

UNIVERSITY OF EDUCATION, WINNEBA
FACULTY OF VOCATIONAL EDUCATION

**EFFECTIVE DRESSMAKING APPRENTICESHIP CURRICULUM: A STRATEGIC
APPROACH TO ACQUIRING EMPLOYABLE SKILLS IN THE VOLTA REGION,
GHANA.**



PATRICIA SELASSIE SEGBEFIA

2020

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**A Thesis Submitted to Department of FASHION DESIGN AND TEXTILE, Faculty of
VOCATIONAL EDUCATION, School of Research and Graduate Studies, University of
Education, Winneba, in Partial Fulfilment of the requirements for the award of
MASTER OF TECHNOLOGY IN FASHION DESIGN AND TEXTILES**

AUGUST, 2020

DECLARATION

“I **PATRICIA SELASSIE SEGBEFIA**, hereby affirm that this thesis in totality is my own original work except for all references used and properly acknowledged. No part of this thesis or the entire work has not been presented for another degree elsewhere”.

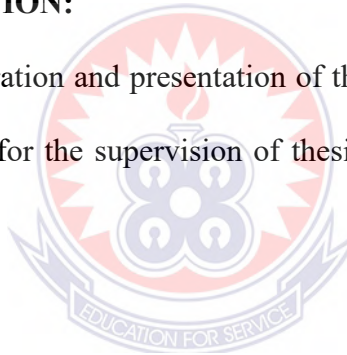
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PATRICIA SELASSIE SEGBEFIA

SUPERVISOR’S DECLARATION:

“I hereby declare that the preparation and presentation of this work was supervised by me in accordance with the guidelines for the supervision of thesis laid down by the University of Education, Winneba”.



SIGNATURE.....

DATE.....

Ninette Afi Appiah (PhD)

DEDICATION

I dedicate this project to God. His love, kindness and mercies make this journey a success.



ACKNOWLEDGEMENT

I wish to acknowledge all those who have through their various contributions played key role in supporting me through the research process. My profound gratitude goes to God Almighty for all He has done.

Also, my deepest appreciation and genuine thanks to Dr Ninette Afi Appiah, who supported me throughout this project with swift responses and valuable inputs to make this thesis a success. I am grateful for your kindness, guidance, and support.



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ABSTRACT

The role of effective apprenticeship is useful to develop capabilities valuable to entrepreneurs and leaders now and later. Thus, promoting the effectiveness of fashion apprenticeship is important to guarantee competitive advantage for enhanced employability and performance by apprentices. This study examined effective dressmaking apprenticeship curriculum; a strategic approach to acquiring employable skills in selected dressmaking shops in the Volta region, Ghana. Data was collected from 80 masters/madams and apprentices at dressmakers' shops in the Volta region, Ghana. The purposive sampling method was employed, and structured questionnaire and semi- structured interview aid in data collection. SPSS is used to analyse the collected data. The findings revealed that fashion apprenticeship curriculum usage is minimal, although it offers enormous benefits to the transfer of employability skills and fashion apprenticeship effectiveness. It was recommended that, the fashion industry and those responsible for apprenticeship programs encourage and enforce the use of fashion apprenticeship curriculum through continuous enhancement process and proper management to ensure transfer of valuable knowledge for employability and competitiveness.

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

This chapter introduces the topic which includes the background of the study, problem statement, research objectives and questions, the scope of the study, significance of the study, limitations of the study and organization of the study. An investigation that defined and examined fashion apprenticeship curriculum towards gains of employable skills in Ghana.

The fashion industry adds many benefits to a country's economic development (British Fashion Council, 2010). For this reason, efforts towards its sustainability and growth are paramount.

According to Liu (2010b), despite the huge economic benefits associated with the fashion industry, complains about talent scarcity still reigns. Given the increased number of fashion graduates and high demand for fashion graduates, the assumption may have been an effective operating industry. Yet, the industry is characterized with lack of employable skills, diversity and growing international competition (British Fashion Council, 2010). Could this be a matter of ineffective fashion apprenticeship curriculum? To identify perceptions and challenges that affect effective design practices and sustainable fashion, underscores the need for the study.

This paper therefore sheds light on the effectiveness of the fashion apprenticeship curriculum to offer employable skills.

Understanding issues of the fashion industry development in Ghana brought forth many evolutionary occurrences. In fact, there have been several attempts to broaden and well position the fashion industry for international competition and wealth creation just as countries like China, India, UK and Hong Kong among others (Sarpong et al., 2011) This saw numerous educational and industry reforms but fashion production and development is still very minimal. Ghana is a developing nation with an increased number of uneducated unskilled, and unemployed labor consisting of mostly women (Sarpong et al., 2011). The fashion industry

offers an opportunity for job creation (ISSER, 2003), and also sustains and expands itself through entrepreneurship education, to incorporate employable skills in trainees through apprenticeships.

Ghana's informal apprenticeship system is extremely useful to the informal economy, because of key responsibilities it helps transfer knowledge and skills which is useful for national development (Anokye & Afraneb, 2014). Since technical and vocational education is essential for the acquisition of valuable indispensable technical skills for development, (Laing, 2012), Ghana's inability to achieve this objective through the formal education system was resolved using the apprenticeship system (Fox et. al, 2008). There has been increased interest in developing the informal economy to provide citizens with necessary technical capabilities believed to help them develop.

Nonetheless, the apprenticeship system failed to respond to society's pressing needs because of theoretical knowledge insufficiency (Anokye & Afraneb, 2014). The rippling effects of the lack of knowledge and key skills include high level of unemployment, less production and deterioration of the industry.

Additionally, the fashion industry as it is now, needs apprenticeship as an essential factor to survive in evolving fashion sphere and conduct skills training to develop and sustain the industry (Fox et. al, 2008). To ensure high and sustained growth, industries must develop. Hence, fashion apprenticeship is the solution to further expand the practice of fashion and the industry at large, to create more enterprises, develop individuals for careers and entrepreneurship. Fashion apprenticeship is the popular means to acquire knowledge in the fashion industry but can be limited when poorly done or managed ineffectively. Quality management is key in fashion because high quality influences customer satisfaction (Shen & Chen 2019). For this, the failure of the apprenticeship system to necessary skills to the students hinder greatly on employability and industry growth.

