UNIVERSITY OF EDUCATION, WINNEBA

COLLEGE OF TECHNOLOGY EDUCATION, KUMASI

DOMINANCE OF FOREIGN FABRIC IN H.N.D. FASHION-SHOWS

IN

TAKORADI POLYTECHNIC

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A Dissertation in the Department of FASHION DESIGN AND TEXTILES EDUCATION, Faculty of VOCATIONAL EDUCATION, submitted to the School of Graduate Studies, University of Education, Winneba, in partial fulfilment of the requirements for award of Master of Technology Education in (Fashion Design and Textiles Technology) degree.

JUNE, 2014

DECLARATION

CANDIDATE'S DECLARATION

I, Celestine Elikem Nyawovor, declare that this Dissertation, with the exception of quotations and references contained in published works which have all been identified and duly acknowledge, is entirely my own original research, and that no part of it has been presented for another degree in this university or elsewhere.

SIGNATURE: ....

DATE: ....

SUPERVISOR'S DECLARATION

I hereby declare that the preparation and presentation of the Dissertation were supervised in accordance with guidelines for supervisor of Dissertation as laid down by the University of Education, Winneba.

NAME OF SUPERVISOR: DR. B. K. DOGBE

SIGNATURE: ....

DATE: ....

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DEDICATION

To my dear husband, Selorm and children, Seyram, Selikem, and Sedinam Nyawovor

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LIST OF ABBREVIATIONS

AGOA... Africa Growth Opportunity Acts

ATL.. Akosombo Textile Limited

HND.. High National Diploma

HOD... Head of Department

GTP... Ghana Textile Printing

PSI...President's Special Initiative

SPSS... Statistical Package of Social Sciences

TGL... TexStyle Ghana Limited

TQM.. Total Quality Management

TTL.. Tema Textile Limited

ABSTRACT

A cross-sectional survey was undertaken to examine the factors that influenced the dominance of foreign fabric over local fabric in HND fashion-shows in Takoradi Polytechnic. The study focused on two domains of apparel, fabric and costume designed for fashion-shows in TAkoradi Polytechnic. Judgment sampling technique was used to draw sample of 141 participants of old and current (2014) third year students for a questionnaire survey. The data were analysed by using correlation to examine the interdependency between variables and why the dominance of foreign fabric. The result indicated that there was no interdependent between local fabric manufacturers and the respondents. In effect, foreign fabric dominated local fabric in the HND fashion-shows. It also indicated that, there are some technical limitations in the local fabrics. The result also indicated that, some of the respondents were not able to identified local African prints from the foreign. In conclusion, the finding threw

more light on factors that influenced fabric selection in HND fashion-shows in Takoradi Polytechnic and also provided useful suggestions to guide the use of local fabrics. It was recommended that fabric and garment producers should interact with each other for effective work results. Again local fabric producers should add little to improve upon what is already in the market. Also HND fashion textile students of Takoradi Polytechnic should be made to use local fabric most in fashion-shows and that is the only way departmental goals and objectives would be achieved.

CHAPTER ONE

INTRODUCTION

1.1 Introduction

This chapter forms the beginning of the main body of the research report. It is devoted primarily to justifying the research work. It therefore consists of the background, concepts and general objectives of the research as well as the justification of the objectives. It also includes statement of the problem, purpose of the study, research questions and the significance of the study.

The fashion show has been used by ready-to-wear manufacturers from the start of the mass production industry as a promotion event. Many fashion designers had postulated that the true inventor of the modern runaway fashion show - using live models - is unknown however; later research had revealed that the inventor of fashion show was usually attributed to Lady Duff Gordon who traded as English Designer, Lucile. In 1900, she staged her first London mannequin parades in her Hanover Square premises. In fact,   Lucile was the first international designer to have branches in four cities at on   (London, New York, Paris and Chicago).

One of the first methods used by the dressmakers to transmit fashion information to reach potential consumers, the women of the royal courts was to send fashion dolls. Fashion dolls were miniature scale figurines wearing replicas of the latest clothing. In the 1920s French designers like Poiret, Madame Paquin, Jean Patou and other designers who had copied Charles Frederick Worth also made significant contribution to the development of the fashion show. By 1980s, fashion had become a global force with designers licensing their names to perfume, accessories and cosmetics. Reality hit the fashion scene in the 1990s.

Real fashion, consisting of minimal and urban clothes similar to those found at the Gap, was shown on the runway or catwalk.

The 21st Century has now seen the use of internet to watch live fashion shows. Ralph Lauren for instance, launched a Web site (http://runway.polo.com) to allow customers to look at his fashion shows, hair and makeup trends and behind the scenes activities as well as to buy merchandise. In the 21st Century many new ways to get involved in fashion events are readily available for consumers.

Fashion Show serve as entertainment to the students, enhance the creative capabilities of students and increase their confident level to face life after school.

Staging of the fashion for the final year students links students to stakeholders in the industry and give them opportunity to students to secure employments right after their graduation from school. Thus the fashion shows open doors and increases the abilities of students to strive to attain greater heights, serves as income generating venture for both the school and students since gate proceeds collected are shared for both the school and students, advertise and promote students to stakeholders who are invited to grace the occasion and through the show received instant offers for employment.

The Takoradi Polytechnic HND Students' Fashion Show is one of the course for final year students who offer HND Fashion Design and Technology Programme and through this course, students benefit since it assists them to get their livelihood as well as providing decent dresses to the citizens so as to enhance the general appearance of the individual at various stages of development. There are four types of fashion-shows; Formal fashion-shows, Designer trunk-shows, Department fashion shows, and in formal

Fashion shows. The Takoradi Polytechnic HND fashion-shows fall under the   Formal fashion-shows.

1.2 Background to the Study

The Department of Fashion Design and Textiles Studies at Takoradi Polytechnic is a three - year Higher National Diploma programme which principal objectives is to prepare students to identify, adopt and use local raw materials for development and diversification of the fashion and textile industries, train versatile and high caliber personnel and give comprehensive and broad technical training in the field of fashion design and technology. The programme also enhances students' creativity, makes them self-employed and provides employment opportunities for students (Takoradi Polytechnic 11th Congregation, 2011).

The Higher National Diploma (HND) in Fashion Design was introduced in October 1994, as a result of the Ghana Government Education Reform, and the introduction of the new system for both first and second cycle institutions. The Fashion Design and Textiles Studies Department falls under School of Applied Arts. The HND fashion programme took off with nine female students and only six candidates successfully graduated in July 1997 (Takoradi Polytechnic 11th Congregation, 2011).The Fashion Design and Textiles Studies Department knows that clothes are media of expression of behavioural attitude of the Ghanaian and also promotes and markets the indigenous culture of the country. It is for this same reason that the Government of Ghana endorsed the establishment of the HND Fashion Design and Technology programme to provide decent dresses through the use of local raw materials to Ghanaians.

A problem then arises when the rationale of the HND Fashion programme of training students to meet the need for using local materials to attract more Ghanaians to wear made in Ghana clothes. This thwarted by the very students who should have been ambassadors of the Department's mission at the HND final year students' fashion show. Many polytechnic lecturers have, the over years complained about the dominance of foreign fabric during HND

final year students' fashion show. A study conducted after the 2011 HND Students' Fashion-show revealed that out of the overall final students of 63, only 21% of them used local fabric for their collections at the HND final year students' fashion show. The research showed that about 79% of the final year students used foreign fabric as their collection for the third year final fashion show. (Nyawovor, 2012).

Evans (2013) was of the view that fashion expresses the wearer's wealth and that clothes are evidence and indication of individual's economic wealth at first glance. What is not expensive is unworthy and inferior Veblen (as cited in Evans 2013) emphasized the use of local fabric in fashion as an expression of national pride, wealth and a demonstration of the purchasing power of the country at large. Thus overcoming the excessive use of foreign fabric over the local one is the biggest challenge facing the lecturers of the HND Fashion programme and other stakeholders of the industry as well as the Government of Ghana. The trend of students over reliance on foreign fabric collection during HND Students' final year fashion shows over the preceding years is frightening and therefore calls for a thorough study into the problem.

1.3 Statement of the Problem

'Fashion-Show' is an event at which models show new styles of clothes. Also according to the Cambridge University Press Dictionary, a fashion show is an event put on by a fashion designer to showcase his or her upcoming line of clothing during the fashion week. The Higher National Diploma (HND) equips students with in-depth theoretical and practical

abilities to engage in fashion and its related field subjects. It is a 3- year programme which prepares students for the professional workplaces or for degree studies.

What is common in most developed countries' fashion shows is the usage of creative element of theatrical and modern entertainment media to present the latest colours, fabrics and fashion trends in apparel and accessories to an audience using live models (Swanson and Everett 2000). Thus fashion shows sell merchandise and also has the advantage of getting audience involved in exciting presentation and immediately react to the total look of an outfit and visualize how they might look wearing the newest and latest developments from the fashion world.

Swanson and Everett (2004), described Fashion Shows as a form of promotion like other promotional activities such as advertising, marketing, personal selling, publicity and public relations. Fashion shows are also used by fashion organizations to disseminate information about the current fashion information on the latest trends in apparel, fabrics, and colour or information services to customers through entertaining medium. In advanced countries, the dominance of indigenous fabric used by fashion designers during fashion shows to attract new customers, and encourage current customers to return again cannot be overemphasized. Even retailers can use fashion shows to strengthen their stores' position as fashion authority and leader in the community and promote goodwill with local, regional and national patrons (Young, 2000).While it has been noted with much concern that while in advanced countries, fashion designers use their indigenous fabric to produce an annual fashion show to promote learning and adaptability to their local brand, HND final year fashion show of students of Takoradi Polytechnic is a total departure from the use of indigenous fabric to promote made in Ghana Textiles.

The dominance of foreign fabric during HND final year's fashion show of students of Takoradi Polytechnic is now a major problem facing authorities of the department leaving

the potential of using local raw materials as the goals of the department remained untapped.

This state of affairs has been a source of major worry to most stakeholders of the Department of Fashion Design and Technology which among their numerous programme goals is the identification, adoption and the use of local raw materials.

1.4 Objectives of the Study

The purpose of the study was to investigate the dominance of the foreign fabric over the local one in HND final year students' fashion shows.

- ❖ The findings of the study would help the researcher to ascertain the impact the dominance have had on the HND Fashion Design programme, the final year students' fashion shows in Takoradi Polytechnic.
- ❖ The study also looked into the extent to which students fully comprehend the goals and objectives of the department programme of identification, adoption and use of local materials to transmit, promote and sustain the country's cultural heritage.
- ❖ The research work examined the impact stakeholders have made to increase the awareness of the need to use local fabric in HND final year students' fashion shows.
- ❖ To conduct an empirical study aimed at determining possible factors that influence students to over rely on foreign fabrics as opposed to local ones and establish the extent to which switching to total use of the local fabric could pose a challenge to students or enhance their capabilities.

1.5 Research Questions

❖ Why are the HND fashion shows by final year students of Takoradi Polytechnic dominated by foreign fabric?

❖ Do students fully comprehend the goals and objectives of the Department's programme of identification, adoption and the use of local materials to transmit, promote and sustain the country's economy and cultural heritage?

❖ Why do these same students expect to be employed in the few surviving local textiles industry after completion of their HND programme but virtually neglect the use of the local fabric during HND final year students' fashion shows?

❖ What have the stakeholders of the fashion and textile industries done to influence the use of indigenous fabric in HND fashion shows of Takoradi Polytechnic?

❖ What factors influence students in their selection of fabric for their collection?

1.6 Significance of the Study

The significant of this study is to generate recommendations or mechanisms of overcoming the obstacle of dominance of foreign fabric in HND fashion show in Takoradi Polytechnic campus in order to, if possible change or halt the trend in the department.

The information of the study will help improve students' creative ambition and understanding of the fashion design subject at a professional level. The findings would also encourage stakeholders to decide on the sustenance, modification and expansion of HND final year students' fashion shows at the Takoradi Polytechnic. The information could also spark a debate on the need for head of the institution to draw the minds of students on the principal objectives and goals of the department, which is identification, adoption and the use of local raw materials during the HND final year students' Fashion shows and beyond.

