiday, vacation or a conference as well as good travelling choose garment and occasions. A good rule for all travellers is to travel with a small range of clothes that blends with one set accessories.

A purse or a small bag may be easily carried fastens securely and large enough for your necessities. Never wear a new shoe on a trip as your feet are bound to swell from sitting and much walking while sightseeing. It is wise to take a pair of soft slippers alone in your bag and slip them on while sitting (Lurie, 1992).

2.5.3 Undergarment

According to Lurie (1992), most people think these are not important because they are under the main garment. Every girl or woman needs brazier, panties, and slip or petticoats. These are also the need for girdle. Men need shorts and singlet when using white uniform or garment you need white undergarments even if you prefer coloured ones. Pay attention to undergarment that is used with garments made of thin fabric they detract from the appearance.

2.5.4 At home

When it comes to doing her everyday tasks, the homemaker always makes the mistake of believing she doesn't have to look her best. Her mood suffers as a result of her ill-fitting clothing, and she is less able to deal with the challenges of daily life (Tarlo, 1997). This does not imply that she should dress up. However, this does not imply that she should appear clean and trim. When working at home, if you look good and feel relaxed in slacks or shorts, wear them. However, make sure you look good in them and that they match properly. A smock or apron over clothes or working dress is essential for a short period of work select a pretty dress that will protect and serve the purpose. When doing much housework choose washable outfit such as jeans of short and atop, select firm low footwear for the home (Tarlo, 1997). Bedroom clothes can be whatever you desire, tailored or fully lace-trimmed garments either long or short. Select those which can easily be washed and need no ironing (Tarlo, 1997).

2.5.5 Swimming

Swimming was part of the first modern Olympic Games in 1896 in Athens; suit for swimming comes in two types. One-piece, suit made of simple knit or stretch fabric is suitable for the serious swimmer; while a two-piece swim is good for girls who take a quick dip in the water prefer to sit in the sand or at the edge of the pool (oral information by old man 2010).

2.5.6 Horse riding

In traditional rituals, horses are still used for public service (parades funerals). Mounted patrols and mounted search and rescue are provided by both police and

volunteers. Long pants are needed to protect one's legs so jeans or slacks are suitable. Head hats and full leather gloves are traditional and desirable (Jones, 2005).

2.5.7 Golf

The modern game of golf, according to popular belief, began in Scotland around the 12th century, when shepherds knocked stones into rabbit's holes on the present site of the old course at St. Andrews. Many golfers wear spiked shoes with metal or plastic spikes to improve traction, allowing them to hit longer and more accurate shots. Golf clubs are transported in a golf bag. Several pockets and supplies, such as tees, balls, and gloves, are available in golf bags. Golf bags can be borne, towed behind a two-wheel putter, or attached to a motorized golf cart and cut during play (IGF, 2010).

2.5.8 Sport

New sports have evolved in the new century, moving away from physical competition and toward mental or psychological competition. The popularity of electric sports organizations is growing. As a spectator at sport, event chooses casual dresses. When watching the game in a cool climate, dress warmly will be needed foot and headwear, as well as coat or cardigan. For active sports clothes that provide for freedom of body, movement is suitable. Choose footwear that feels comfortable on the feet for a long period. Tennis player usually wears a one-piece sleeveless, white dress above the knee with white tennis shoe to match.

A pair of the short and sleeveless blouse can also be used with matching footwear (Salazar, 2008). For active sport, clothes and accessories are needed. Freedom of body movement is suitable. Choose footwear is suitable. Choose footwear that feels

comfortable on the suitable. Tennis player usually wears a one-piece sleeveless white dress, above the knee with white shoes to match (Breward, 2008).

2.5.9 Social Occasions

Parties differ in various communities; some are very informal to which school or casual clothes can be used. The clothes used for the church may be suitable depending on the jewellery and other accessories to be selected and go with it formal gathering enquires sleeveless dresses, either long or short depending on the garment style and the sandals of a match. A small beaded or clothing bag may be necessary for carrying necessities (Bryant 1992).