Ghana's formal education system has improved to include courses that facilitate informal education thereby encouraging the youth become business minded, creative and self-dependent (Anthony, 2014). Although this has gained some results over the years, there is still much dependence on informal vocational education to resolve unemployment problems and curb financial incapability of formal education. Thus, if the informal economy has got this much significance, questions noteworthy are what guides the informal training? Is there fashion apprenticeship curriculum and how effective is the curriculum to provide employable skills? The industry's increasing operational complexity and dynamic nature (Bruce & Daly 2011), can be resolved through identification and evaluation of best practices in developing entrepreneurial fashion. As to whether fashion apprenticeship education is well equipped towards this mission and retain sustainable fashion is quite blurry.

Furthermore, when more individuals are employed, goes to show the quality of skills transfer and the usefulness of the industry in promoting valuable outcomes. Therefore, a critical exploration is important to understand apprenticeship in Ghana. A particular attention is paid to the fashion apprenticeship curriculum to help outline the problems affecting fashion designing in the present globalized world.

1.2 Statement of Problem

Fashion apprenticeship is challenging given that approach to skills training is relatively individualized, occurs at the firm level and therefore has not fully appreciated fashion design dynamism and complexities. Previous research indicated that sustainable fashion design is faced with a number of internal and external challenges. For example, limited knowledge on design sustainability, lack of techniques in designing to promote sustainable fashion, complexity of sustainability issues, insufficient incentives to enable fashion house to adopt innovative strategies among others (Hur & Cassidy, 2019). For apprenticeships, training is usually sector-specific and product-specific causing skills limitation issues (Frazer, 2006).

Likewise, knowledge or skills transfer occurs primarily via observation, imitation and learning on the job (Johanson & Adams, 2004).

The study builds on the above submissions to provide a deeper analysis of the problems associated with fashion apprenticeship curriculum, if any exists. Fashion design apprenticeship is commonly adopted in the fashion industry as a way to disseminate or transfer knowledge to help others develop designing expertise. Thus, if sustainable fashion is constrained by lack of knowledge and design-led approaches and/or strategies, an exploration of the effectiveness of fashion apprenticeship curriculum would serve to identify challenges and opportunities for incorporating employable skills and implementing sustainability.

Again, fashion apprentices' skills must be continuously improved and competencies enhanced to of fashion apprentices to promote the fashion industry to standards worthy of international recognition (Sarpong, et.al 2011). Therefore, it is imperative to examine the tool for knowledge transfer so as to ascertain its effectiveness. As fashion design has got numerous economic benefits, personal gains, entrepreneurial and career development merits, the potential risks of ineffective fashion apprenticeship curriculum are worth investigating. Examination into the availability of fashion design curriculum and how best this curriculum aids to gain skills worthy of employment is relevant to streamline the operations of the fashion industry to best fit current society demands.

Ultimately, the restructuring of the fashion apprenticeship curriculum would help to curb the dominance of uneducated, roadside dress makers in the fashion industry. Since with the right skills they will become competition ready and more valuable in both domestic and international markets.

1.3 Purpose of Study

The study purports to explore the dressmaking industry in the Volta Region of Ghana to identify issues hindering the acquisition of employable skills and provide solutions to revamp the industry towards sustainable development.

1.4 Research Objectives

The study set out to examine how effective fashion apprenticeship curriculum aids to acquire employable skills in Ghana. Specifically, the study purports to:

1. Ascertain the existence of fashion apprenticeship curriculum for the transfer of employable skills in the Volta Region.
2. Examine how trainees acquire employable skills in the Volta Region.
3. Recognize challenging factors and motivators to promoting effective fashion apprenticeship curriculum to impart employable skills in the Volta Region.
4. Provide recommendations to improve fashion apprenticeship curriculum to foster acquisition of employable skills in the Volta Region.

1.5 Research Questions

The research is grounded on the following questions:

1. Is there a fashion apprenticeship curriculum for the transfer of employable skills in the Volta Region?
2. How do trainees acquire employable skills?
3. What are the challenges and drivers to promoting effective fashion apprenticeship curriculum to impart employable skills?
4. What recommendations can improve the fashion apprenticeship curriculum to foster acquisition of employable skills?

1.6 Scope of the Study

The study was conducted with focus on few selected fashion designers in the Volta Region of Ghana in helping to establish the effectiveness of fashion design curriculum in the transfer of employable skills. The study addressed issues involving the fashion apprentices and their managers therefore, both apprentices and managers were considered the target of interest. By critically examining the training curriculum of the sampled firms and individuals, the study assists to identify the nature and effectiveness of their fashion design curriculum towards gaining employable skills.

1.7 Significance of Study

The outcome of the study will have both theoretical and practical implications. The study adds to knowledge about the relevance of effective apprenticeship curriculum towards the acquisition of employable skills. Findings will outline the problems associated with apprenticeship curriculum and help identify ways to improve upon effectiveness of the fashion apprenticeship curriculum. The strategies for curriculum enhancement will help operations of the fashion industries to be abreast with current evolutions with regards to creativity and technology.

Furthermore, the findings from this study will help demonstrate to both organizations and fashion houses that when knowledge transfers is done properly using a strategic curriculum the fashion industry survival, growth and development in Ghana is definite. This is because with the right knowledge being instigated in fashion apprentices, development and sustainability would be achieved towards long term success. This will greatly progress towards attaining more economic benefits for Ghana's development. Through this study, fashion houses in the Volta region and ultimately Ghana, will learn to appreciate the need for having in place apprenticeship curriculum that guides operational activities in order to improve their understudy's capabilities, capacity and ultimately industry success.

Lastly, the study expects to educate and inform organisations to employ best practices and policies that will help produce efficient and effective individuals who will use their expertise to help in the expansion of the fashion industry.