1.7 Limitation of the Study

The researcher collected data from some participants in the Takoradi Polytechnic of the Western Region only. Furthermore it is always true that what people say is not always what pertains. Therefore, answers to a questionnaire and the selective observation of relevant fashion shows might contain some biases which may influence the results of the study.

The data collected were based on opinions and perceptions of respondents and since opinions sometimes vary, this could constitute a major limitation to the study. Also inadequate funds as well as limited time compelled the research to narrow the study to only respondents of HND Fashion Design and Textiles Studies Department of Takoradi Polytechnic in the Western Region. The findings of this research work cannot therefore be misconstrued to reflect the views of HND fashion designers of the entire country of Ghana.

1.8 Delimitation of the Study

The study covered only one region out of the ten regions in Ghana. It just concerned current third year students, lecturers and past students of Takoradi Polytechnic HND Fashion and Textiles Design Studies Department. Takoradi Polytechnic has two campuses, the main campus is located in New-site a suburb of and the supplementary at Butumagyebu. (BU) also a suburb in Takoradi. The study covers only the main campus where the HND fashion design and textiles studies department is located.

1.9 Organization of the Study

The study is structured under five main chapters. Chapter one comprises the introduction, background to the study, statement of the problem, purpose of the study, research question, significance, limitation, delimitation of the study and definition of terms. Chapter Two reviewed the related literature, chapter three examines the general procedures employed in the study; the target populations, sample size, sampling type, instrument and procedure used in administering the instruments and how data will be collected and analyzed. Chapter four reveals, presentation, analysis of the data and concluding the chapter. Chapter five consists of the summary, conclusions and recommendations of the study.

1.10 Definition of Terms

Attitude............How the students feel about the subject and their behaviour towards the teaching and learning of HND fashion design and textiles studies.

Base goods.......Fabrics in solid colors and in traditional patterns can be used in many different styles/design.

Drapery........... The act of creating fashion designs by manipulating, pinning and cutting over a dummy/dress-form.

Dummy.......... A mold of a human form that's used for draping fabrics and making clothes.

Fabric ....Cloths students use to design collections.

H.N.D.............. Higher National Diploma at Takoradi polytechnic and it equips students with in–depth theoretical and practical abilities to engage with fashion and its related field subjects.

Lecturers..........Teachers of Fashion Department.

Mannequin.......A life-size doll with human form and articulated joints used to display

               clothes.

Models.............A person employed to wear clothes for its presentation at a fashion show.

Novelty fabrics...Prints, fancy woven patterns textured and fancy knits, textured woven.

Students..............Learners in the fashion department.

Conclusion

       This chapter presented an overview of the study. The key terms as well as variables of the study were discussed. These included dominance of foreign fabric, fabrics used for fashion-shows, fabrics produced by the local industry and the influence of fabric choice. The problem and purpose as well the significance and de-limitations of the study were established.

CHAPTER TWO

REIVEW OF RELATED LITERATURE

2 .1 Introduction

This chapter deals with the theoretical issues underlying the study as well as related literature on the fabric industry and fashion in Ghana. The literature work specifically covered the history and overview of fabric industry in Ghana and the interdependence of fabric and garment industry in Ghana. The review also dwelt extensively on fashion shows in Ghana, factors that contribute to the staging of fashion shows, the relevance of fashion shows to HND fashion students in Takoradi Polytechnic, and the features of fashion

show from rehearsal preparation, to dresses and starters, backstage preparation for the show climaxing on the day of the show till closing.

2.2 History of Fabric Industry in Ghana

The word fabric is derived from the Latin term fabrica, which means artisan's workshop or structure. The Fairchild's dictionary of textile (7th Edition) defined fabric as a flexible sheet material that is assembled of textile fibers and/or yarns that are woven, knitted, braided, netted, felted , plaited or otherwise bonded together to give the material mechanical strength. Ambrose (2007), explained fabric as any material made by weaving, knitting, crocheting or bonding yarns or threads to form a textile. To Ambrose, fabric or cloth is available in many different varieties, including lame, lace, gingham, velvet, corduroy, jersey, and organza.

Humphries' (2004) work on the history of the fabric industry revealed that nearly all classic and famous-name fabrics were originally made using one of the natural fibers.

To him these served from prehistoric times until nearly 1900 when manufactured or man-made fibers were developed. During those times many fibers were tried and used but the "Big Four" were and still are; flax (linen), wool, silk and cotton.

Sackey saw Ghana as an indigenous textile production country, noted for the production of "*kyenkyen*" (or "Bark Cloth"), the *kente*, *fugu*, *Adinkra* and others. Sackey was of the view that apart from *kyenkyen*, all the other indigenous fabrics in Ghana made use of symbols and colours of deep philosophical meanings in relation to tradition and culture. The main focus of the Ghanaian indigenous textiles lies in symbolism of the design and colour which emphasize the functional significance of the fabric.

Contemporary Ghanaian textile designs show a slight variation from their indigenous counterparts but with the same underlying components in type of symbol (motif) and colour. The difference according to Sackey (2002), was as a result of a number of factors. Notable among them points to interaction with foreigners.

The interaction had influenced Ghanaians in terms of religion, formal school education and international trade. The influence affected the Ghanaian mode of dressing, use of textiles and textile designs (motif and colour) because the ultimate feeling of the Ghanaian was that imported cultures were superior to the indigenous one. There was therefore a gradual shift from emphasis on indigenous textiles to foreign textiles. The shift affected the demand, production and development of the indigenous textiles.

In the latter part of the 21st Century, local artists made use of some of these foreign introductions like new types of fast coloured yarn, dyes , chemical processes and looms to improve the indigenous textiles to satisfy local taste so as to uplift the socio-economic development and satisfy few foreigners who sympathized with the indigenous textiles.

For Sackey the improvement in the indigenous textiles has helped to establish foreign markets for the local textiles industry to which if technology is added would go a long way to satisfy the taste of the foreigners and also create markets and jobs for Ghanaians.

2.3 Overview of Fabric Industry in Ghana

Sackey (2002) stressed that indigenous fabric were used for the performance of rites and rituals, as symbols of status and for certain vocations. The design, its symbol and colour must be able to carry the message of the wearer and his mood across to the members of the society. Adu- Akwaboa (2004), and Martins (1990) noted that the word fabric is believed to have dated as far back into the era of the prehistoric cave man, Animal skins, broadleaves and the hide were used to protect the human skin from the actions of the weather until the

philosophy of the fig tree revealed the use of fabric as a result of realization of one's nakedness during Adam and Eve's era. In almost all the instances, coarse filaments were used until the era of civilization when industrialized techniques and processes were employed.

Man's insatiable need for more comfortable fabrics has resulted in the manufacture of regenerated and synthetic fibres. The use of fabric later shifted away from basic provision of clothing to tribal and social significance. The comfortability of man's life depends greatly on clothing without which life will be unbearable. Basically, the human body is protected from high and low temperature, fire, sun and infection. (Macro and micro environment).

The need for clothing is thus justified as a necessity and must be treated with all urgency presently, the production of fabric has shifted from mere protection against bad weather to economic gains. Fabric products are exported to earn foreign exchange for nations as is seen in most fashion designed articles. In Ghana for instance, the Africa Growth Opportunity Acts (AGOA) initiative has been provided by the US to export garment to the US market on duty-free and quota-free access. This is expected to provide some foreign earnings to some garment industries and companies and the nation as a whole. Martins (2000), stressed that symbols have often been used for fabric, both printed and woven, especially for *Adinkra* cloth, *kente* and applique'. Four main types of indigenous cloth can be identified in Ghana. These are *Adinkra*, *Kente* and last one is and symbolized only by the colour. In Ghana, before the introduction of weaving, many people used the bark of the "*Kyenkyen*" tree (Antiaris Africana) as clothing. This concept of weaving for clothing is perhaps, the sole ideology behind the spider's approach for weaving its web, notable to have been adopted widely in fabric, thus the advent of weaving for clothing.

According to Appiah (2004), "In Africa, cloths generally, are woven out of vegetable fibres, cotton, raffia, straws, barks of trees or plants, like jute and linen." This reveals the

variations in fibre and other filaments relevant for textiles activities of cloth production. However, the principle underlying the technique of weaving remains similar: that is sets of yarns or threads made to interlace at right angles. Appiah further noted that, *Adinkra*, the name of a famous Gyaman King of La Côte d'Ivoire, who was captured and killed in an Ashanti-Gyaman war became a popular concept in textiles and other art related areas. The name *Adinkra* which later became prominent in printing was believed to have been a technique introduced by captured slaves from the La Côte d'Ivoire by the Asantes. Asihene (1978) confirms this, emphasizing that, *adinkra* was believed to have been the name of a Gyaman king from the La Côte d'Ivoire who was captured and killed by the Ashanti king Nana Osei Bonsu in the 19th century (around 1818) after being found to have made a replica of the famous Ashanti golden stool. King *Adinkra's* subordinates thus became slaves to the Ashanti kingdom. King *Adinkra's* cloth had beautifully designed motifs, which were artistically executed. These motifs later became part of Ashanti textiles.

The *Adinkra* symbols later became prominent throughout Ghanaian and some African arts and textiles, and were included in almost all aspects of art ranging between designing, weaving, printing, and sculpture and leather craft among others. Printing is one of the major activities of textile technique prominent in the indigenous textiles trade, and this is the technique of patterning a piece of fabric using diverse modes of colour or dye application. In Ghana, the most popular indigenous printed cloth "*Adinkra*" otherwise referred to as "*Ntiamu*" is made by stamping a white or coloured background cotton fabric with traditional symbols cut out on pieces of calabash.

Glover (2005), conducted extensive research into *Adinkra* symbols and managed to modify some of them into an *Adinkra* chart. This chart contains the symbols and their names as well as interpretations of the names in English, their meanings and what they stand for.

The following are some examples of *Adinkra* symbols, their relevant sayings and traditional significance.

Akoma (Nya Akoma), Figure 1 – *Akoma* means "heart," *NyaAkoma,* therefore, literally implies "takeheart" or be patient. It is a symbol of patience and endurance.

Nyame,biribi wɔ soro, Ma emb€ka me nsa Figure 2 – This means God, there is something in the heavens; let it get to me. This is a symbol of hope.

Gye Nyame, Figure 3 – (Except God or Unless God). This is a symbol of the omnipotence and immortality of the Supreme Being called *Nyame* that is God.

Adinkrahene Figure 4 – The king of the Adinkra symbols. (Bidding forewell or goodbye) It symbolises greatness, charisma and leadership.

Ntesie (Mate –Masie) Figure 5 – This literally means I have heard and kept it. It is a symbol of wisdom and knowledge. It is also a symbol of Education.

Obi-nka-bi, Figure 6 (Bite not one another) – Never create trouble, avoid conflict, or offend no one. This is symbol of unity and peaceful co-existence.

Akokɔnan, Figure 7 *(Akokɔnan tia ba, na ennkum ba).*This means the hen treads upon its chicken but does not kill them. It symbolises nurturing.

ɔsrane ne nsoroma Figure 8 – The moon and star combined signifies faithfulness.

Ese ne t€k€r€ma Figure 9 (the teeth and the tongue) The teeth and the tongue play interdependence roles in mouth. They may come into conflict, but they need to work together. It is a symbol of friendship.

Sankofa, Figure 10 *wosan kofa a yennkyi It* means return and take it or go back for it. You can always un-do your mistakes, or it is not an offence to re-examine one's past. It is a symbol of positive reason.