- **Church**

Clothes are suitable for church and also suitable for many occasions in the lines of young people. It is best not to put on a fashion show or to be too conspicuous in church. To look little foreign, a dress suit and a hat or scarf are worn with gloves and a purse. A basic suit is always good as it can be varied with accessories to appear different every time it is worn (Solomon & Schopler, 1982). From observation and interviews, Ghanaian women do wear long skirt (slit) and blouse (kaba) when going to church. Some people also wear “Agbada” a borrowed custom from neighbouring country Nigeria.

- **Job or working garment**

Always wear clothes that appear business-like where uniforms are used; you need shoe or sandal that feels comfortable on the feet for a long period. A sweater or cardigan that blends with the uniform is desirable for chilly days (Gawer, 1975).

CHAPTER THREE

METHODOLOGY

3.1 Research Method

This chapter deals with the methodology that was used for the study. The main components of this chapter comprise research design, target population for the sample and sampling techniques and data analysis procedures.

According to Creswell (2009) research design is the plan to carry out a study with maximum control over factors that may interfere with the validity of the findings. It is the plan that describes how, when and where data are to be collected and analysed.

Descriptive research design was used in this analysis. Descriptive research designs aid in answering the questions of who, what, why, where, and how in relation to a specific study. When the aim of the study is to classify features, frequencies, trends, and categories, descriptive analysis is a good option. It's useful when there's not a lot of information about a subject or issue. Before you may investigate why something occurs, you must first comprehend how, when, and where it occurs.

3.2 Population

This research was conducted in Ga- Dangme District in the Greater Accra. The area stretches along the Ghanaian Atlantic Coast and extends north into Ghana's interior. The area was selected because the researcher works and resides there as that led to reduced cost and time and energy.

The target population selected included the following

1. Students from Ada Senior High
2. Students from Ada Technical School
3. The Public

The students were used as the target population were selected since students from the various schools will have it easy answering the questionnaire easily and also since students at this level are more fashion conscious. The general public especially women are the target since the research study was about how millinery and dressing accessories enhance pride hence they are greatly included.

3.3 Sampling technique and sample size

The sampling technique to select a good sample for the data collection was purposive sampling method. It was used to select students from the senior high school, Technical school and Public. The researcher decided to use this approach. A purposive sample is a non-probability sample that is chosen based on population characteristics and the study's goal. Purposive sampling generates non-probability samples that are chosen based on the characteristics present in a particular population group and the overall analysis. The subject of investigation in every research is sometimes related to a specific group or category of individuals and researchers many at times handpick these individuals based on the knowledge they have and how they understand the population.

Purposive sampling is very advantageous in the sense that it gives consideration to the particular subject under the research for appropriate and valid data to be collected. A purposive method of sampling was use to select the respondents since they were females and the research was solely based on this gender r. In selecting the respondents from various schools, female students who studied fashion in the schools were chosen as respondents. The researcher also relied on her own judgement when choosing cases of population to participate in the study and they were contacted by

the administration of the questionnaire. This approach helped in gathering the appropriate sample for the study.

3.4 Data collection instrument

The collection of data was done using unstructured interview, observation and questionnaire to avoid boring the respondents and also to ensure easy response both closed and open-ended typed interviews were used to clarify certain information. The instruments used in collecting the data were carefully assessed and found to be valid and reliable. The researcher examined the instruments to ascertain the credibility to avoid inconveniences occurring and to find out the intended objectives she did this by participating in social interactions and interacting with. The reliability and validity of the instruments were reinforced when some answers were given by the same respondents.

A questionnaire is a series of printed or written questions with a choice of responses, devised for a survey or statistical analysis,' according to the English Oxford Dictionary. Questionnaires are a low-cost, fast, and effective way to collect large quantities of data from a large number of people. To collect data, a questionnaire often employs both open and closed questions. This is advantageous because it allows for the collection of both quantitative and qualitative data. Respondents are not required to disclose their identities in order to complete the survey. Furthermore, some survey applications adheres to stringent data protection and privacy laws (Trochim & Donnelly, 2001).

The questionnaire will consist of questions under the objectives to get information from both the students and the public about the research topic. It consists of multiple

choices- questions and open-ended questions. It will be given to the respondents at their various locations.