1.8 Limitations of Study

Selected fashion houses in the Volta Region of Ghana underpinned the study. The aim is to help explore the existence and effectiveness of the fashion apprenticeship curriculum in terms of transfer of employable skills. Although a large sample size would have been ideal, time and financial constraints render a study of such magnitude somewhat impossible and extremely difficult. Participants' contributions may be inaccurate because of issues of confidentiality. High level of confidentiality attached to the area of study would again affect transparency and some information may be withheld.

1.9 Organization of Study

The paper is structured as follows.

The first chapter provided an overview of the subject matter of fashion design and proceeds to outline how important fashion design curriculum is and its effectiveness towards valuable transfer of skills. It also takes into consideration purpose of study, brief methodology, the conceptual model, scope, significance, and limitation of study as well as a representation of the rest of the study.

The second chapter will cover literature review where existing literature relevant to the subject matter will be reviewed. It examines the concept fashion design to determine its importance to the economic development of Ghana, emphasized the need for effectiveness fashion design curriculum as a measure of sustainable performance. Subsequent sections identified challenges and drivers to promoting effective apprenticeship system in Ghana.

The third chapter describes the methodology and techniques use in the research. It comprises of the research design, selection of case, population, sample and sampling procedure, data collection instruments and data analysis and presentation.

The fourth chapter covers the analysis and interpretation of data. It analyses the research data to discuss and conclude on findings.

The fifth chapter offer a summary of the whole study, conclusion and suggestions for future research.



CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

Ghana has over the years been recognised for good development management and entrepreneurship that gave much importance to economic growth. The country has many records of successful efforts towards technical and vocational education, which is an attempt to alleviate poverty, unemployment and enhance nation building (Anokye & Afrane, 2014). This has increased number of fashion graduates and high demand for fashion graduates in the industry and country at large. The fashion industry majorly contributes to economic development by offering opportunities for job creation, income generating activities in the form of dress making, among others (ISSER, 2003; Sarpong et.al., 2011). The fashion industry and textile also influence foreign exchange in Ghana.

However, fashion as part of consumer products is constantly changing (Gam & Banning, 2011). Fashion is change driven and should be new and/or seen as new (Hur & Tom, 2019). For these reasons, the fashion industry determines to be innovative to meet changing trends. Fashion trends may be unwanted or unacceptable at first but to promote evolution of the industry, such ideas eventually become acceptable (Farrer & Fraser, 2011).

Therefore, those in charge of knowledge transfer under apprenticeship programs must possess the requisite knowledge and skills to ensure effectiveness and gains of employable skills. Majority (Frazer, 2006; Johanson & Adams, 2004; Hur & Tom, 2019) posit that there is skills and knowledge limitation negatively impacting effective apprenticeship and ultimately fashion design. The above assertion is a great concern for employment, future production and sustainability in the fashion industry. Hence the need to explore, identify limitations to technical expertise and knowledge transfers and in turn outline resolution measures to develop the fashion industry.

2.2 Conceptual Definitions

2.2.1 The Concept of Fashion Apprenticeship

According to Yurchisin and Johnson, (2010), “the meaning of ‘fashion’ commonly indicates that certain practices and styles are adopted by various groups of people within a limited given time”. Fashion may also be described as the study of clothing items and textiles fabrics as well as the items being studied (Pearsall, 2002). Fashion began with the sewing machine which turned an art into an industry. The invention of the sewing machine brought about mass production of clothing or garments. The industry evolves over the years to building huge production capacity and offering many employment opportunities (Quarcoo, 2011). More labor is required to work in the fashion industry. As such offer employment for many individuals with skills limitation in both developed and developing countries.

Apprenticeship has become a necessary to help individuals create businesses, appreciate education in business and promote industry knowledge and relevance (Shi et al., 2012). As a response to unemployment and poverty reduction in many developing nations (Quarcoo, 2011); apprenticeship serves to guide and train individuals to gain and develop skills as well as knowledge necessary for employment. In the apparel industry for example, apprenticeship provides individuals with basic useful training and knowledge in tailoring and dressmaking (Anokye, & Afrane 2014).

Ghana has made numerous efforts to promote apprenticeship via both formal and informal systems (Anokye, & Afrane 2014). For example, the Gold Coast Garment training center depicts efforts towards skills and knowledge integration and transfers under apprenticeship programs. Likewise, in addition to local and/or international privately-owned fashion design institutes, there are National Vocational Training Institutes and Ghana National Tailors and Dressmakers Association (GNTDA) dotted around the country to aid both formal and informal apprenticeship (Quarcoo, 2011).

Efforts to develop fashion students and graduates into entrepreneurs, makes Ghana's apprenticeship system to focus on recognizing best practice. As a result of major economic crisis such as unemployment and poverty in Ghana, the informal apprenticeship system became the preferred choice for the majority. This is because people just want to meet ends mean using flexible and less complicated approach. Many schools dropped out and less privileged adopts apprenticeship as a means to learn a trade and settle in the informal economy (Fox & Gaal 2008).

Although apprenticeship training is mostly informal, it is delivered in as structured manner (Frazer, 2006) Having such a focus, implies that training must follow some procedure or guideline to ensure appropriate skills transfer. Yet previous research indicated that, the informal apprenticeship system lacks structured approach to training (Anokye, & Afrane 2014). In essence inhibits consistency in the teaching and learning of valuable skills and knowledge for societal use.

“Apprenticeship aims to identify and evaluate best practice in developing entrepreneurial fashion students and graduates” (Shi et al., 2012). Lack of structured approach or the inability to use curriculum to direct and control effective training pose a great challenge for the apparel industry development and student entrepreneurship. This study will help evaluate training approaches and procedures, for instances curriculum use that contribute to transfer of knowledge valuable for employment.