Akoma

Figure 1

Nyame Biribi wɔsoro

Figure 2

Gye Nyame

Figure 3

Adinkrahene

Figure 4

Ntesie

Figure 5

Obi-nka-bi

Figure 6

Akokɔnan

Figure 7

ɔsrane ne nsoroma

Figure 8

Ese ne t€k€kr€ma

Figure 9

Sankofa.
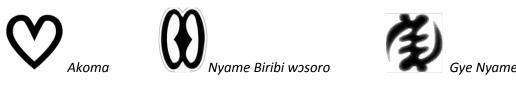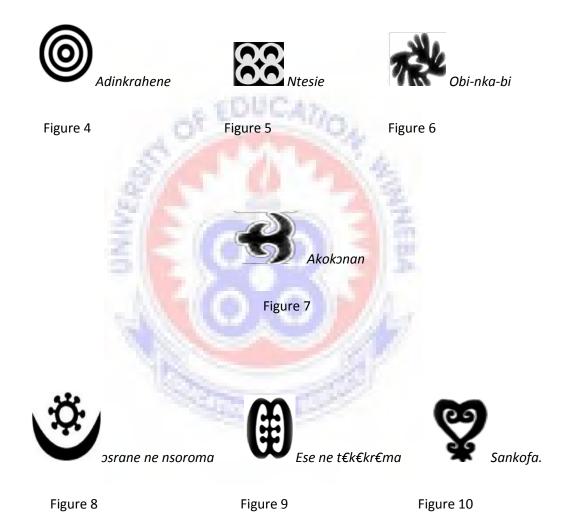
Figure 10

According to Asante (2005), another type of indigenous cloths is *kente*. In Ghana, the weaving of *Kente* is made by the use of coloured cotton, rayon and polyester threads. The patterns and motifs in the cloth however, portray the social, political and ethical status of the wearer while reflecting the philosophy of the weaver. Akrofi (2004) believes that the

cultural significance of clothing varies from culture to culture. It is therefore of primary importance that people in an era be identified by their costume. This he cited in the case of the ancient Egyptian costume art portrayed in the dresses of their kings, priests, slaves and the ordinary citizen as seen on the walls of their tombs. Akrofi saw *kente* as a beautiful hand-woven cloth indigenous to Ghana. It is produced by a variety of hand-weaving techniques that include tapestry. There are several types of *kente* due to the presence of a vast community of indigenous Ghanaians who produce it. These weavers belong to two main Ghanaian ethnic groups, the Asantes and Ewes, both of whom lay claim to the origin of this fabric. The different types of *Kente* can be distinguished by their colour, symbols, and placement of motifs, names and meanings of symbols used.

However, there is another type of *Kente* which is woven in the three northern regions which comes in different varieties, and names depending on its end use. An example is *kpang-kobga* meaning guinea-fowl-feathers and is the most expensive among all (Mrs. Muniratu Adams, personal conversation 18, June 2014).

Akrofi (2004), mentioned appliqué cloth as the next type of indigenous Ghanaian cloth is the *Akunintama* (literally meaning the cloth for the great). Appliqué cloth involves a group of appliqué fabrics made from different coloured fabrics with motifs cut from other fabrics and attached on the background fabric by stitching. Symbols used for the appliqué fabrics which are more common among the Ewes are varied. Common ones include circles, triangles, rectangles, stars, and the crescent moon, human and animal forms. To Akrofi appliqué cloths are used on special occasions that include both joyous and melancholous ones, according to their colours and symbols. Sackey writing under "Symbolism in Ghanian Textiles" stated ordinary plain dyed cloths as the fourth type of indigenous Ghanaian cloth. Sackey (2002) revealed that, "*Brisi,*" "*Kroben*e," "*Koogyan,*" "*Kuntunkuni*" and "*Fututam*" cloths were examples of ordinary plain dyed cloths. Indigenous Ghanaian textiles are,

therefore, made and chosen on purpose to reflect particular activities. Two major groups of functions can be safely considered for effective use of indigenous Ghanaian textiles. These are those classified as "Joyful Occasions" and those referred to as "Sad Occasions". Examples of joyful occasions include outdoorings, puberty and initiation rites, marriage ceremonies, festivals, durbars, enstoolments, and family reunions. Examples of sad occasions include funerals, famine, death, war, outbreak of disease and other calamities like floods and earth-quakes.

African prints (mummy cloth), are locally manufacturing fabrics which are classifies or identifies by the various producer companies such as TexStyles Ghana Limited (TGL), formerly known as Ghana Textile Printing (GTP), Akosombo Textile Limited, (ATL),

Tema Textile Limited (TTL), among others. The cloths were brought in-to the country (Ghana) first by some Ashanti soldiers who served in the Dutch army in Idonasia. The Gold-Coast women upon seeing the cloths became very fascinated about them and established trade links between Indonesia and Gold-Coast (Amankwah, Howard and Sarpong 2014). Osei-Bonso (as cited in Amankwah, Howard and Sarpong 2014) the prints, came with very interesting African motives based on proverbs, adages, royal symbols and *adinkra* symbols among others. Amankwah et al. (2014) were of the view that African prints as any other fabrics were produced to be bought, sewn and worn with maximum impact; both local and international customers/consumers. Amankwah et al. (2014) argue that for a garment to be worn with maximum comfortability, it calls for some technicalities in the garment construction, whoever, these technicalities are either undermined or fabric designers are not expose to these technicalities; there by posing technical difficulties during garment manufacture. Again certain parameters are considered paramount and perhaps indispensable in selecting printed textiles for garment construction. These include the grain line, motif arrangement, and fabric width among others.

According to Amankwah et al. (2014), garment producers who intend to construct the fabric into apparel must brainstorm on the necessary skills to work around these fabrics and that some fundamental technical considerations cannot be corrected by magic and also African prints designers view their work as art pieces without taking into consideration how the beautiful fabrics are translated into garment.

It can be concluded that, manipulating these fabrics to meet the principles of good garment would attract extra yardage and waste of fabrics and therefore increased production cost. Also it would restrict the fabric from being used for a lot of costume designs.

2.4 Interdependence of Fabric and the Garment Industry

There exists a level of interdependency between the textiles and clothing industries all over the world and Ghanaian companies. This assertion cannot be taken for granted; indeed, operations keep changing day by day and the local industries cannot afford to stick to old practices. (Amankwah, Howard and Sarpong 2014). Stating the views on the relevance of fabric and creating styles in garment production, Asihene (1998) mentioned the need for designers to visit retailers who sell the merchandise to have a concrete idea of what customers want and what customer figure as a challenge in the creative process. Frings (2008) stressed specific attributes of fabric which makes it relevant in garment production and they include aesthetic appeal of the fabric, price, timing, fit, (suitability) care and durability.

Lee-Tate and Edwards (2003) advised fabric and garment manufacturer to work together to get fabric into the market place in the appropriate garment. Lee-Tate and Edwards Said, fabrics in the line (market) should be balanced between novelty goods and

base goods. Novelty fabrics include prints, fancy, woven patterns, textured and fancy knits and textured woven. Lee-Tate and Edwards were of the view that, base goods are likely to market more because, fabrics are in solid colors traditional patterns that can be used in many different styles.

Lee-Tate and Edwards (2003) further came up with a cardinal rule for designer." See all the textile representatives you possibly can during a season. Judge their products' relevance to the designs you are planning." Frings (2008) revealed that, the fabric in every garment should be attractive and fashionable in print and colour. He stated that most customers touch a garment immediately after being visually attracted to it, so the feel of the fabric is as important as its appearance. A garment that looks attractive on a hanger has a much better chance of selling than a garment that does not. A garment that can be accessorized easily and yet is suitable for a range of activities is likely to sell. Scott (as cited in Evans 2013) also saw a valuable fabric as having equally good care and durability. Most customers will examine a garment to see if it is well made. Scott (2007) was of the view that fabric and garment producers depend on each another for effective work. He emphasises that easy care, particularly wash-and-wear, is an important part of turning fabric into a satisfactory garment that performs well and looks beautiful. Many stores recognize the importance of durability. A store may give the manufacturer specific instructions about how the garment should stand up to washing and ironing. The successful performance of fabric to the designer depends on the designer's care in selecting trims and findings.

Martin on his contribution to care and durability of fabric to the garment producer mentioned that responsibility for performance is shared by the production and design departments. Martins (2001) was of the notion that, if a fabric performs badly, the manufacturer may choose not to use it. If the fabric is faulty but is already made into garments, the manufacturer may attempt to place the responsibility on the textile mill that

sold the fabric. For these reasons, care and durability are important in designing and selling apparel, uniforms and work clothes.

Frings (2008) postulated that a design should be both fit into a general fashion trend and satisfy the customer's desire to be unique and fashionable. A fabric manufacturer must watch the timing of production so that they will not be too early or too late for fashion taste of the moment. This is because the good designer must always be aware of the general fashion trends and more importantly the trends that influence his or her particular market. Frings was of the belief that in adherence to timing in the fashion could be disastrous consequence to both the fabric manufacturer and the garment industry as a whole.

Asihene (1978) noted that the traditional artist is respected and revered in his society. He is a very import personality because he is consulted on variety of matters within the indigenous set up including matters of aesthetics and beauty. Playing an active role in social, religious, and cultural activities, the artist naturally becomes dear to the hearts of the people. Artists usually provide visual objects to be used during funerals, initiation ceremonies, festivals, state rituals and other cultural activities. The artist's works, which are admired for their aesthetics, functionality, and utilitarian values, are of various forms.

Asihene was of the view that, in every town or village in Ghana, artists and craftsmen work on their own with minimal return, in order to make a living from their full-time trade. Many artists or craftsmen work full time. Others work part time, probably engaged in farming, fishing, cattle-rearing, or in some kind of business while practicing the art as supportive work or hobby. But a master artist works full time, and with a host of apprentices. This assertion by Asihene describes the nature and practice of indigenous craft within the Ghanaian society.

The training of artists within the Ghanaian traditional set-up is usually by apprenticeship. If a boy who is not a son of an artist expresses interest in some artistic

creation, he is assigned to a master artist as an apprentice to develop his talent. On the other hand, if such a boy's father is a professional artist, his apprenticeship is facilitated by the hereditary nature of the craft. An apprentice improves his skills by constantly practising, while acquiring skill and competence by asking questions, watching, imitating, and learning the master's artistic style. This is typical within the indigenous craft industry, where transfer of knowledge and talent is done through apprenticeship with constant practice over time.

Textile artists generally, are persons (male or female) with requisite skills of converting raw material or textiles to execute a product for beautification, decoration or utilitarian purposes. In the most general sense, they are referred to as *textile designers*. Textile designers combine textile knowledge with good visual art principles to produce designs that are parallel to our cultural heritage. The designs are then made into tie-dyes, batik and prints to further produce outfits like *joromi, kaba*, and *fugu* dresses just to mention a few. Fashion designers on the other hand are people who combine techniques of sewing, principles of visual arts and good knowledge of textiles to produce fashionable and qualitative apparel or garment to suit different occasions in our cultural set ups.

2.5 International Retailing

According to Krafft, Manfred, Mantrala, and Murali (2006), retailing consists of the sale of goods or merchandise from a fixed location, such as a department store or kiosk, or by post, in small or individual lots for direct consumption by the purchaser. The Microsoft Encarta Encyclopedia (2005) defines retailing as a process of selling consumer goods directly to consumers.

Unlike the wholesaler who sells goods to other businesses for resale, the retailer is the final agent through whom products pass on their way from the manufacturer to the

user. Retail services may include subordinate services such as delivery and the purchasers may be individual or businesses. Generally, in commerce, a retailer buys goods or products in large quantities from the manufacturer or importer, either directly or through a wholesaler, and then sells them in smaller quantities to the end-user. This implies that the retailer deals directly with consumers and must be aware of and even anticipate their needs and desires. In India for instance, the market has high complexities in terms of a wide geographic spread and distinct consumer preferences varying by each region necessitating a need for localization even within the geographic zones. Some of the larger retail firms are the discount stores, chain stores, department stores, and supermarkets. The pricing technique employed by most retailers is cost-plus pricing in which a markup amount (percentage) is added to the retail cost.

International retailing, however, is a liaison (agent or agency) between producers or manufacturers in one country and consumers in another country. The Microsoft Encarta (2008) refers to the concept as the exchange of goods and services between nations emphasizing that international trade enables a nation to specialize in those goods it can produce most cheaply and efficiently. Persons engaged in this business are referred to as international retailers.