The interview is structured or unstructured conversation where a participant asks questions and others provide answers. This is therefore called to as one-on-one conversation between an interviewer and interviewee. Interviews are the most effective method for qualitative research because they enable you to clarify, better understand, and explore the thoughts, behavior, perceptions, and phenomena of your research subjects. The deeper understanding gained from personal contact is one of the most significant advantages of qualitative interviews. When you ask open-ended questions, you give respondents more opportunities to express themselves. When you want to learn more about a particular answer, you can also dig deeper. The interview questions would normally be open-ended in order to obtain detailed details (Trochim & Donnelly, 2001).

An successful acquisition of information from a primary source is known as observation. The senses are used in observation. It may also include the use of scientific instruments to perceive and record data. Observation allows for a more in-depth and comprehensive understanding of a phenomenon, circumstance, or environment, as well as the behavior of the people who inhabit it. Observation is crucial to understanding naturalistic environments and the perspectives of their inhabitants (Borrego et al. 2009). Observation in this research will be carefully looking at the use of millinery and dressing accessories of the people in the research location, careful notice will be taken of the various kinds or types of millinery and dressing accessories used by the women of Ga Dagmbe since they are the main subjects of this research.

3.5 Data analysis and Presentation

The study has examined the level of importance of millinery and dressing accessories to the women of Ga Dangme, the extent of the use of millinery and dressing accessories as an adornment of the body by women, the perception of the people of Ga Dangme about dressing in fashion accessories and millinery, the type of millinery and dressing accessories used by the people in Ga Dangme. The pre-coded questions or data were presented using pie charts, graphs, and bar charts of frequencies in definitive figures and percentages.

The data gathered for the un-coded questions was organized in sequence to make it easier to break down the large amount of data into manageable chunks. All quantitative and qualitative data (responses) were transferred into a spread sheet (Microsoft Excel) which enabled the analysing of data. A summary of the data gathered was made relevant conclusion were drawn, and recommendation made. They were then categorized into groups based on related responses before being coded in words. The researcher then built on the social implications of the pattern of responses and used it to illustrate the research issue.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.2 Demographic Background of Respondents

Table 4.1: Gender of Respondents

| CHARACTERISTICS | FREQUENCY | PERCENTAGE |
|-----------------|-----------|------------|
| Male | | |
| Manle | - | - |
| Female | 100 | 100 |
| AGE | | |
| below 20 | 22 | 22 |
| 20-29 | 50 | 50 |
| 30-34 | 20 | 20 |
| 35-39 | 8 | 8 |

Source: Field Survey Researcher, 2020

Table 4.2: Educational status of Respondents

| Educational level | Frequency | Percentage |
|-------------------|-----------|------------|
| Non-Formal | 10 | 10 |
| BECE/MSLC | 10 | 10 |
| SSSCE/WASSCE | 80 | 80 |
| DIPLOMA/HND | NONE | 0 |
| Master's Degree | NONE | 0 |
| PhD | NONE | 0 |
| Professor | NONE | 0 |
| Total | 100 | 100 |

Source: Field Survey Researcher, 2020

Table 4.3: Religion Status of Respondents

| Religion | Frequency | Percentage |
|-----------------|------------------|-------------------|
| Traditional | 25 | 25 |
| Islamic | 10 | 10 |
| Christianity | 40 | 40 |
| Other | 5 | 5 |
| Total | 100 | 100 |

Source: Field Survey by Researcher, 2020

4.3 Determining the level of importance of millinery and dressing accessories and their relevance to society

| Question | Very Important | Important | Slightly important | Not important | Total |
|--|-----------------------|------------------|---------------------------|----------------------|--------------|
| How is the use of millinery and dressing accessories important in your religion in society? | 45 (50%) | 30 (33.3%) | 10 (10.5%) | 5 (5.3%) | 90 (100%) |
| How is the use of millinery and dressing accessories important in your religion in society? | 45 (50%) | 33 (36.7%) | 17 (18.9%) | 5 (5.6%) | 90 (100%) |
| How is the use of determine the use of millinery and accessories important to the culture of the society | 53 (58.8%) | 20(22.2%) | 14 (15.5%) | 3 (3.3%) | 90 (100%) |
| How is the use of millinery and dressing accessories important to you as an individual of the society? | 60 (66.6%) | 20(22.2%) | 8 (8.9%) | 2 (2.2%) | 90 (100%) |
| How is the use of millinery and dressing accessories important to your ethnicity | 48.3 (53.3%) | 21 (23.3%) | 18 (20%) | 3 (3.3%) | 90 (100%) |