2.2.2 Fashion industry development in Ghana

Fashion development in Ghana begun during colonialism with focus on wax prints and “dress” mostly used by the colonial masters (Turnings, 2002). The main city of Ghana Accra, and other suburbs later saw an increase in the number of knitting and garment firms (Mensah, 1998). Although some dress making/ fashion houses were seen at the rural areas, fashion migrating from household or cottage entrepreneurship to a whole industry commenced from Accra. About

138 medium/large scale fashion companies were recorded in Ghana by the Ministry of Industry with about 69% in Accra (Mensah, 1998). Their products range from boys and girls' dresses, blouses, skirts, suits, safari suits, underpants etc.

The industry encountered development recession in 1991 because of a heavy influx of second-hand clothing from other countries which made it very difficult for quite a number of domestic garment factories to sell their products (Ministry of Trade and Industry, Accra, 1995). The Ghanaian fashion industry is characterized by financial challenges and insufficient knowledge, skills and competencies (Sarpong et.al., 2011). This has increased competition in the country as fashion designers compete with clothes and textiles imported from other countries.

A collective effort is required to resolve increasing competition caused by imported clothing and textiles. Boakye (2010) and Adampsey (2009) proposed a network strategy where small-scale manufacturers in fashion will partner to promote the performance and increase competitiveness of the industry. Another recommended that, points to a revamp of the Ghanaian fashion designers in terms of skills training and practice to facilitate successful performance and increase productivity (Sarpong et.al., 2011).

Nonetheless, the fashion industry became a promising developing sector for the nation and has increased numbers of more women who are uneducated, less skilled, and not employed (Anokye. & Afrane, 2014; Quarcoo, 2011). Clothing is produced using local wax, batik, tie-dye and screen-printed fabrics as well as imported cottons, linens, and silks (Anokye. & Afrane, 2014).

The industry saw a blend of traditional Ghanaian styles and western contemporary styles produced across the country. For example, kaba and slit (fitted top and long skirt), boubou (loose, embroidered garment), kaftan fugu, trouser suits, skirts, shirts, coats and jackets etc. (Quarcoo, 2011). The fashion industry helps to create jobs and Ghana tend to benefit a lot from this (Anokye. & Afrane, 2014). Also, it fosters fashion courses primarily intended to develop

students' technical competences towards employment. As individuals become artisans, they begin to use their intellect to produce diverse valuable materials (Acquaah-Harrison, 1997).

More resources are needed by the fashion industry to meet global demand through frequent production and overcome excessive competition (Hur & Tom, 2019). Given the above, the general assumption would be a flourishing industry without problems and challenges. However, issues of limited key skills and competencies, natural resources, financial constraints, and insufficiency of other key requirements needed for production etc. remain persistent in the fashion industry in Ghana (Boakye, 2010; Sarpong et al., 2011).

Fashion development and effective apprenticeship is a means to recognise talent to develop industries and extend knowledge through entrepreneurship education (Shi et al., 2012). For which apprenticeship must evolve to appreciate current dynamism. Hence the need to delve into apprenticeship issues to understand challenges and motivators impacting effectiveness. For this study to investigate the influence of effective apprenticeship system in Ghana on gains of employability skills by apprentices.

2.3 Theoretical Framework

2.3.1 Creativity Theory

The study adopted the idea of Runco (2004) on creativity to help explain how valuable employable skills are to effective fashion designing. The theoretical framework was found most suitable for this study because it highlights that how frequent and easily ideas are generated is useful in fashion design.

According to Runco (2004) "theory of creativity, indicates four categories of creativity as examining person, process, product, and press". "The person category focuses on personal characteristics; process emphasizes behavioral aspects of creativity; product highlights the object created; and press refers to environmental pressures on the creative person" (Runco, 2004). Creativity emerges from the combined effects of many factors--personal, social,

cultural, and environmental. For example, “abilities, attitudes, beliefs, cognitive styles, general intelligence, habits, interests, knowledge, and values” (Nickerson, 1999).

Creativity is achieved when new ideas are developed, and products are produced in a unique and suitable manner (Cirella & Shani, 2012). Implying that innovation is key for any creative product. New products are developed via creativity; therefore, it is necessary to examine the importance of creativity to fashion designing. Of particular interest is to identify some traits of the designer and their role in enhancing creativity in product design, effectiveness of apprenticeship programs, curriculum design and sustainability of the fashion industry. Hence, transfer of knowledge through apprenticeship must evaluate the creativeness of the master and apprentice to ensure all conditions required for effective fashion apprenticeship is considered. Thus, making creativity an important construct in fashion design.

2.3.2 Experiential Learning Theory (ELT)

Besides, the study explored Experiential Learning Theory (ELT) by (Kolb, 1984) to help understand the holistic basic process of human adaptation. The ELT offer a dynamic theory based on a learning cycle driven by dimensions that define a holistic learning space wherein learning transactions take place between individuals and the environment (Kolb, 1984). According to Kolb (1984), “The ELT model portrays two dialectically related modes of grasping experience –Concrete Experience (CE) and Abstract Conceptualization (AC) – and two dialectically related modes of transforming experience – Reflective Observation (RO) and Active Experimentation (AE)”.

The ELT recognized that learning influences individuals’ growth thereby enabling human development (Kolb, 1984) “Learning is the process whereby knowledge is created through the transformation of experience” (Kolb, 1984: 41). Learning occurs in style and these styles vary among students that best enhances their learning effectiveness (Kolb, 2005).

Also, approaches to learning are diverse but a single universal process which encourages learners to learn in batches (Kolb & Kolb, 2008). Also, learners have preferences which recognize their individual differences and appreciation of learning (Kolb, 2005).

Mostly, life experiences and/or demand influences learners' choice of learning modes. Also learning styles are influenced by education, career, type of personality job role and responsibilities (Kolb, 1984). Given the above it is a clear indication that apprentices ability to grasp employable skills will be greatly influence by the learning styles and approaches they choose to influence their personal growth and human development (Kolb, 1984). Hence, apprentices gaining employable skills will require a blend of creativity and adoption of appropriate learning styles towards an excellent learning experience.