Under the trade terms between the President's Special Initiative (PSI) on Textiles and Garments of Ghana and the US AGOA. However, there is a commercial production and merchandizing company (Gold Coast Collection), which has been established to facilitate the sourcing of American orders, industry innovation and local subcontracting whilst Wal-Mart is a U.S. based retailer for suitable fabric for the particular garment production.

2.6 Textile Retailers

These are persons who trade in textiles, acting as middlemen between producers and consumers. Good knowledge is a prerequisite to promote this business guiding both consumers and producers. Usually, retailers lead consumers to identify desired products based on fibre type and fabric structure, providing a sense of judgment and taste for consumers. In Ghana's trade with the US AGOA however, a number of selected retailers undertake this task ensuring that textile goods from the country meet specified standards of the initiative. This is a factor that must be revisited to enhance the industry towards international recognition.

2.7 Industry

According to Comanor (2001:256), "an industry is a group of businesses that produce a similar product or provide similar services". Industry may also refer to all businesses together. The Encyclopedia Britannica (2008) describes an industry as a group of productive enterprises or organizations that produce or supply goods, services, or sources of income. Examples are the automobile industry, banking industry, among others and are generally classified as primary, secondary or tertiary.

From this explanation of what an industry is, it can be deduced that an industry is collective entity which produces goods or render services directed at an end-user. The textile set up in Ghanaian communities however, provides similar services: that is producing for clothing satisfaction, and is thus qualified to be classified as industry. However it falls within the secondary category of industries. The indigenous textile industry of Ghana comprises three set-ups and includes the weaving industry, the printing industry, and the dyeing industry. These are the three major areas that this thesis seeks to consider in relation to the PSI.

Many industries change raw material into useful products. The textile industry of Ghana transforms raw cotton (cotton fibre) into yarns which are in turn fabricated into cloths. Others like the printing and dyeing industries use locally extracted dyes to produce cloth like *kuntunkuni*, *birisi* and *kobene* used mostly for funeral ceremonies.

Industry, however, thrives on productive resources or inputs. Industry experts stress that, the amount and quality of output depends on the amount and quality of the inputs and how well a producer uses them. The success of industry requires five basic inputs for production. These include natural resources, capital, labour, management, and technology.

Capital in industry terms has two meanings: Money needed to hire labour, buy supplies, and to pay bills and is referred to as working capital; Capital in industry also covers what is termed capital goods. That is, buildings, machinery, tools and other goods that provide productive service over a period of time. According to Henning's (1987), Capital generally refers to financial wealth especially that which is used to start or maintain a business, sometimes referred to as Cash flow. He emphasized that capital goods may be acquired with money, implying that to increase productivity, an industry needs to acquire more capital goods. Comanor (2001) contends that, to develop its industry, a nation must first use some resources to produce capital goods. It was further stressed that a business can raise capital in three ways; namely, borrowing from a bank, issuing and selling bonds, and selling stock.

Labour in industry refers to the workforce or the human beings who do the work. In the interest of providing quality goods and services to consumers, all industries require labour. Management, in industry terms are persons or a kind of labour who make business decision. Management determines what and how much to produce, which markets to serve, how much to advertise and what prices to charge. Usually, managers employ or manage other inputs of industry. Generally, they yearn for high profits and so they aim at keeping

cost as low as possible. Managers normally want to set high prices in order to gain high revenue. However, competition within industries often prevents them. If a business sets its prices higher than those of its rivals, many of its customers will buy the product of its rivals. Most importantly, managers make it a point to choose inputs-mix; a combination of capital, labour, and raw materials to use in production.

Technology is referred to as a society's knowledge of machines, materials, techniques, tools and so on. Gains in technology, like increases in capital, require a present or up to date sacrifice in order to achieve a future gain. These are also input areas where the Indigenous Ghanaian Textile Industry will be accessed.

2.8 Industrial Organization

This is a concept that delves into how industries are organized, how they work, and how their organization affects how they work. Industrial organization concentrates on three main areas, constituting:

- ❖ Structure
- ❖ Behaviour
- ❖ Performance

All these three factors affect one another in diverse ways towards achieving Industrial goals.

2.8.1 Structure: Comanor (2001:262) emphasized that, "the performances of all industries together determine the performance of a nation's economy". He further stated that, three measures of industry's performance are its technical efficiency, allocative efficiency, and dynamic efficiency. Technical efficiency is the ability to produce an output without waste.

Allocative efficiency is the degree to which an industry produces the type and level of output that consumers want. Dynamic efficiency describes the extent to which an industry succeeds in developing new and improved products and in reducing costs and prices. The Role of the Textile Industry. The Microsoft Encarta (2002) defines a role as a pattern of social in which individual businesses together form an industry and it also constitutes factors such as the number of firms in the industry, sizes of firms, and how difficult it is for new firms to enter the industry.

2.8.2 Behaviour: It refers to how businesses act in relation to one another and in response to economic conditions. This includes such factors as what prices companies charge, what advertising and other sales promotion they do, and how much a firm spends to develop new products.

2.8.3 Performance: It refers to the results of industry behaviour and structure. It also refers to how effective an industry meets the needs of a society in producing high-quality products, setting low prices, and providing employment behaviour demanded from a person's status. Roles are seen as taking precedence over individual preferences as attributes, entitlements, and obligations bound up in rank or personal position. It further stated that, an important topic in analyzing how people manage their lives together and how they evolve socially approved conducts, as human relations are to a great extent constructed and confirmed by standardized behaviour.

The Microsoft Encarta (1999) explains a role as the "*usual* or *expected* function of somebody or something, or the part somebody or something plays in an action or event". It can be deduced from the above explanations of a role that, roles are both substantive and

anticipated. The role of the textile industry in relation to the President's Special Initiative towards poverty reduction will be dealt with on grounds of both *usual* and *expected* roles.

The responsibility of the textile industry goes beyond meeting the economic and clothing pursuit of its settlement but rather to satisfy the quest of the consumer in exchange of service. In the garment industry for instance, each individual and structures constituting the industry must ensure beyond mere showcasing of goods for sale, but must be conscious also of the appealing nature of their produce to the end user, that is customer satisfaction.

Textiles are displayed in a wide range of organizational fashion show, at which new seasons' collection are advertised. It is however, not only the style but colour also playing a key role in new fashion. There are usually, seasonal change of colour for new appeal and immediate identification. It is the spice however, that transforms the taste to acceptance. Colour psychology and the individual are of a critical importance in the textile/garment industry's designing, hence colour combination, harmony and contrast are the focal areas of the designers.

2.9 Textile/Garment Industry

Aesthetics in fabric or clothing acceptance provides the initial impulse of attraction and the decision of buying. The beauty of a product of textiles sometimes overrides the urge for fabric performance. The performance of fabric or product usually links price whilst the appeal and performance level of the product adversely affect the price. It is industry's decision as a whole or the artist's as an individual to understand the concept of good quality, not being a static issue of operation at one level for all customers as indicated by Carr and Pomeror (1992) but to a large extent the influence of aesthetics, performance and price specific to an individual.

2.10 Customer or consumer.

It beholds every design process and customer satisfaction products to take aesthetics into consideration as the prevailing determinant of its success, both in designs as a concept and as a product must be geared towards customer satisfaction. The Ghanaian textile industry owns a responsibility to providing customer satisfactory services to its end users. In the context of the PSI however, the sole target of the indigenous Ghanaian textile industry will be the American market coupled with a number of trade expectations and external competition.

Akrofi (2004:21), Carr and Pomeror (1992) certified that, a satisfactory design of garment involves the creation of not one but a range of sizes. It also demands decision concerning the method of assemblage, seam, stitches, which go with a combination of aesthetics, strength, elasticity and durability and so on. The main concern and focus however, has to do with the overall conceptualization, interaction with products and the design of their appearance and the application of creativity and technological expertise in designing fabrics that are not only functional but satisfactory to the feeling for aesthetics. Knowledge of such technical information is a requisite tool for good work. This will equip the artist and industry as a whole to produce products of international standard or to a lesser extent, fit into a local market as projected by the AGOA through the PSI on Textile and garment under the 2001 PSI. The textiles trade is thus a viable venture for acquiring wealth.

Quality control, also known as quality management, is a control process in business aimed at ensuring that goods and services are of high quality standard as the manufacturer or supplier has determined. The Microsoft Encarta Dictionary (2008) explains quality control as a system for achieving or maintaining the desired level of quality in a manufactured product by inspecting samples and assessing what changes may be needed in the

manufacturing process. The Microsoft Student Encarta Premium (2008) noted that Edwards Deming, a statistician and quality management expert began investigating the use of statistics to analyze and improve industrial production and had concluded that, many of the failures and problems in modern businesses were not the fault of workers, but could more often be traced to inefficient and unresponsive systems of production. His theory of quality control advocated giving workers a sense of empowerment, responsibility, and accountability and consistently reinforcing their good work; encouraging managers to institute modern methods of education and training, to remove barriers between workforces in the company, and to eliminate fear and other conditions that cause workers to lose pride in their work.

Under the concept of total quality management (TQM), quality control extends to every aspect of the way a business operates. In the case of a manufactured good, it means that during design, production and servicing the quality of work and materials must be up to the standard laid down. Sometimes that standard is set by law.

2.11 Factors Contributing to the Staging of Fashion Shows

Frings (2008) was of the view that, most special events are planned and carried out by special events director and Fashion-shows are not exceptional. Fashion-shows special events that communicate a fashion story. Frings mentioned four types of fashion-shows;

- ❖ Formal fashion-shows
- ❖ Designer trunk-shows
- ❖ Department fashion shows
- ❖ In formal fashion shows

Formal Fashion-shows: Take a great deal of advance planning involving booking models fittings and arranging for runway, scenery, lighting, microphones, misc, seating, and assistants. Clothes are grouped according to visual criteria and models and music are selected to complement the clothes and set a mood.

Designer trunk-shows: Are done in cooperation with a single vendor and are a popular way to sell expensive collections. Invitations are sent to the best customers according to

customer profile databases.

Department fashion-shows: Is done in smaller scale, and are produced in-store to generate immediate sales. A platform is set up in the department that carries the clothes.

In formal fashion-shows: In this shows a few models walks through the store models to customers who are shopping or having lunch in the store's restaurant. The models interacts with customers.

Swanson & Everett (2004) postulated that every creative element of theatrical and modern entertainment media is used in a fashion show to present the latest colours, fabrics and fashion trends in apparel and accessories to an audience using live models. According Swanson and Everett, fashion show is to market fabric in the exciting live presentation which also get audience involve. A model on the runway wearing all the elements of apparel and accessories make audience react to the total look of the outfit and visualize how these apparel and accessories might look wearing the newest and latest development from the fashion world.

Guindi (as cited in Swanson and Everett 2004) advocated that a new product or line of merchandise may be introduced to customer through fashion show. For instance Randolf Duke was the guest featured at an in-store trunk show held at Neiman Marcus in Beverly Hills. The show was produced as a cooperative venture by the designer and the retail store.

The trunk show sold more than $150,000 worth of merchandise in six hours, benefiting both the store and designer (Young, 2001, Evans (2013), mentioned that fashion shows are produced with one primary purpose to sell merchandise to consumers at all marketing level from people working in the industry, designers, manufacturers, retailers to fashion conscious shoppers. The fashion show helps to make an authoritative visual statement about fashion, making it one of the most exciting and dramatic forms of promotion.

Another reason that leads to the staging of fashion shows is for organization to show current fashions as business program, luncheon, or annual meeting. According to Guindi (1999) fundraising activities for such charitable groups as the American Heart Association, Muscular Dystrophy Association, Planned Parenthood, art museums or symphony guilds can take a form of entertaining fashion show. In order to promote good will within a community a retail store or group stores may support charitable groups by lending clothing and accessories and a portion or all of the revenues from the ticket sales may be contributed to such charitable groups (Swanson & Everett 2004).