Source: Field Survey by Researcher, 2020

Table 4.4: Determining the level of importance of millinery and dressing accessories and their relevance to society

From the responses on the importance of millinery and dressing accessories to the religion of respondents, 45 of the respondents representing 50% of the agreed that millinery and dressing accessories was important to their religion, however 5 respondents representing 5% of the respondents agreed that millinery and dressing accessories were not important to their religion.

Concerning the importance of millinery and dressing accessories to one's status, 50% agreed that it was very important to their status while 5.6% agreed that millinery and dressing accessories were not important to their status.

On the other hand, 53 of the respondents representing 58.8% of the agreed that the use of millinery and dressing accessories is important to the culture of the society, while 3.3% agreed that the use of millinery and dressing accessories was not important to the culture of the society.

On the question, how is the use of millinery and dressing accessories important to you as an individual 66.6% agreed that it was very important to them as an individual while 2.2% agreed that it was not important to them?

On the other hand, 53.3% agreed that millinery and dressing accessories were very important to their ethnicity while 3.3% agreed that millinery and dressing accessories were not important to their ethnicity.

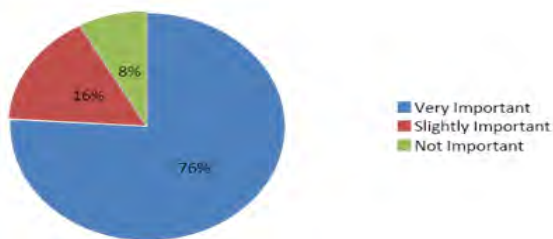


Figure 4.1: The responses from the respondents on the importance of the use of millinery and dressing accessories important in your religion in society?

4.4 Examining the extent of millinery and dressing accessories as an adornment of women

Table 4.5: Examining the extent of millinery and dressing accessories as an adornment of women.

| Question | Great Extent | Moderate Extent | Small Extent | No At All | Total |
|---|--------------|-----------------|--------------|-----------|-----------|
| To what extent do occasions or social gatherings determine the adornment of the body by women? | 48 (53.3%) | 30 (33.3%) | 10 (11.2%) | 2 (2.2%) | 90 (100%) |
| To what extent does complexion of a person determine the choice of colour of millinery and dressing accessories to be used? | 40 (44.4%) | 25 (27.7%) | 17 (18.8%) | 8 (8.9%) | 90 (100%) |
| To what extent do women often use millinery and dressing accessories as an adornment? | 55 (61.1%) | 20 (22.2%) | 10 (11.1%) | 5 (5.6%) | 90 (100%) |

The response from the respondents on the extent to which occasions or social gatherings determine the adornment of the body by women 53.3% agreed to a great extent while 2.2% agreed that to no extent did the adornment of the women body was determined by the social or occasions which were to be attended.

When being asked the question, if to an extent complexion of a person determined the choice of colour of millinery and dressing accessories to be used 44.4% of the respondents expressed that to a great extent while 8.9% to no extent.

However, 61.1% agreed that to a great extent did women often use millinery and accessories while 5.6% agreed to no extent that women often use millinery and dressing accessories.

To what extent do women value millinery and dressing accessories had 60% of the respondents agreeing to a great extent. While 4.5% agreed to no extent.

The respondents were asked to give reasons for their choices, some respondents said the value for millinery and dressing accessories was due to it giving them confidence, means of self-expression and enhance their beauty. Some also said millinery and dressing accessories are valued due to they show the wearer economic status.