Dollinger et al., (2004) found a positive correlation between individuals' willingness to learn and experience new things and welcome uncertainty. The researchers stated that, creativity has a significant positive influence on openness to experience and openness to experience determines to tolerance of ambiguity (Dollinger et al., 2004). According to Runco (2007), creative individuals display a high recognition for uncertainty. Also, Runco (2007) notes that, an individual's ability to tolerate ambiguity show how responsive the individual is to learning and otherwise. Hence, since creativity leaves room for uncertainty, fashion apprentices are likely to gain knowledge that harness all these important queues of learning (Runco, 2007). Fashion designers would develop a greater understanding of the fashion design through openness to experience and tolerance of ambiguity (Dollinger et al., 2004).

Therefore, because apprenticeship is about transfer of knowledge, which is promoted through creativity, individuals being taught must possess high tolerance of ambiguity to be able to grasp the information for effective apprenticeship. Thus, individual differences showcase creativity and high tolerance of ambiguity (Dollinger et al., 2004), as an essential factor that affect career choices, employable skills acquisitions, effectiveness, and performance. Likewise, apprentices

achieving employable skills learn through experiences that combine the four learning approaches such as Concrete Experience, Abstract Conceptualization, Reflective Observation and Active Experimentation to realize creativity (Kolb & Kolb, 2008).

2.4 Empirical Literature

2.4.1. Effective Fashion Apprenticeship

Effective fashion apprenticeship or vocational training assists in developing vital entrepreneurial capability for business now and in the future (Okai-Mensah et.al, 2017). Apprenticeship programs aimed to give practical experiences such as skills, knowledge, motivation, and attitude to apprenticeship students. As such when teaching and learning is done effectively, the right skills are obtained for greater employment (Laing, 2012).

Effective fashion apprenticeship depicts the way to strategically position students to face global fashion challenges. The effectiveness of the fashion industry, however, heavily relies on the capability of the designers to promote good knowledge transfer, sustainability, and growth (Kowalski, 2012).

Fashion designers' capabilities in this case, highlights the skills sets they acquire through apprenticeship or informal vocational education (Laing, 2012). According to Opoku-Asare et.al, (2014), strong creativity and entrepreneurship, skills, tools/equipment, and materials to work with among other factors, are necessary for effective fashion apprenticeship. In addition, method of training, skills and proficiency of the trainer are key requisites in support of effectiveness. Students are highly affected by strategies and methods of teaching because they undertake apprenticeship with distinct characteristics that either assist or set barriers to performance (Gray, Griffin & Nasta, 2005).

Moreover, fashion apprenticeship is to help individuals develop their creative potentials and capabilities towards employment. For this reason, effective fashion apprenticeship enables students to generate ideas, design, print weave and adopt innovative marketing practices among

others (Sottie, 2007). Establishing good practices can significantly improve productivity. Effective fashion apprenticeship promotes competitiveness and overall industry growth. The competitive advantage is gained through valuable products that offer satisfaction to customers through suitable prices and tastes and preferences (Godemann et al., 2011) .

Given job market turbulence, apprentices employability is guaranteed when training programmes are tailored to suitable for the environment and meet environmental needs (Sterling, 2008). Fashion graduates needs more than just technical capabilities, as such decision-making ability and the capability to execute responsibilities are vital in promoting effectiveness for a better future (Burmeister et al., 2012: Godemann et al., 2011).

Further, the informal apprenticeship system of Ghana must seek new avenues to improve attractiveness of apprenticeships. A difficulty in retaining effective fashion apprenticeship is tied to lack of special provisions or incentives and credibility of apprenticeships in recent years. Also, apprenticeships are becoming less attractive as many is appalled by duration of training, and other disincentives such as the absent of a path to further studies (Opoku-Asare et.al, 2014).

2.4.2. Promoting Fashion Apprenticeship Effectiveness

There are many strategic options to adopt to promote and standardize how fashion apprenticeships are delivered. Using the right materials and learning methods alone usually will not ensure quality and effectiveness. This is because effective teaching and learning combines learning materials available in the schools, competencies of teachers and learner's ability to grasps knowledge (Kowalski, 2012).

Incorporating values, characteristics and indicators of positive interventions have been proven to lead to standards or preferred practice patterns that promote effective apprenticeship outcomes. For example, the teaching curricula must be comprehensive and extensive enough to promote effectiveness and long-term success (Clark & Fahr 2001). This is because a good

teaching curriculum enable students to transfer useful occupational knowledge into fashion employment and other fields as may be required.

Generally, apprenticeship in the fashion industry is driven by certain key factors of which creativity is paramount. Finances, market availability, and other necessary resources are also valuable to encourage effective fashion apprenticeship. Yet, a fashion designer worth and value is demonstrated in his/her level of creativeness and designing technique (Robinson et. al, 2018). By this, creativity is of great significance. Creativity helps to develop new ideas and original products in a unique and appropriate manner (Robinson et. al, 2018). Hence, it is important that trainers and/or masters are suitable to offer apprenticeship programs. Trainers' resourcefulness would help minimize barriers and challenges that hinder effective and sustainable fashion.

By possessing the right skills and disseminating knowledge through appropriate means trainers showcase their capability and mastery which is important to instill trust in the quality of output (graduate apprentices) and programme effectiveness (Anokye, & Afrane 2014). For this reason, both the training and trainer of a fashion designer plays a significant role in addressing concerns about effective way of transferring skills or education. The trainer must possess some quality skills for training to be effective.

Asare (2010) observed that teaching becomes a threat to learning if it is done poorly. As such facilitators of knowledge transfer should develop suitable ways to encourage learning among students. Most entrepreneurial firms require essential enterprise skills (Yan et al., 2011). Given the mode of enterprise setting, which is centered around the idea initiator, these firms suffer to gain adequate competitive advantage through limited technical and managerial knowledge (Alvarez & Busenitz, 2001). Apprenticeship in the kind of setting usually do not serve the purpose of effectiveness.

Similarly, fashion design promotes idea articulation (O*Net, 2017). It is important to continuously create ideas using key expertise that can be valuable for the trainee, trainer and sustainable fashion industry development. Fashion designers must harness personal values or incentives to suitably relate with environmental activities to motivate sustainable production and proper skills transfer.