Evans (2013) viewed fashion shows as way of advertising, personal selling, publicity and public relations. Fashion show organization attracts new costumers, build traffic and encourage current costumers to be retained. Retailers can use fashion shows to solidify the store's position and fashion authority and leader in the community and promote goodwill with local, regional or national patrons. This can be concluded that, fashion shows are also produced to provide training to at least two groups–fashion students and industry personnel. Nearly every fashion school or organizations departments produces an annual fashion show. This is opportunity for students in apparel design to show their creations and innovations. Modeling students have an opportunity for practical application of their presentation skills.

2.12 The Features of Fashion Show

The fashion show profiles days leading up to and presenting of the fashion show itself. According to Bellafante (2000) days preceding the fashion show is the time when all of the planning, promotion, merchandise design or selection, model preparation and theatrical elements come together. Swanson and Everett (2004). The first importance is a rehearsal to give all of the participants, from dressers and starters to models and technical crew, an opportunity to see how the show will look and how long it will last. The review also covered the setting up of the dressing room, presenting and closing of the show.

2.12.1 Rehearsing

Swanson and Everett (2004), saw rehearsal in final fashion show as a practice performance held in private in preparation for a public performance. The fashion show director takes this opportunity to solve any problems prior to the public presentation of the show to the audience. Dwelled on the fact that the rehearsal may be a simple run-through or a full dress rehearsal. The run-through is a rehearsal of the show sequences and involves showing models the choreography. A dress rehearsal consists of a walk through with complete garment changes. Swanson and Everett stressed that many consideration must take place prior to the dress rehearsal. First, all the spaces, including dressing areas, storage areas and restrooms, must be reserved, in addition to stage and runway set-up. Where reserving venue goes with cost it must be included in the budget. Also as a result of cost in holding rehearsal, it is necessary to keep the rehearsal as short as possible.

Horyn (2000) postulated that in dress rehearsal the show director should inform all personnel of the designated rehearsal time. Music technicians, stage personnel and lighting

personnel may need to arrive earlier to have the stage set and ready before the models arrived. In the same vain clothing and accessories should also be organized and labeled in the dressing room before models arrive. All the elements of each outfit, including accessories, should be pulled together for each model and placed on clothing racks in the order they will be worn by each model. Models and dressers can refer to the final lineup to verify the order and placement in the lineup. Writing under the heading 'Fashion week cancelled, designers plan small showings',

Horyn, revealed that models taking part in dress rehearsal must arrive early to examine the merchandise selection to determine the time they will need to change. Professional models are paid for their participation in rehearsals, therefore planning is necessary to maximize the use of their time. The first walk-through, should involve the models wearing their street clothes. The choreographer gives the models directions regarding entrances, groupings, turns and exits. The first walk-through is done without the benefit of commentary, music or lighting. A second walk-through adds these elements. The full dress rehearsal combines all of the elements into a 'pre-show' shakedown.

2.12.2 Dressers and Starters

In his famous book, **Dressed to Impress,** Horyn (2000) defined dressers as the individual who help the models change in the dressing room. According to Guini (1999) they play an extremely important behind the scenes role, avoiding a chaotic scene in the dressing room. Dressers for professional shows are often fashion students looking for experience in fashion show production or modeling agency staff. No matter how big or small the show, dressers make the show run smoothly. Ideally, each model should have a separate dressing area and a personal dresser. A good dresser can handle more than one model if the change is not at the same time and the models are spaced far enough apart in the dressing room.

The dresser must be completely familiar with the lineup. Both the dresser and the model must know the order of the garment presentation - exactly what outfit comes first, second, third and so forth. (Swanson and Everett 2004)

Swanson and Everett (2000) explains the starter to be responsible for cueing the models onto the stage in the correct order at the right time using the final lineup. The starter should work closely with the fashion show director at the dress rehearsal and the show. Cues, such as a deejay starting a specific song, a moderator making an announcement, or a lighting specialist lowering the lights, are established to let the starter know when to send models onto the runway. During the rehearsal, the starter should make the necessary written notes that they will refer to during the show. The starter will be out of sight of the audience, but will be able to signal the commentator if a model misses a cue in the lineup. The starter will know in advance how fast the models' changes are and have the authority to replace a model if he or she is not ready. The starter is also responsible for the final inspection of the models as they go on stage.

Dieh (1976) saw that rehearsing, almost always appears very rough. While participants may feel discouraged at this point, the rehearsal points out problems that even the most experienced staff may not have anticipated. The staff should take this opportunity to rearrange the sequence of models, replace merchandise, perfect timing, or solve any other problems that might appear during the rehearsal. The presentation of the show is dependent on the rehearsal, and show personnel always are more confident after the rehearsal.

2.12.3   Backstage Preparation

Quirk (1997) postulated that backstage preparation must first include dressing room being set up. Mirrors should be available. Racks of clothing should arrive in the dressing area at least two hours prior to the show. Personnel moving the clothing should be given specific direction as to the delivery location so as to avoid clothing being delivered to the wrong location. The final lineup sheets should be placed in strategic locations with the dressing room being the number one priority. Lineup sheets should also be available for the fashion show director, starter, and commentator, lighting, prop, and music personnel.

Swanson and Everett (2004) advised that commentators to fashion shows should be ready, checking any last minute substitutions in clothing or models at least fifteen to thirty minutes before the show. Commentary cards or opening remarks are placed at the speaker's podium for the announcer. The floor plan should be consulted to be sure the stage and runway are ready. Skirting or trim on the runway should be examined. Stage set or props should be in place. Cues should be reviewed with the starter. Lightening should also be tested and lighting cues should be re-examined. The sound system should be tested for volume and potential feedback noise before the audience starts to arrive. The microphone should be tested at the same time music and sounds are checked.

Foster (2002) revealed that special introductions or oral acknowledgements should be written in advance and rehearsed prior to the audience arrival. If the show director may wish to have everyone who took part in the show stand for applause at the end of the show, the show staff should know about this in advance so that it can be done spontaneously after the show. If refreshments and food service are to be included as hospitality, they should be placed away from the stage or runway. The audience should not be confused by the food service. They should be made aware of when refreshments are to be served, prior to or after the show. Then after all of the hours of preparation the show is ready to present to the audience.

2.12.4 Presenting the Show

According to Evans (2013), Opening moments of the show is very critical. First impressions are very important and will influence the show's success or failure. All of the advance preparation pays off with a show, featuring beautiful clothes on attractive models, that is well placed with appropriate stage settings, lighting and music. It is important to be ready to start the show on time. Barcan (2004) is of the view that communication between the fashion show director and technical assistants should be planned either by eye contact, headsets, or hand signals. There should be visible contact between the commentator, starter, music personnel and lighting personnel. Signals to the technical staff are necessary if there are any problems. If music is too loud or soft, a signal to change volume is sent. The spotlights may be blinding the models or someone in the audience. It must be noted that even when the show is underway some conditions which may not have been obvious and need to be corrected when the show begins (Donald, 2007 as cited in Swanson and Everett 2000).

Dieh, (1976) advocated for a more sophisticated communication system to be used for a fashion show where there could be complex music, lighting and staging. In this case, Dieh (1976) advised the use of headset to link dressing room personnel to the technical staff. Young (2000) revealed that the show producers need to be aware of audience reaction throughout the show's production. Audience reaction will reveal technical problems in lighting, sound, and music, not detected by show staff. Adjustments in volume of music, public address systems, or lighting may be corrected to make the audience more comfortable.

2.12.4 Closing the Show

According to Swanson and Everett (2004) the finale should provide a visual closing to the show. Music and lighting combined with the most dramatic clothing sound signal the end of a well-produced fashion show. The end of the show may include closing remarks by the director or introduction of the designer for recognition. A charity show may close with acknowledgments. The show director or moderator may draw the winning tickets for door prizes while the audience watches-all this creates excitement at the end of the show. If refreshment are planned, the audience will be invited to share or be served.

Young (2000) sort to clear some misconception by many people involved in fashion shows that when the curtains go down the show is finished and their responsibilities are fulfilled. Preston (1998) explained that after every show stage strike and clean-up must be done. Stage strike, a term taken from the theater, refers to striking or physically disassembling the set up. Strike takes place at the close of every fashion show. Dieh (1976) saw in-store strike to include taking down the stage, replacing all props and equipment in the appropriate locations and leaving the locations as it was found. In addition to these activities, a remote show will require transporting the garments and accessories back to the selling location.

Conclusion

In conclusion Chapter Two has elaborated on the perspectives of fabric made in Ghana versus foreign fabric. The preparation and organization of Fashion-Show and its benefits to Fashion and Textile Designers; the origin and philosophy behind adinkra symbols, names, and meanings. The chapter also addressed the qualities of good fabric

for garment construction. Finally there is prior literature on the need for interdependence of fabric and garment industry for effective work result.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter deals with all the methods and procedures adopted in conducting the research, the research is to identify students' preference of foreign fabric over local one in HND fashion show. This section deals with the research design, population, the sample, the sampling procedure, research instrument, data collection procedure and analysis.

3.2 Research Design

The research design for the study was the descriptive survey research with qualitative methods of data collection. White (2005) cites descriptive research as being concerned with conditions that exist; practices that prevail; beliefs; points of view or attitudes that are held; processes that are going on; effects that are being felt; or trends that are developing. The research work was conducted within a qualitative paradigm in that the researcher wanted to understand people in their natural settings. The qualitative research study phenomena in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them (Denzin and Lincoln, 1994).

The real strength of the qualitative method approach is in understanding the process by which the phenomena takes place (Maxwell, 1996). Qualitative research technique shows how things occur. According to White (2005), qualitative research is more concerned with understanding social phenomena from the perspectives of the participants. Weinberg (1997) sees a qualitative research methodology as more than a set of data-

gathering techniques, but as being closely linked to the critical research paradigm and a humanistic approach to the people being researched. The qualitative researcher needs to report reality as constructed by the individuals involved in the research situation (White, 2007).

3.3 Study Institution

The study was conducted in one tertiary institution (Takoradi Polytechnic) in Ghana. Takoradi Polytechnic is a public tertiary institution located in Sekond-Takoradi, the capital of the Western Region. Takoradi Polytechnic was established as Government Technical Institute in 1954 and was upgraded to become part of Tertiary Education System by Polytechnic Law (PNDCL 321 of 1992) which has since 2007 been replaced by the Polytechnic Law (Act 745). It is a co-educational centre that offers various academic programmes that lead to the awards of Higher National Diploma (HND) certificates, Bachelor of Technology (B' Tech) degree certificates. Takoradi Polytechnic began to offer Higher National Diploma programmes in the 1992/93 academic year. Currently, the Takoradi Polytechnic has two campuses Effia and Butumagyebu (BU) both suburbs in Sekondi-Takoradi.

3.4 Population

The population for this research comprised all past and present third year students as well as some lecturers of the department of fashion design and textiles studies. This population forms the target population of the research work. The accessible population is made up of selected students and lecturers.

3.5 Sample and Sampling Procedure

A sample size of 150 respondents included 39 current third year students and 11 lecturers from the HND fashion design and textiles studies department of Takoradi Polytechnic were considered. Also 100 past students (i.e. from 1997 to 2014) of the department were added to the respondents. Respondents were selected base on the criteria of their affiliation to the department of fashion design and textiles studies.

Purposive sampling method was used in selecting the 150 respondents for the study. According to Amedahe (2005) in purposive sampling the researcher handpick the cases to be included in the sample on the basis of their judgment of particular understanding about the issues under study. Purposive sampling technique was used because the problem of dominance of foreign fabric in HND fashion shows of final year students was observed at Takoradi Polytechnic Campus. Purposive sampling method affords the researcher the opportunity of using his own judgment in the selection of the sample members (as cited in Blaxter and Babbie, 2004).

3.6 Research Instrument

Data were collected using three main sources namely questionnaire, observation and documents. About thirty-three (33) item questionnaire on the extent of the dominance of foreign fabric used by students, influence that led to the choice of the respondents and the school, attitude and motivation of respondents to the choice of the HND fashion design and textiles studies department and preference of students to foreign fabric over local one was developed. Documents of past collection of HND fashion show programme of students of final year of the Takoradi Polytechnic were looked into and inferences from them used for the research work.