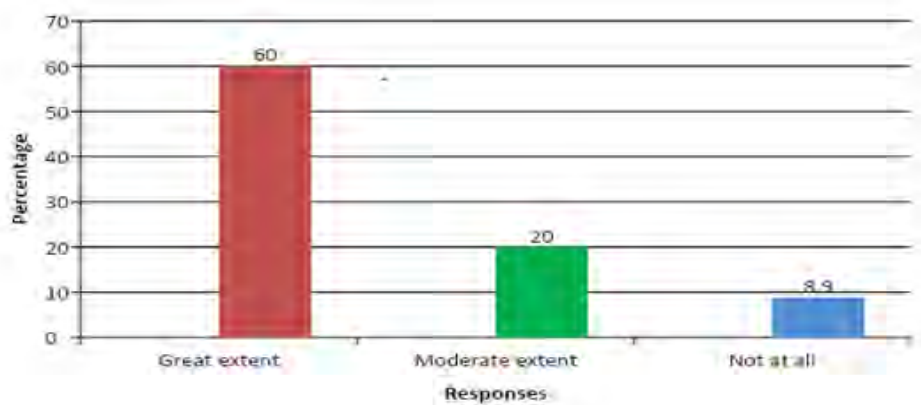


Figure 4. 2: To what extent do women value millinery and dressing accessories?

4.5 Investigating the perception of society and individual about millinery and dressing accessories.

Table 4.6: Investigating the perception of society and individual about millinery and dressing accessories

| Question | Strongly Agreed | Agree | Disagree | Strongly Disagree | Total |
|---|--------------------|------------|------------|----------------------|-----------|
| Does a millinery and dressing accessory enhance the pride of women? | 68 (75.6%) | 12 (13.3%) | 8 (8.9%) | 2 (2.2%) | 90(100%) |
| Do millinery and dressing accessories make one complete? | 48 (53.3%) | 27 (30%) | 11 (12.2%) | 4 (4.4%) | 90 (100%) |
| Does contemporary fashion determine the type of millinery and dressing accessories? | 48 (53.3%) | 23 (25.6%) | 14 (15.6%) | 5 (5.6%) | 90 (100%) |

Source: Field Survey by Researcher, 2020

From Table 4.6, which dwelt on investigating the perception of the society and individual about millinery and dressing accessories had 75.6% of the respondents strongly indicating that millinery and dressing accessories enhance the pride of a woman while 2.2% disagree that millinery and dressing accessories enhance the pride of a woman. On the other, 53.3% strongly had views that millinery and dressing accessories made one's dressing complete while 4.5% disagreed. From table 6 above, 53% of the respondents strongly agreed that

contemporary fashion ensures the type of millinery and dressing accessories to be used while 5.6% disagreed.

What specific benefit do you derive from millinery and dressing accessories?

Some respondents answered that it makes them feel beautiful, some derive confidence. Some respondents said it enhances their status. Some said it gives them pride.

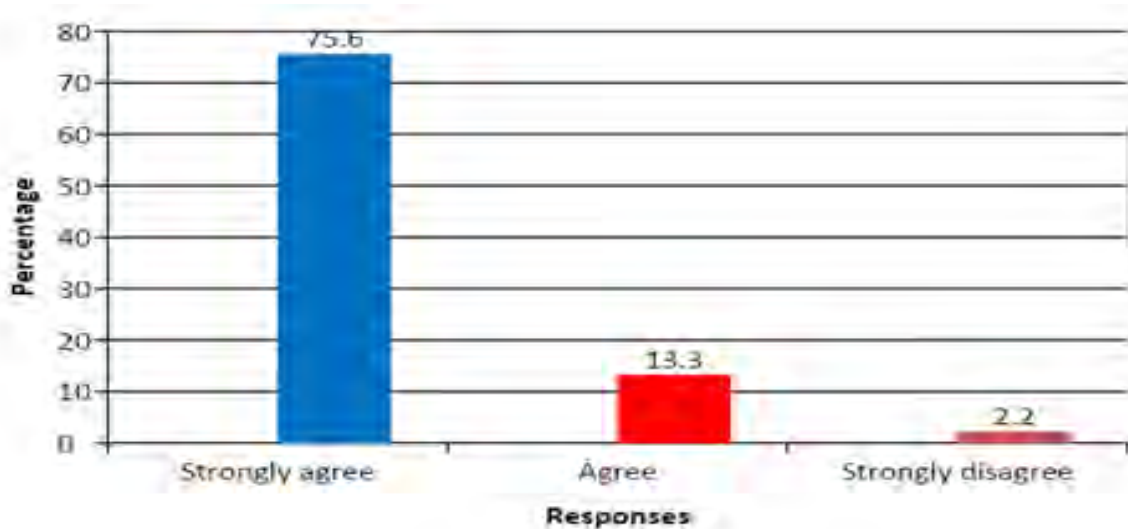


Figure 4.3: Does a millinery and dressing accessory enhance the pride of women?