Often, knowledge, skills and attitudes are provided via observation, imitation and on-the-job experience (Anokye, & Afrane, 2014; Johanson & Adams, 2004). It is necessary to support available knowledge with teaching curricula to demonstrate technical expertise necessary for effectiveness. As this would aid positive outcomes through the application of the right tools, teaching methods and appropriate human resources (Anokye, & Afrane, 2014).

Ultimately, better decision is made when designs are communicated effectively (Jorgensen et al., 2006). Information about expected course of the work, guidelines for the use of training materials, such as textiles allows all parties to enquire and get clarity on issues that hinder their learning.

2.4.3 Importance of Effective Fashion Apprenticeship

The fashion industry benefits nations via increased employment thereby elevating incomes and ensuring better living conditions (Sarpong et.al., 2011). As such, ensuring that fashion is done effectively through proper apprenticeship training would for example:

- a) Develop income generating activities. Effective fashion apprenticeship training provides job opportunities by developing skills and capabilities of individuals which made them industry ready for employment or entrepreneurship (Sarpong et.al., 2011). In fact, the employment in the fashion industry aid many individual to liv better lives.
- b) Maximize productivity for maximum returns (Taylor, 2017). Increased productivity helps to ensure efficient outputs which goes to influence sustainable fashion. It also influences competitive advantage which is useful to expand the industry. This because

increased competitiveness will affect performance in fashion industry and reposition fashion houses for external competition and the advancement in Ghana and beyond. Effective fashion apprenticeship leads to expansion in the scope of production highlighting significant contributions to industrial production, employment, and export earnings.

- c) Improve competitiveness. Companies become competitive by satisfying customers via products and services (Kale, 2007). Competitiveness is the fuel that drive companies become strategic in their dealings and to survive business environment challenges. Competitiveness is improved through developing the fashion apprenticeship effectively.

2.4.4 Understanding Employability Skills

The concept of employability generally denotes getting a graduate job. Contributions by many researchers however, indicated that, there is much more to employability against the general belief. “Employability is a set of achievements-skills, understandings and personal attributes that makes graduates more likely to gain employment and be successful in their chosen occupations, which benefits themselves, the workforce, the community and the economy” (Yorke, 2006, p.8).

“Employability means having a set of skills, knowledge, understanding and personal attributes that help a student/graduate to choose and secure occupations in which they can be satisfied and successful” (Dacre Pool & Sewell, 2007, p. 280). The ability students gain allows them to obtain employment to cater for societal and personal needs (Qiao et al., 2011). The skill set one obtain through the formal/informal education is fundamental to employability. for example, abilities such as analytical skills, teamwork and capacity for performance contributes enormously to employability (Li & Dai, 2011).

Employability skills are diverse skills that reflect basic entry level skills and are not industry specific (Sherer & Eadie 1987). These skills facilitate help individuals manages careers, search for jobs and make critical career decisions (Koen et al. 2012; Neary et al. 2016).

Additionally, when more students are able to secure jobs after training reflects the quality of training and the efficiency of entrepreneurship education (Shi et al., 2012). Trainees in apprenticeships use skills and knowledge learned in demonstrating responsibility and effectiveness. How the education and training occur is crucial to achieve success and effectiveness. There is prospects for more employment because of evolving markets and increasing demands for improved skills and competencies (Al-Mamun, 2012).

Fashion designers need both technical and personal skills to be successful in the fashion industry. For instance, technical skills such as knowledge of pattern making will get the job done but a designer also require personal traits such as tolerance of ambiguity to better resolve unforeseen occurrences (Runco, 2007). Likewise, thing about issues creatively will enhance productivity and build greater customer networks (O*Net, 2017). Thus, increased graduates' employment can be achieved through, technical, adaptive and creative work (Gartland & Smith, 2018).

2.4.5. The relationship between Effective Fashion Apprenticeship and transfer of Employability Skills

Effective fashion apprenticeship provides significant skills and competencies required in the labor market (Martin & Grubb, 2001). In the absent of skills, gaining employment will be a very difficult task. Fashion apprenticeship provide trainees the right skills to enable apprentices gain employment and improve performance and become industry worthy (Taylor, 2017). Without the right skills to ensure employment, many will be left without jobs. Even though the knowledge transfer in the industry is highly dependent on the capability of any individual,

crucial aspects of effective technical and vocational education under the apprenticeship system prove valuable as an initial step.

Notably, fashion apprenticeship is to promote employment in the fashion industry and champion learning of skills (Shi et al., 2012). Teaching and learning in the fashion industry are to encourage more quality output. Implying that, students and graduates are developed through fashion apprenticeship offering them needful skills to adjust to explore opportunity across many varying working environments.

Again, emphasis on quality of skills is heightened. This is for the reason that, skills and competencies deficiency and limitation affects the labor market and longevity of the industry (Sarpong et.al. 2011). Also there will be more unemployed fashion designers when skilled obtained are ineffective to offer quality results.

It is observed that, a major requirement for apprentices entering the labor market is the need for apprentices to hold a broader set of characteristics and not focus on only qualities of carefulness and great obedience. This is because, changing trends require dynamic persons who are open to new challenges and innovation (Mann & Huddleston, 2016). The relevance of skills and competencies in fashion designing, therefore indicates that, examining the industry to understand how skills are acquired is not out of place. But instead, an essential activity to revamp the industry through effective apprenticeship. By so doing, teachers' efforts to ensure quality of knowledge and teaching will be heightened to produce desired results and satisfy the labor market demands.

Fashion apprenticeship to offer relevant skills towards employability helps to develop and increase human resources for the textile and fashion industry in Ghana. As such inque and specific policies are needed to support favorable employment for student apprentices and to enhance requisite knowledge and skills obtained (Martin, et al., 2014). Employment is a must

have, therefore skills acquire through training must serves benefits of such by offering valuable employable skills.

Thus, ensuring continuous skills development via effective fashion apprenticeship which is crucial in contributing to employment. Effective fashion apprenticeship indicates a considerable promotion exercise towards students gaining employability skills.