To establish the content validity of the instrument, the items were reviewed by experts in the HND fashion design and textiles studies department and some colleagues who are offering a course in research methods. They helped to correct unclear, biased and deficient items, and evaluated the appropriateness of items in the various sections. The researcher also ensured that questionnaire, selective observation and the indicators are related to the topic under investigation. Again, the investigator made sure that the questions in the questionnaire and the selective observation had adequate coverage of the overall topics for the study. Their inputs helped to establish the items' content validity.

3.7 Data Collection Procedure

Permission was sought from the Head of Department. of Fashion Design and Technology of Takoradi Polytechnic as well as the Senior Lecturer of the Department to undertake the research work. A letter of introduction from the Head of department made it easy for a cordial relationship to be established between the researcher, the Head of department, Lecturers of the department and participants.

The research work covered a period of 6 weeks made up of a 3 weeks administration of the questionnaires to respondents at the school including both students and lecturers in the first week. A 33 item questionnaires covering the area understudy were given to respondents on campus. A grace period of one and half weeks was given to complete the questionnaires and collection of the questions was made on the third week. The selective observations were done at different periods. The researcher did the selective observation as and when fashion shows organized by the department was taking place. The last week was used by the researcher to seek documents of collection of fashion shows catalogue and brochure of past students. Photocopies of the catalogues and brochures were made and used for analysis of the work.

3.8 Data Analysis

Two statistical tools were used in this study. These were the frequency distribution tables, percentages and descriptive narratives. Data collected from the questionnaire, observations and other relevant documents were used to prepare summary tables on which analysis were made. Also the data derived from the various research instruments on the topic under study were all tabulated and analyzed using simple percentages and mean after which discussions were also made.

Conclusion

The chapter discussed the methodological issues for the study. The sampling procedures and the data collection techniques which were employed were addressed. There was also a discussion on how the data was analyzed.

CHAPTER FOUR

FINDINGS AND DISCUSSION OF DATA

4.1 Introduction

This preceding chapter seeks to do a critical analysis of the raw data collected and the discussion of findings of the dominance of foreign fabric in fashion shows organized by HND fashion students at the Takoradi Polytechnic. Data analyzed include respondents opinion about foreign and local fabric, respondents opinion about the state of the textiles and garment factory and their products in Ghana, identification of fabrics and garments produced by the local industry, identification of factors that influence their choice of fabric for collection and the rate of importance of the factors that influence their choice of fabric for collection. In total 150 questionnaires were administered 9 unable to retrieve resulting in a usable response 141.

4.2 Demographic Characteristics of Respondents

4.2.1 Gender of respondents

Table 4.1: Gender

Sex	Frequency	Percentage
Male	49	34.8
Female	92	65.2
Total	**141**	**100.0**

Source: Field Survey 2014

The statistical declaration in table 4.1 depicts sexes of respondents in the survey. It is evident from the above that 49 respondents, representing 34.8% of the responses were male students and 92 respondents representing 65.2% were females. This implies that majority of the students who apply for the HND fashion and textiles programme continue to

be dominated by females. This is not surprising as the HND fashion programme took off at Takoradi Polytechnic with nine (9) female students however male enrolment continue to increase. This situation is because women attach serious importance to fashion and textiles than most men and hence would always want to receive further training in that field of endeavour.

4.2.2 Age of respondents

Table 4.2: Age of respondents

Age range	Frequency	Percentage
20 – 29	50	35.5
30 – 39	48	34.0
40 – 49	21	14.9
50 – 59	21	14.9
60 and above	1	0.7
Total	**141**	**100.0**

Source: Field Survey 2014

In table 4.2 the age range of respondents shows clearly that a greater percentage of respondents are youthful. Specifically, there were 50 respondents representing 35.5% of responses fall within the 20 to 29 age range and 48 representing 34% falling within the 30 to 39 age and another 14.9% in the 40 to 49 age range. These youthful characteristics of respondents propel them to take delight in fashion and textiles and thus have enrolled as students or instructors of the department.

4.2.3 Educational level of respondents

Table 4.3: Educational level

Educational level	Frequency	Percentage
HND	55	39.0
HND and Degree	38	27.0
HND, Degree and Masters	37	26.2
Others	11	7.8
Total	**141**	**100.0**

Source: Field Survey 2014

The statistics collected on the educational level of respondents in table 4.3 shows that out of the 141 respondents, 55 respondents constituting 39.0% of the responses possess HND in fashion and textiles, 27% of respondents have their HND and degree whilst26.2% have HND, Degree and Masters. The other 11 respondents, constituting just 7.8% were made up of people who have their HND and other professional courses. This depicts that majority of the respondents in the survey are HND graduates or students in fashion and textiles and hence have a clearer knowledge of the subject matter under study.

4.2.4 Employment Status of respondents

Table 4.4: Employment status

Employment Status	Frequency	Percentage
Unemployed	6	4.3
Self employed	61	43.3
Government employee	59	41.8
Private employee	15	10.6

Total	**141**	**100.0**

Source: Field Survey 2014

The data collected on the employment status of respondents shows that most respondents are in some form of employment as seen from Table 4.4. It is important to remark that 61 respondents, representing 43.3% of the total survey responses are self-employed. This revelation is in line with the department of fashion and textiles design's vision of training students to acquire skills to become self-employed and trained others (Takoradi Polytechnic 9th Congregation brochure) 59 persons representing 41.8% are government employees and 15 persons constituting 10.6% of the responses are private employees. There are insignificant numbers of respondents who are not in any form of employment and they form just 4.3% of the survey responses. This in effect shows the available job opportunities of students who graduate with HND Fashion and Textiles Design.

It can also be seen in the increasing enrolment of students into the programme in recent years. For example student enrolment increased from 39 in 2011 to 56 in 2012 and has further increased to 71 in year 2013. (Matriculation 2011, 2012 and 2013).

4.2.5 Respondents dream place of working after HND in Fashion and Textiles

Table 4.5: Dream work

Dream Works	**Frequency**	**Percentage (%)**
Establish as a fashion designer	65	46.1
Fashion teacher	34	24.1
Worker with textiles company	18	12.8
Worker with garment company	24	17.0
Total	**141**	**100.0**

Source: Field Survey 2014

The statistics on where respondents dream to develop a career after an HND in Fashion and Textiles Design, shows that majority, about 65 persons representing 46.1% of the responses remarked that they want to establish as a fashion designer as observed in Table 4.5. This is a revelation which is in line with the vision of the HND Fashion and Textiles design. A significant number of respondents also said they want to be fashion teachers in educational institutions in Ghana. Yet there are some who want to develop a career in textiles and garment companies. This implies that majority of the respondents wants to be masters of their own business and dream of becoming big time entrepreneurs in the garment and Textiles industries in the country. This will in effect contribute immensely to productivity in the country. Amankwah, et al. (2014) affirm that countries considered as economic giant in the world largely depend on textiles and garment production for sustainability and development of other sectors. These countries include China, US, India and Pakistan. The production and trade activities of the textiles and clothing industries have long been a catalyst of economic growth throughout the world.

4.3 Finding Pertaining to Research Question 1

HND Fashion-shows by final year students of Takoradi Polytechnic dominated by foreign Fabric.

4.3.1 Collection Designed for Fashion Show

Table 4.6: Collections

Collections	Frequency	Percentage (%)
Wedding dress	15	10.6
Celebrities wear	19	13.5
Every day wear	23	16.3

Carnival wear	14	9.9
Lingerie and sleeping wear	10	7.0
Office wear, school uniform	26	18.4
Evening wear	23	16.3
Sports wear	7	5.0
Others	4	3.0
Total	**141**	**100.0**

Source: Field Survey 2014

The statistics above shows the collections designed by respondents for their respective fashion shows. In Table 4.6 above, it is clear that respondents designed varieties of apparels. It further makes it evident that respondents are capable of designing both national and international collections. This revelation again affirms the department of fashion and textiles' vision of producing graduates with such capabilities.

4.3.2 Fabric used for collection

Table 4.7: Name of fabric

Types of fabric for collection	Frequency	Percentage (%)
Wooden and Organza	34	24.1
Silk and Lace/taffeta	11	8.0
High target	20	14.2
Printex	35	24.8
Knitted Fabric	7	5.0
Velvet and Mesh	4	2.8
Datches	5	3.5
Bridal Satin and taffeta/lace/Net	17	12.0
Patched Fabric	5	3.5

Daviva	3	2.1
Total	**141**	**100.0**

Source: Field Survey 2014

The data above depicts the type of fabric respondents used to design their apparels identified in Table 4.7 above. It can be seen from the statistics that different varieties of both local and foreign fabrics have been used to design the apparels as mentioned in the table 4.6 above.

4.3.3 Fabric used for collection

Table 4.8: Origin of Fabric

Origin of Fabric	Frequency	Percentage (%)
Local	43	30.5
Foreign	80	56.7
Combination of both local Foreign	18	12.8
Total	**141**	**100.0**

Source: Field Survey 2014

The survey again sought to find out from respondents to identify the origin of the fabric used for their various collections. As can be seen from Table 4.8, 43 persons representing about 30.5% of the survey used local fabric for their respective collections whiles 80 respondents representing 56.7% of the total survey response used foreign fabrics to design their respective apparels. There are others who also used a combination of local and foreign fabrics to design their respective apparels. This category of respondents forms

12.8% of the responses. This revelation is important as it shows clearly that majority used various types of foreign fabrics for their designs probably for various reasons.

The analysis supported Amankwah et al. (2014) that, local fashion industry, to a large extent, depends on foreign textiles due to their standard width, fabric variety, wider range of designs and colour ways, which offer designers the opportunities to utilize them for a wider application as compared to the local prints which have limited application.

4.3.4 Opinions about foreign and local Fabrics

The study again sought to find out respondents varied opinions about local and foreign fabric respectively so as to help in analyzing the possible reasons behind the dominance of foreign fabrics in the collections designed by respondents. In achieving this, the researcher put forth a statement which required respondents to state whether they strongly disagree, disagree, neutral, and agree or strongly agree. A detailed analysis of the outcome is under discussion.

4.3.5 The quality of foreign Fabric

Table 4.9: Foreign fabrics is more quality than local fabric

Responses	Frequency	Percentage (%)
Strongly disagree	5	3.5
Disagree	41	29.1
Neutral	15	11.0
Agree	47	33.0
Strongly Agree	33	23.4
Total	**141**	**100.0**

Source: Field Survey 2014

From table 4.9, it can be deduced that a total of 47 respondents, representing about 33% of the total responses opined that they agree to the statement that, foreign fabric is more quality than local fabric and another 33 persons representing 23.4% said that they strongly agree that foreign fabric is more quality than local fabric. Yet a total of 41 persons representing about 29.1% said that they disagree to the statement that foreign fabric is more quality than local fabric. To this category of respondents, there are equally good quality local fabrics as well as foreign fabrics on the market. Hence from the statistics most respondents agree to the statement that foreign fabrics are of more quality than local fabrics. It is the perceived quality of foreign fabrics that makes it dominant in the collections designed for fashion shows by respondents.

4.3.6 The affordability of local Fabric

Table 4.10: Local fabric is cheaper than foreign fabric

Responses	Frequency	Percentage (%)
Strongly disagree	28	19.9
Disagree	49	34.8
Neutral	5	3.5
Agree	41	29.1
Strongly Agree	18	12.7
Total	**141**	**100.0**

Source: Field Survey 2014

On the statement that local fabric is cheaper than foreign fabric, a total of 28 persons representing 19.9% said that they strongly disagree whiles 49 persons constituting

34.8% opined that they disagree to the statement that local fabric is cheaper than foreign fabric. However, 41 persons constituting 29.1% remarked that they agree to the statement. Another 18 respondents, representing 12.7% opine that they strongly agree to the statement that Local fabric is cheaper than foreign fabric. Yet just 3.5% of the respondents remained neutral. That is they cannot agree or disagree to the statement that local fabric is cheaper than foreign fabric. This is a very striking revelation owing to the fact a total of 77% of respondents affirm that they are not in agreement with the statement that Local fabric is cheaper than foreign fabric.