4.6 Finding out the type of millinery and dressing accessories used by the people in Ga – Dangme

Table 4.7: Finding out the type of millinery and dressing accessories used by the people in Ga – Dangme

| Question | Strongly Agree | Agree | Disagree | Strongly Disagree | Total |
|--|----------------|------------|------------|-------------------|-----------|
| Women in this area like using indigenous millinery and dressing accessories | 10 (11.1%) | 6 (6.7%) | 31(34.4%) | 43 (47.8%) | 90 (100%) |
| Millinery and dressing accessories of good quality are used by the Ga Dangme | 42 (46.6%) | 23 (25.6%) | 20 (22.2%) | 5 (5.6%) | 90 (100%) |
| Literate women do not like indigenous millinery and dressing accessories? | 32 (35.6%) | 28 (31.1%) | 14 (15.6%) | 16 (17.7%) | 90 (100%) |
| Millinery and dressing accessories used are affordable | 49 (54.4%) | 24 (26.7%) | 10 (11.1%) | 7 (7.8%) | 90 (100%) |

Source: Field Survey by Researcher, 2020

Finding out which type of millinery and dressing accessories used by people of Ga – Dangme

The last section of the questions was asked on Finding out the type of millinery and dressing accessories used by the people in Ga – Dangme. 11.1% of thee strongly agreed that the people of Ga Dangme liked using indigenous dressing accessories and millinery whiles 47.8% disagreed. 46.6 % strongly answered that millinery and dressing accessories of good quality were used by the Ga Dangme, whiles disagreed 5.6%. 35.6% strongly agreed that literate women do not like indigenous millinery and dressing accessories whiles 17.7% disagreed. 44.4% of the public strongly agreed that affordable millinery and dressing accessories are used by the Ga Dangme whiles 12.3% disagreed. 54.4% of the public strongly agreed that beautiful millinery and dressing accessories are used by the women of Ga Dangme whiles 7.8% disagreed.

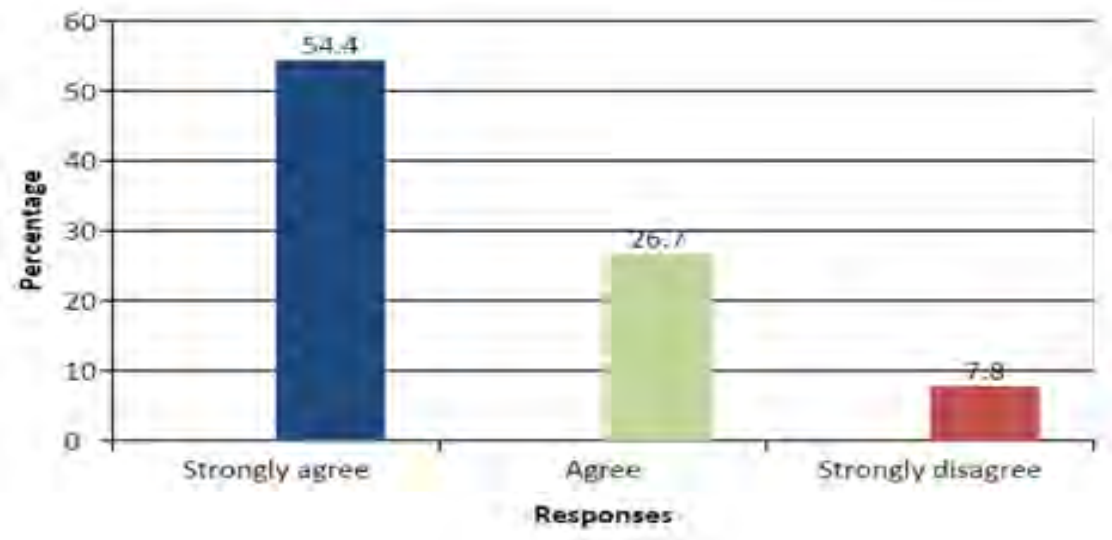


Figure 4. 4: Millinery and dressing accessories used by women in this locality are beautiful

4.7 Findings

From my observation, the society and the indigenous people revealed that many do not value indigenous millinery and dressing accessories. That is why they usually patronize foreign millinery and dressing accessories. Also from my observation, the society and indigenous people revealed that the youth do not know the value of most of the indigenous accessories. That is why they usually reject their use. It was also found out that the use of millinery and dressing accessories shows wealth and dignity.



CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter shows how key objectives were satisfied and discussions on the achievement of the research objectives are provided to highlight the contributions of the research to knowledge. The research main aim was enhancing the pride of women in the Ga- Dangme – East District through millinery and dressing accessories. The research main aim was further broken down to the set of objectives as a way of focusing the research and making the results specific, measurable, attainable and relevant. This chapter concludes with recommendations for further research that can be deduced on the limitations of the conclusions of the study.

5.2 Summary of Findings

This study has dealt with the assessment of enhancing the pride of women in Ga-Dangme East District through millinery and dressing accessories. A set of questionnaires was administered to the students of Ada Senior High, Ada Technical and as well as the public in the Ga Dangme East.

In determining the level of importance of millinery and dressing accessories and their relevance to society, the study revealed millinery and dressing accessories was very important to society. It was seen that it was on a high level of importance to the women in the society and of great relevance to their status, ethnicity, religion and culture hence millinery and dressing accessories cannot be done with since their use was of high importance.

The study revealed the extent of millinery and dressing accessories as an adornment of women to be of a great extent. Women tend to great extent use millinery and dressing accessories as adornment in their daily dressings and hence they valued millinery and dressing accessories since it enhances their pride as the study revealed.

In investigating the perception of society and individual about millinery and dressing accessories, the study revealed that most women used millinery and dressing accessories. About sixty-eight per cent (68%) of the population admitted that dressing accessories and millinery enhance their pride. According to them, it brings out the women in them and also gives them self-esteem and satisfaction. It was also perceived that contemporary fashion determines the type of millinery and dressing accessories to be used.

In finding out the type of millinery and dressing accessories used by the people in Ga-Dangme East District. The study revealed that women in the location of the study were millinery and dressing accessories which were affordable, beautiful and of good quality. But the study also revealed that the women did not like using indigenous millinery and dressing accessories due to the influence of foreign fashion. For the literate women, they feel most of the indigenous millinery and dressing accessories look primitive and make them feel uncomfortable. The study revealed that the society and ethnic group have a special way of dressing, which involves the use of dressing accessories and millinery for festivals and special occasion ceremonies and they value them as treasures of the area.

Although the study brought out the idea that foreign fashion affects the way of dressing of the people in the various traditional area negatively, it has come to light that some of the foreign fashion has helped to improve their way of dressing. Finding made from the youth and literate women revealed that, the youth are ignorant about the value of the millinery and dressing accessories used in their culture hence their refusal to make use of them since they patronize foreign millinery and dressing accessories.

5.3 Conclusion

To appreciate the true importance of adoring and grooming of the body, we need to discover the true benefits of millinery and dressing accessories that we wear, and then we will have a better chance to enjoy life.

Although there have been some negative effects of foreign on our indigenous fashion, it has in a way helped to polish our ways of dressing. To conclude it shows clearly that females in general and that matter. Ghanaian women, in particular, like showing their prestige by using millinery and dressing accessories to bring about a difference. This has shown that millinery and dressing accessories indeed enhance the pride of women.

5.4 Recommendation

Most of the societies and individuals know about the value of indigenous fashion and how to blend both indigenous and foreign to be effective. It is recommended in this study that the guidance unit of schools should include good grooming methods in their programs to educate the youth especially about grooming and dressing modestly.



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APPENDIX

QUESTIONNAIRE FOR RESPONDENTS

UNIVERSITY OF EDUCATION, WINNEBA

KUMASI – CAMPUS

DEPARTMENT OF FASHION DESIGN AND TEXTILES

ENHANCING THE PRIDE OF WOMEN IN THE GA DANGME- EAST

DISTRICT THROUGH

MILLINERY AND DRESSING ACCESSORIES

This research work is purely for academic purpose and it aims critically at how millinery and dressing accessories enhance the pride of women in the use of millinery and dressing accessories by women in the Greater Accra Region, precisely Ada.