2.5 Conclusion

The role of effective dressmaking apprenticeship to offer employment cannot be overemphasized, therefore, acquiring the sufficient skill and competencies is a key to competitiveness in business. The study argues that in Ghana, where fashion apprenticeship has got high prominence, its effectiveness in terms of a strategic approach to learning and teaching provides the needed motivation for employability and ultimately, performance enhancement. This proposition examines the fashion industry, effective apprenticeship with focus on method of learning, learning outcomes, and the transition from apprenticeship to work.

Although fashion apprenticeship provided positive gains in terms of employment, it has been deduced from literature that, practitioners and institutions responsible are unable to meet the change in business and adapt accordingly. This is believed to be due to failure of having a strategic approach to apprenticeship.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter consists of the methods used for data collection and analysis. It comprised sections that described the study area, research design, study population, sample size and techniques for sampling, data collection methods, data collection instrument, and data analysis techniques.

3.2 Research Design

Research design represent a plan for a study or an appropriate framework to track in completing a study (Silva, 2017). It states the approaches to data collection and analysis to obtain required information. The research design serves as a master plan that guides the researcher in using appropriate methods and procedures to collect and analyze data. Indicating that research design depicts logical reasoning underpinning choice of research methodologies and procedures. In that regard, the study adopted a case study method. For a real-life context and contemporary issues, the case study approach is most useful as it provide deeper insight (Yin, 2009). It offers deeper insights and better understanding that reveal detailed content of the area of study. Hence, a case study of some selected fashion designers in the Volta Region would aid in extensive comprehension of effective dressmaking apprenticeship curriculum; a strategic approach to acquiring employable skills.

Also, the study applies various research methods. The nature of the study is explorative, thus, both quantitative and qualitative analysis is employed (Silva, 2017). Again, content analysis was adopted to enable curriculum examination and the comparison between responses. Using the content analysis, participants' responses were assessed distinctively to derive answers to research questions (Honyenuga, & Wutoh, 2018). By adopting the descriptive survey in the collection of data, the study investigated the relationship between the variables find solutions. The descriptive survey was used to identify and obtain information on characteristic of a

particular issue like community, group or people Osuala (2005). In other words, it describes social events, social structure, social situations, etc.

Questionnaires help to collect quantitative data. It involves collecting opinion from respondents to address the influence of effective dressmaking apprenticeship curriculum on employability skills. The choice of this method is to easily to administer data collection instruments in less time and increase quantitative because of less cost (Bird, 2009). In terms of demerits, the questionnaire use may affect accuracy of responses as research participants may not capture detailed information as needed, may provide dishonest responses and as well there may be occurrence of data errors due to question not well answered (Hawkes & Rowe, 2008). These setbacks notwithstanding, the descriptive survey method is most appropriate for this study.

In addition, the researcher collected qualitative data through discussions with apprentices randomly selected for further information which the questionnaire may not capture. The qualitative method of data collection allowed for observations and interactions with the respondents, which is positive for interpretation of findings (Osuala, 2001).

3.3 Sources of Data

Data was collected from two main source. A primary and secondary data sources. A primary data source depicts the original data which are directly collected firsthand by the researcher for the research project. It consisted data collected through self-administered surveys, interviews, and field observation. On the other hand, secondary data is an already existing data or past data which is easily accessible. It usually past data collected for other purposes but may be useful to this study. It consisted data collected from publications, websites, books, journal articles among others made up the secondary data for the study. The research also sourced fashion design apprentices and masters to extensively understand effective fashion apprenticeship curriculum and employability skills. Hence through, self-administered surveys, interviews, and field observation, primary data was gathered.

3.4 Study Population

Apprentices from various locations in the Volta Region formed the population of the study. Walliman, (2011) considered population to mean a number of people. However, population can also refer to the entire quantity of things or cases on which a research depends (Etikan, et.al. 2016). The accessible population for this study therefore is the fashion designers and apprentices in the Volta Region of Ghana.

3.5 Sampling Procedures and Rationale

The researcher in this case used purposive sampling technique to choose respondents for the study. Described as a non-probability sampling method, the purposive sampling or judgmental sampling is technique where the researcher's judgment is the bases for respondents' selection (Bernard, 2002). These respondents have specific qualities which makes them the appropriate choice (Etikan, et.al. 2016). For example, they are believed to have information on the issues under investigation and will provide meaningful responses (Creswell, 2013). No theory is required for this method as the researcher decides the information required and guides participants to willingly offer their input.

According to Leedy & Ormrod (2005) the purposive sampling method allows for people or units selection for a particular purpose. Suggesting that, individuals purposively selected will yield most information about the subject area under investigation. The researcher selected from the population a total of 80 apprentices, 'master and madams' from different fashion houses in the Volta region in order to establish the importance of effective fashion /dressmaking apprenticeship curriculum and employability skills. This size is decided upon because it is the belief of the researcher that reaching this number will help provide a representative view of the subject matter.

Although this method is known for being bias, the purposive sampling provides information which is reliable, quality and insightful (Bernard, 2002). Hence respondents for the interview and questionnaires filling were purposively sampled from the population.

3.6 Sample Size and Justification

The study set out to identify a problem believed to have been of utmost interest to all individuals. For this reason, a sample size of 80 fashion apprentices, masters, and madams from the Volta Region , Ghana would be considered as a fair representation of the situation with all humans regardless of region, country etc. Findings are believed to outline practicable solutions that can be generalized towards the general effectiveness of fashion apprenticeship in Ghana.

3.7 Methods of Data Collection

As Shuttleworth (2009) observed, surveys help to obtain information once from the study population using questionnaire or interview. Thus, a questionnaire was used in this case to obtain data. The researcher used a questionnaire because it is convenient, inexpensive, concise, and helps collect vast amount of data with minimum effort and time (Shuttleworth, 2009). In addition, questionnaires ensure respondents remain anonymous and is less time consuming (Neuman, 2007).