This also explains why most respondents used foreign fabrics in their collections. Indeed the affordability of a fabric determines the extent to which people will patronize. This revelation agrees with an observation made by Mr. Appiah, a senior lecturer in Textiles designing and the former dean of the School of Applied Art at the Takoradi Polytechnic. He (Mr. Appiah) remarked that the very reason(s) for the increasing prices of local fabrics on the Ghanaian market are notably the cost of imported materials such as the mercerised cotton, Kaliko, chemicals, high import taxes, numerous middle men, high profit expectations and the continuous depreciation of the Cedi among others which are factored into the cost of production that at the end affects the cost of production. This phenomena may be the possible factors which make local fabrics expensive than foreign fabrics on the Ghanaian market. (Personal conversation, 2013).

4.3.7 Varieties of Fabric

Table 4.11: Foreign fabric is of many varieties

Responses	Frequency	Percentage (%)
Strongly disagree	28	19.9

Disagree	8	5.8
Neutral	3	2.1
Agree	58	41.0
Strongly Agree	44	31.2
Total	**141**	**100.0**

Source: Field Survey 2014

The statistics in Table 4.11 depicts the responses from respondents on the statement that foreign fabrics have many varieties than local fabrics. From the above statistical declaration, 58 persons representing 41% of the responses agree that foreign fabrics have many varieties than local fabrics. Another 44 respondents constituting 31.2% of the responses opined that they strongly agree that foreign fabrics are of many varieties. On the other hand, 28 persons representing another 19.9% of responses affirmed that they strongly disagree to the statement that foreign fabrics are of many varieties than local fabrics. Indeed varieties of fabrics such as the blended fabrics like viscous-rayon, pure synthetic fabrics like organza and nylon, protein fabrics like silk and woollen, vegetable fabrics like linen and cotton fabrics among others are all foreign on the markets which serve several purposes. On the other there are few varieties of local fabrics which are mostly made from cotton yarn on the market. Notably among them are the *Kente* fabric, the *Brisi*, *tie and dye*, local wax prints and *fugu.* This explains why most respondents made use of foreign fabrics to design their respective collections.

4.3.8 The durability of local Fabric

Table 4.12: Local fabric is more durable than foreign fabric

Responses	Frequency	Percentage (%)
strongly disagree	37	26.2

Disagree	43	30.5
Neutral	53	37.6
Agree	6	4.3
Strongly agree	2	1.4
Total	**141**	**100.0**

Source: Field Survey 2014

The durability of fabric for collection is of utmost importance to every garment designer. The statistics in Table 4.12 depicts respondents' opinions to the statement that local fabric is more durable than foreign fabric. From the declaration, 53 persons, representing 37.6% remain neutral as to whether local fabric is more durable than foreign fabric. To these categories of respondents, local and foreign fabrics may have equal durability and hence remain neutral. However, it is significant to note that a total of 70 persons, representing 56.7% disagree and strongly disagree to the statement that local fabric is more durable than foreign fabric. In addition, about 8 persons making a percentage of 5.7% agree and strongly agree that local fabric is more durable than foreign fabric. It can therefore be concluded from the statistics that foreign fabric is more durable than local fabric and it is this durability of the foreign fabric that makes it dominant in collections respondents designed for fashion shows.

4.3.9 Some other opinions about foreign and local Fabric

Table 4.13: Other opinions about foreign and local fabrics

Responses	**Frequency**	**Percentage**
Some local fabrics have shorter width	49	34.8
Motif arrangements in some local fabrics are against the laying, cutting and construction	38	26.9

Local fabrics have large motifs	36	25.5
None	18	12.8
Totals	**141**	**100.0**

Source: Field Survey 2014

The statistics in Table 4.13 depicts other opinions expressed by respondents about foreign and local fabrics. As it is statistically evident, 49 persons, representing about 34.8% of the responses opined that some local fabrics have shorter widths. Again, 38 persons constituting 26.9% affirm that the motif arrangements in some local fabrics do not conform to certain principles of laying, cutting and construction of garment. Other, 36 persons giving a total of 25.5% affirms that the motifs in some local fabrics are too large. A critical look at the responses, frequencies and percentages in Table 4.13 reveals the relevance of the different responses given by respondents and thus has to be analysed as such. Indeed majority of the responses suggest that local fabrics have shorter widths. Unfortunately the local fabrics company does not have any alternative printing machine that can provide wider widths and for that matter, a request in that direction will mean high capital investment. Moreover, for garment to be sowed and appreciated by every good designer, the underlying principles of laying, cutting and construction have to be strictly adhere to by the designer. For instance, in sowing, the length-wide side that is not elastic, the breath-wide side that is elastic, and the arrangement of the motifs should be identified and sowed accordingly. In some local fabrics, the arrangements of these motifs are poorly done. Again, the motif arrangements even confuse the designer as to how to do the layout. In some instances, the designer has to make use of yards of a particular local fabric to be able to achieve an accepted layout. Amankwah, et al. (2014) indicated for a garment to be worn with maximum comfortability, it calls for some technicalities in the garment construction. But unfortunately these technicalities are either undermined or fabric designers are not expose to these technicalities there by posing technical difficulties during garment manufacture.

4.4 Finding Pertaining to Research Question 2

What stakeholders of fashion and textile industry have done to influence the use of indigenous fabric in HND fashion-shows?

4.4.1 Textile and Garment Industry in Ghana

Table 4.14: The state of Textiles industry in Ghana.

Responses	Frequency	Percentage
Very active	2	1.4
Not active	38	27.0
Active	101	71.6
Total	**141**	**100**.0

Source: Field Survey 2014

The result from the analysis of the data (Table 4.14) indicated respondents' awareness of the state of the local textile and garment being active 71.6% and very active 1.4%.

This can be concluded that, the local textile/garment industry is in production. On the contrary, 38 (27%) respondents are of the view that the local Textile and Garment industry is not active.

4.4.2 Interaction with Textile producers and respondents

Table 4.15: Interaction with local textiles producer?

Responses	Frequency	Percentage

Yes	5	3.5
No	136	96.5
Total	**141**	**100.0**

Source: Field Survey 2014

From the Table, (4.15) it can be seen that the respondents least agreed that, there was interaction between local fabrics producers before fashion-shows. Only 5 representing 3.5 present of respondents interacted with local textiles producers, whilst majority of 136 (96.5%) do not. This revelation however supported Amankwah, Howard and Sarpong (2014). It is surprising to note that the clothing and textile industries in Ghana have no such interactions aimed at providing useful information in their production processes and this is detrimental to both industries. Even though Lee-Tate and Edwards (2003) and Scott (2007) were of the view that fabric and garment producers depend on each other for effective work. The finding therefore can be concluded as one of the factors that influence the less used of local fabrics in the fashion-shows.

4.4.3 The rate at which respondents contact local Textiles producers

Table 4.16: The rate of contact

Responses	**Frequency**	**Percentage (%)**
During final collection	1	0.7
Very often	3	2.0
Once in a month	1	0.7

Did not have any interaction	136	96.6
Total	**141**	**100.0**

Source: Field Survey 2014

Table 4.16 required to know how often the respondents interacted with local fabrics producers before fashion-shows. Respondents again least agreed to the number of times they interacted with the local fabrics producers before fashion-shows. This can be taken as a factor of less used of locally manufactured fabric the HND fashion-show.

4.4.4 Types of Fabrics produced by the local industry

Table 4.17: Types of local Fabrics

Types of Fabrics	Frequency	Percentage (%)
The wax prints	96	36.0
Kente	88	32.8
Tie and Dye	42	15.6
Batik	27	10.0
Brisi	10	3.7
Calico	5	1.9
Total	**268**	**100.0**

Source: Field Survey 2014

The result from the analysis of the data (table 4.17) indicates that, the respondents are aware of almost all the locally produced fabrics expect *adinkra* cloth and *kuntuakumi.* The result further indicates that the respondents have least knowledge about *Brisi.* (10 representing 3.7 percent) and calico (5 representing 1.9 percent) being locally produced. However, the respondents showed knowledge on wax prints and *kente* (96 and 88 representing 36.0% and 32.6 %) respectively. This can be concluded that, the respondents

are aware of the local fabrics but were impeded to use for fashion-shows due to unprofessional technicalities by the producers. This supported Amankwah et al. (2014) "For a garment to be worn with maximum impact, it demands that, some technicalities must be followed in the construction of the garment. These technicalities are either ignored or fabric designers are not exposed to them thereby creating technical difficulties during garment manufacture."

4.4.5 Types of Garments produced by the local industry

Table 4.18: Garment produced in Ghana

Types of Garments	Frequency	Percentage (%)
Kaba and slit	51	36.2
Ceremonial, sport and celebrities wear	25	17.7
Evening and casual wear	30	21.3
Fugu and Formal wear	15	10.6
Bridal, occasional and children wear	20	14.2
Total	**141**	**100.0**

Source: Field Survey 2014

The statistics of the above table (Table 4.18) showed that about 36 per cent of the local garments companies produces *kaba* and slit, thirty (30) representing 21.3 indicated Evening and casual ware. However, the respondents indicated fifteen (15) representing 10.6 as the least garments manufactured in Ghana. This revelation reviewed by the respondents can be concluded that the local garment producers are capable of manufacturing all kinds of apparel any fashion oriented country is competent in produce.

4.5 Findings pertaining to Research Question 3

Factors influence students in selection of fabric for their fashion- show collection.

4.5.1 Fabric Selection

This section sought to ascertain from respondents their views on the factors that influence fabric selection for designing their respective collections. The researcher listed these factors for respondents to make a selection from the list of those factors that they believe influence them most in their designs. Moreover, respondents were again asked to rate these factors as *not important, important and very important.* A detailed analysis of the responses follows in Table 4.19 and 4.20.

4.5.2 The factors that influence Fabric selection

Table 4.19: Respondents view of factors influencing fabric selection

Factors	Frequency	Percentage
Fabric suitability for design	133	94.3
Aesthetic of fabric	130	92.2
Fashion trend	125	88.7
End use of garment	92	65.3
Price of fabric	98	69.5
Country of origin	55	39.0
Brand name	55	39.0
Commitment to nation's economy	54	38.3
Size and arrangement of motifs	99	70.2
Culture values	80	56.7
Religious values	31	22
Status/Profession	89	63.8

Source: Field Survey 2014

As can be seen from Table 4.19, 133 respondents constituting 94.3% of the total responses said that fabric suitability for design is the most important factor that determines their fabric selection. Another 130 responses representing 92.2% of the respondents also selected Aesthetic of fabric as a factor influencing their fabric selection. 88.7% of the responses believe that fashion trend also influences their selection of fabric. Again, 99 persons representing 70.2% of the responses affirm that the size and arrangements of motifs also greatly influences their choice fabric for design. On the other hand, 98 persons, constituting 69.5% of the responses assert that the price of the fabric also influences fabric selection for design. The analysis aligned Frings (2008) stressed specific attributes of fabric which makes it relevant in garment production and they include aesthetic appeal of the fabric, price, timing, fit, (suitability) care and durability.

Lee-Tate and Edwards (2003), the designers select fabric samples on basis of price, aesthetics, fashion, and fabric's suitability for the line. However, respondents also considered profession/status and culture values 89 (63%), 80 (56.7%). respectively in fabric selection for fashion-show costume designs. Further development indicate that, respondents showed less important to country of origin, brand name, commitment to nation's economy and religious values as they falls under 40%.