Please kindly read the items below and indicate your opinion by ticking the appropriate column. Information provided will be strictly considered a confidence trial. You may not disclose your identity.

- | | |
|--------------------|--------------------------|
| Educational level | <input type="checkbox"/> |
| Technical school | <input type="checkbox"/> |
| Senior High School | <input type="checkbox"/> |
| Public | <input type="checkbox"/> |

A- Determining the level of importance of millinery and relevance to society

1. Important in your religion in society?

Very Important

Important

Slightly Important

Not Important

2. How is the use of millinery and dressing accessories important to your status in society?

Very Important

Important

Slightly Important

Not Important

3. How is the use of millinery and dressing accessories important to the culture of the society?

Very Important

Important

Slightly Important

Not Important

4. How is the use of millinery and dressing accessories important to you as an individual of the society?

- Very Important
- Important
- Slightly Important
- Not Important

5. How is the use of millinery and dressing accessories important to your ethnicity?

- Very Important
- Important
- Slightly Important
- Not Important

Examining the extent of millinery and dressing accessories as an adornment of women.

6. To what extent do occasions or social gatherings determine the adornment of the body by women?

- To a great extent
- To a moderate extent
- To a small extent
- Not at all

To what extent does complexion of a person determine the choice of colour of millinery and dressing accessories to be used?

- To a great extent
-

To a moderate extent

To a small extent

Not at all

7. To what extent do women often use millinery and dressing accessories as an adornment?

To a great extent

To a moderate extent

To a small extent

Not at all

8. To what extent do women value millinery and dressing accessories?

To a great extent

To a moderate extent

To a small extent

Not at all

Give reasons

Investigating the perception of society and individual about millinery and dressing accessories

9. What specific benefit do you derive from millinery and dressing accessories?

10. Does a millinery or dressing accessory enhance the pride of women?

- Strongly agree
- Agree
- Disagree
- Strongly Disagree



11. Do millinery and dressing accessories complete one's dressing?

- Strongly agree
- Agree
- Disagree
- Strongly Disagree

12. Does contemporary fashion ensure the type of millinery and dressing accessories?

Strongly agree

Agree

Disagree

Strongly Disagree

13. How does foreign fashion affect the choice of millinery and dressing accessories?

Finding out the type of millinery and dressing accessories used by the people in Ga – Dangme.

14. What influence your choice of millinery and dressing accessories?

15. Do people in this area like using indigenous millinery and dressing accessories?

Strongly agree

Agree

Disagree

Strongly Disagree

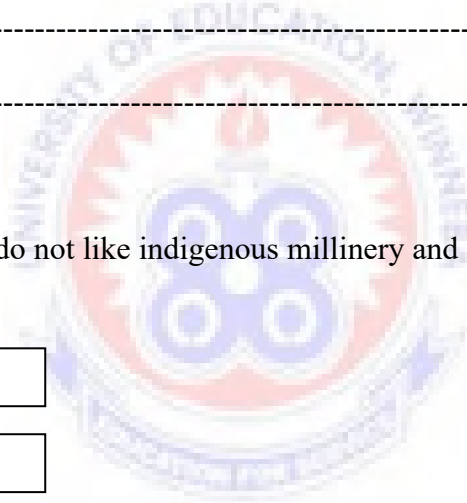
16. Millinery and dressing accessories of good quality are used by the Ga Dangme?

- Strongly agree
- Agree
- Disagree
- Strongly Disagree

17. How does foreign fashion affect the indigenous choice of millinery and dressing accessories?

18. Literate women do not like indigenous millinery and dressing accessories?

- Strongly agree
- Agree
- Disagree
- Strongly Disagree



19. Affordable millinery and dressing accessories are used by the women of Ga Dangme?

- Strongly agree
- Agree
- Disagree
- Strongly Disagree

20. Millinery and dressing accessories used by the Ga Dangme are beautiful?

Strongly agree

Agree

Disagree

Strongly Disagree