4.5.3 The rate of importance of the factors that influence fabric selection   **Table**

4.20: Respondents view of the rate at which the factors influence fabric selection displayed

in frequencies and percentages (figures in brackets)

Factors	Not important	Important	Very important
Fabric suitability for design	8(5.7%)	24(17.0%)	109(77.3%)
Aesthetic of fabric	31(22.0%)	54(38.3%)	56(37.7%)
Fashion trend	34(24.1%)	45(31.9%)	62(44.0%)
End use of garment	24(17.1%)	52(36.8%)	65(46.1%)
Price of fabric	20(14.2%)	62(44.0%)	59(41.8%)
Country of origin	108(76.6%)	23(16.3%)	10(7.1%)
Brand name	98(69.5%)	32(22.7%)	11(7.8%)
Availability	41(29.1%)	36(25.5%)	64(45.4%)
Commitment to nation's economy	83(58.9%)	48(34.0%)	10(7.1%)
Size and arrangement of motifs	37(26.0%)	80(57.0%)	24(17.0%)
Culture values	52(36.9%)	67(47.5%)	22(15.6%)
Religious values	92(65.0%)	34(24.0%)	15(11.0%)
Status/Profession	33(23.4%)	86(61.0%)	22(15.6%)

Source: Field Survey 2014

The above displays the rate of importance respondents attaches to the factors they believe influence their choice of fabric. Out of the 13 items which were presented to respondents to rate factors in order of importance in fabric selection, 109 (77.3%) rated fabric suitability for design as very important, this agree to 133 (94, 3%) responses which indicates that fabric suitability is the ultimate factor influences fabric selection in Table 4.19. Followed by fabric availability 64 (45.4%) which support the choice of foreign fabric over local fabric. Interestingly, respondents remark that factors such as commitment to a nation's economy, brand name and country of origin of the fabric are not important factors which influence their choice of fabric. This explains why 83 representing 58%, 98 representing 69.5% and 108 representing 76.6% remarked that commitment to a nation's economy,

brand name and country of origin of the fabric are not important determinants in their selection of fabric.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter presents the summary, conclusions and recommendations of the study. It further deals with suggestions for future research.

5.2 Summary

Many countries all over the world that are oriented and advanced in fashion and designing use their locally manufactured fabric for costume design in fashion-shows. The dominance of foreign fabric in HND fashion-shows in Takoradi Polytechnic have been thought of destroying the local fabric manufacturing industry.

The purpose of this study was to examine why the dominance of foreign fabric in HND fashion-shows in Takoradi Polytechnic, with specific objectives;

❖ Ascertain the impact of the dominance has had on the HND fashion design programme and contribution to the fashion and textile industry after graduation.

❖ To determine the extent to which students fully comprehends the goals and objectives of the Fashion and Textile Department.

❖ To conduct an empirical study aimed at determining possible factors that influence to over reliance on foreign fabrics. Also the impact stakeholders have made to increase the use of local fabrics.

The study was conducted on old and current third year fashion students, and old students who are lecturing in the department. An administered questionnaire was the main research instrument (Appendix i). The results were analysed quantitatively with statistic frequencies and percentage distribution using statistical product and service solutions (SPSS 1.6 version).The major findings as they relate to the specific objectives of the study have been summarised below.

5.2.1 Fashion-shows

The study reviewed that respondents used varieties of fabrics both foreign and local for various kinds' costumes for fashion-shows. With about 56 percent the foreign fabric dominated the local fabric used for fashion-shows in Takoradi Polytechnic the respondents agreed and strongly agreed with 33.0% and 23.4 % respectively that, foreign fabric is of more quality and cheaper with (54.7%) then local fabric and The respondents also indicated that foreign fabrics are of many varieties and that local textile industry only produces cotton fabric and in few varieties. Interestedly, about 38 percent of respondents cannot determined the durability between foreign and local fabric. 30.5% disagreed and 4.3% agreed that local fabric is durable then foreign fabric. Also some respondents cannot make up foreign African prints from the local.

On other opinions about foreign and local fabrics, respondents identified the following; Local fabrics have shorter width, motives are too large and motives arrangements against grain-lines among others.

5.2.2 Awareness of Textile/Garments industry in Ghana.

The survey found with 136 respondents that, there was no interaction between the local fabrics manufactures before fashion-shows. Also with 71.6%, indicated that the local fabric industry is in production. But only 5 respondents interacted with the fabric producers and at insignificant rate (3.5%). The respondents again indicated wax prints, kente, tie-dye, batik, brisi, and calico as fabrics produced in Ghana. The result also showed that, with 36.2% kaba and slit is the highly produced garment locally. And formal wear the least. (10.6%). It's very interesting that some of the respondents cannot identifies foreign African prints for from local African prints.

5.2.3 Fabric selection

The study found that, fabric suitability for design (133), aesthetic of (130), fashion-trend (125), size and arrangement of motifs (99), and price (98) are the most influential factors attached to fabric selection for fashion-shows. However, the respondents showed less interest to religious values (31), commitment to nation's economy (54), country of origin (55), brand name (55). The study further found that, respondents again showed very importance to fabric suitability for design, this was in line with responses to fabric suitability in (table 4.13). Interestingly, respondents remarked high not important to country of origin (108), brand name (98), religious values (92), and commitment to nation's economy (83).

Conclusions

The study found that, the respondents were aware of locally manufactured fabrics but were least to use in the fashion-shows due to some technical limitations in the fabric and also less varieties of its nature. This appears to support the Amankwah, Howard and Sarpong. (2014) who argue that, for the a garment to be worn with maximum comfortability,

it calls for some technicalities in the garment construction, whoever, these technicalities are either undermined or fabric designers are not expose to these technicalities there by posing technical difficulties during garment manufacture. And that, certain parameters are considered very paramount and perhaps indispensable in selecting printed textiles for garment construction. These include the grain line, motif arrangement, and fabric width among others.

The finding also reviewed that, local fabric manufacturers and respondents do not had any interactions before fashion-shows even though Assihene (1998), Lee-Tate and Edwards (2003) and Scott (2007) were of the view that, fabric and garment producers depends on each other for efficient and effective work result. Also the stakeholders are not doing enough to encourage the use of local fabric.

Finally it can be concluded that there is great opportunity for the local fabric producers in HND fashion-shows if a little can be done to improve upon what is already in the market.

5.3 Recommendations

Based on the conclusions the following recommendations are made.

1. It is recommended that fabric and fashion producers should not fear each other rather there should be a high level of dependency (interaction) between them.

2. It also recommends that, local fabric producers should be innovative to march the current system. Again the renowned fabric manufacturers TGL, ATL, TTL among others should motivate fashion-shows in terms of sponsorship with their products.

3. It is again recommended that stakeholders should be made more awareness of the used of locally manufactured goods and it implications to the nation Ghana.

4. Again it is recommended that, since students are under the lecturers they should be made to used local fabrics for fashion-shows except for some peculiar reasons that foreign fabric should used. So that the departments' goals and objectives can be achieved.

5.4 Suggestions for Further Study

Since the study focused on fabric used in HND fashion-shows in Takoradi Polytechnic, the findings may not be fully applicable to other HND fashion and textile design programme. Again since the statistical tool used examined only the association among variables, a study could be concluded using a different tool that can establish causation. The finding of this study could further be tested on other fashion institutions which are not HND or tertiary programme.

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APPENDIX A

Source: Takoradi Polytechnic Fashion-show 2011

Plate 1

Costume made from foreign fabric (satin & organza) designed by a respondent

Source: Takoradi Polytechnic Fashion-show 2013

Plate 2

Costume made from local fabric designed by a respondent (daviva)

Source: Takoradi Polytechnic Fashion-show 2014

Plate 3

Costume made from local and foreign fabric designed by a respondent (kente & lace)

Source: Takoradi Polytechnic Fashion-show 2012

Plate 4

Costume made from local and foreign fabric designed by a respondent (wooden & denim)

Source: Takoradi Polytechnic Fashion-show 2013

Plate 5

Costume made from local and foreign fabric for plus figures designed by a respondent

(wooden & high-target)

Source: Takoradi Polytechnic Fashion-show 2013

Plate 6

Costume made from local and foreign fabric (corduroy & GTP.) designed by a respondent

APPENDIX B

DEPARTMENT FOR DESIGN AND TECHNOLOGY EDUCATION

UNIVERSITY OF EDUCATION WINNEBA, KUMASI CAMPUS

M – TECH FASHION AND TEXTILES DESIGN

This research is set out to find the reason to why dominance of foreign fabric over local fabric in HND Fashion Show in Takoradi Polytechnic. Please read and answer the question below. You are assured this is for research purposes only every response will be treated confidential.

SECTION A: Demographic Data

1. **Sex**:   [ ] Male   [ ] Female

2. **Age**: [ ] 20 – 29   [ ] 30 – 39   [ ] 40-49   [ ] 50 – 59   [ ] 60 and above

3. **Education** (*please tick the appropriate box that correspond with the qualifications you have attained*)

   [ ] HND   [ ] HND and Degree   [ ] HND, Degree and Masters

   [ ] HND, Degree, Masters and PHD

   Others please specify …………………………………………………………………

   …………………………………………………………………………………………………

4. **Occupation**

   [ ] Unemployed   [ ] Self-employed   [ ] Government employee

[   ] Private employee

Other (s)

please specify...

5. What did you dream of becoming after HND Fashion?

[   ] Establish as fashion designer   [   ] A fashion teacher

[   ] Worker with textile company [   ] A worker with garment company

Other(s)

please specify …………………………………………………………………

Please escape this if you are unemployed.

6. Where do you work and as what?

[   ] Self-employed and as a fashion designer

[   ] Government employee as fashion teacher

[   ] Government employee as a fashion designer

[   ] Government employee as textile designer

[   ] Government employee as textile teacher

Other (s)

please specify …………………………………………….........................

SECTION B: Fashion Show

1. What collection did you design for your fashion show

[   ] wedding dress   [   ] celebrities wear   [   ] everyday

[   ] carnival wear   [   ] lingerie and sleeping wear

[   ] office wear, school uniform

Other(s)

please specify……………………………………………………………

2. Please name the fabric used for your collection ....

3. Origin of fabric.   Local [   ]   Foreign [   ]

Please tick [√] the appropriate box that represents your opinion about foreign and local fabrics.

Response to statement 1: Strongly disagree,   2: Disagree,   3: Neutral,

4: Agree,   5: Strongly Agree

Statement	1	2	3	4	5
1. Foreign fabric is of more quality than local fabric.					
2. Local fabric is cheaper than foreign fabric.					
3.Foreign fabric is of many varieties where as local fabric has limited varieties.					
4.Local fabric is more durable than foreign fabric.					

5. Please indicate your other opinions about foreign fabrics and local fabrics.

……………………………………………………………………………………

……………………………………………………………………………………

……………………………………………………………………………………

……………………………………………………………………………………

SECTION C: Awareness of textile/garment industry in Ghana

1. What is the state of textiles and garments industry and their products in Ghana?

   Very active [ ]   Not active [ ]   Active [ ]

2. Did you ever had any interaction with any fabric producer before your collection?

   Yes [ ]   No [ ]

3. If yes, how often …………………………………………….................................

4. Name the types of fabrics produced by the local

industry...

....

....

....

5.Name the types of garments produced by the local

industry...

....

....……………………………………

SECTION D: Selection of fabric

1. Please tick any of the following factors that influenced your choice of fabric for
    your collection. Tick many as possible.

    _____Fabric suitability for design

     _____Aesthetic of fabric

     _____Fashion   trend

    _____End use of garment(suitability for the line)

    _____Price of fabric

    _____Country of origin

    _____Brand name

    _____Commitment to nation's economy

    _____Size and arrangement of motive

    ………………….Culture values

    ………………….Religious values

     ………………….Status/Profession

    _____Other(s) please specify

2. Please rate the following in terms of their importance as factors that influenced
    your choice of Fabric for your collection. Write the number that corresponds to
    your choice in the open space by the description.

        1   2   3

Not important   Important   Very important

_____Fabric suitability for design

_____Aesthetic of fabric

_____Fashion trend

_____End use of garment

_____Price of fabric

_____Country of origin

_____Brand name

_____Availability

_____Commitment to nation's economy

_____ Size and arrangement of motive

......................Culture values

 ....Religious values

 ....Status/Profession

_____Other(s) please specify