There are four sections of the questionnaire and two type of question i.e. closed and open-ended questions were used. Section A consists of the respondents' biodata including name, gender, age, position, the respondents' length of service in the fashion house. Section B consists of questions about the informal apprenticeship system, method of training, materials for training. Section C looks at employability skills and Section D comprises recommendations to improve fashion apprenticeship effectiveness. The closed-ended questions were scored on a 5-point Likert type from strongly agree = 5 to strongly disagree = 1. The open-ended require responses of detailed information which may not have been specified in the close ended questions.

For qualitative data, the researcher employs interview and observation. Personal and unstructured interviews are used to obtain needful responses about the area of research. This method provide benefits of personal and direct deliberation between the researcher and participants and as well aid to eliminate non-response rates (Osuala, 2001). Qualitative research enables the collection of descriptive information and gives thorough explanations of issues. It avoids statistical data generation (Osuala, 2001). Again, it is usually based on quality rather than quantity and its description of observations is not ordinarily expressed in quantitative terms.

3.8 Data Collection Instruments

The researcher in the quest to obtain data first obtained permission from masters and madams of the fashion houses using consent letters. After permission was granted the researcher distributed the questionnaires that enabled the data to be obtained. The questionnaires dispatched to the various individuals were collected a week or two later and others collected the same day based on the participants' willingness to provide the information immediately. A second round of the questionnaires were distributed and collected since some employees refused to provide the required information due to confidentiality issues and those who did have not met the demands of the questions. The total of 80 questionnaires collected were correctly filled out.

Additionally, interview was used to collect qualitative data that provided more detailed information on curriculum awareness and usage in fashion apprenticeships. To gain quality information and insight the qualitative research was used (Cassell, 2009). The qualitative method help respondents to share personal experiences which allow researchers to obtain more relational information (Creswell, 2013). An interview guide helps to conduct a partially structured interviews. Data gathered using interviews reflect respondents' behaviors, attitudes and experiences to in-depth comprehension of issues (Cresswell, 2008).

3.9 Data Analysis and Presentation

Each of the 80 questionnaires correctly answered were coded into numbers where closed-ended questions were numbered based on the option chosen by the respondents and those with Yes or No option were coded with one (1) being Yes and two (2) being No. The answers to open-ended questions were summarized and coded. Likewise, data from interviews were played, listened to, transcribed and analyzed. This was done to evoke thorough examination in order to find linkages between the findings and the formulated research questions. The data collected was presented in frequency tables, graphs, pie charts and bar charts, in what is known as analysis of frequency in order to derive general comments and opinions with regards to the subject matter.

Yin (1994) states that, the main purpose for which data is analyzed is to draw conclusions from evidence given. Hence to easily explain variables and data to obtain results, the study applied the Statistical Package for the Social Sciences (SPSS). The SPSS is selected because it help generate appropriate reports for the study. Thus, for the researcher to reach conclusion of the effective fashion apprentice curriculum and employability skills descriptive analysis was employed to develop tables and frequencies which were constructively interpreted. The data collected was processed, analyzed, interpreted, and presented in such a manner that it will be clear and precise. Regression analysis will be used to test the viability of dressmaking curriculum as possible enabler of employability skills. Also, data from qualitative responses were transcribed and interpreted.

3.10 Ethical Consideration

Important attention has been given to protect the fundamental human rights of research participants. An informed consent form that aimed to indicate participants' agreement and disagreement to contribute to the study shall be issued to participants to fill. This will establish participants' voluntary contribution to the study. Also, assurance of confidentiality and

anonymity of participants' response are guaranteed. This will enable avoidance of any direct or indirect harm to the participating individuals and organizations. There will be no commercialization of data and information as all are for the purpose of academic enquiry.

3.11 Study Area

The Volta Region represent the study area for the research. Volta Region is among the sixteen administrative regions of Ghana, with Ho representing it capital. In terms of geographic location, the region is west of Republic of Togo and east to the Lake Volta. Volta region has 12 administrative districts, with multi-ethnic and multilingual groups such as the Ewes, the Guans, and the Akans. Ewes represent the largest ethnic group and consist of several subgroups such as the Anlos, Tongus, Wedomes and Avenors (Kwabla et.al, 2015).

The Volta region is managed through a Regional Coordinating Council (RCC) with the regional minister and deputy being leaders. A subdivision called District Assemblies is managed through District Chief Executives of the Volta region. Each district is run by a District Assembly (Badu et.al. 2013)

With a population of 1,635,421, the region is blessed with a number of educational institutions, health institutions, churches, and many natural resources. Fishing, Farming, Manufacturing, are among occupations the region is known for (Kwabla et.al, 2015). Being a rural region, issues of school drooped out because of financial constraints is very common. Therefore, informal apprenticeship system became the last resort to learn a trade. Learning a trade for sustenance help in a large extent in alleviating poverty and unemployment issues of many citizens.

CHAPTER FOUR

ANALYSIS OF RESULTS

4.1 Introduction

This chapter indicates research results which involves participants' demographics, descriptive statistics using tables and charts and analysis of findings. Again, the chapter outlines a summary of the results based on the research questions.

4.2. Analysis of Questionnaires for Master craft men and women

4.2.1 Demographics

Data collected from a total of 80 participants was used in the data analysis. The characteristics of the respondents are shown below.

Table 4.1 indicates respondents' category to comprise 57 of female (71%) and 23 of male (29%). The age range indicates 36 participant as the highest which is 41-50 years (45%), followed by 34 participants (43%) which fall between 31 - 40 years in Table 4.2. There was no participant above 60 years. The educational composition of the respondents is as follows: 51 participants (64%) comprising the highest were JSS graduates; 19 participants (24%) were SSS graduates and 2 participants (3%) represent graduates from the tertiary level. Only 3 participants (4%) obtained a vocational education. 45 participants (56%) have worked for 1 – 10 years, 25 participants (31%) have worked for 11 – 20 years. 70 participants representing 88% majority of participant studied under the apprenticeship program through madams/masters who have registered with NVTI (29%) and tailor and dressmaker's association (88%). The number of apprentices to a madam/master depicts a majority of 64 participants (80%) which falls within the range of 1 – 5 workers.

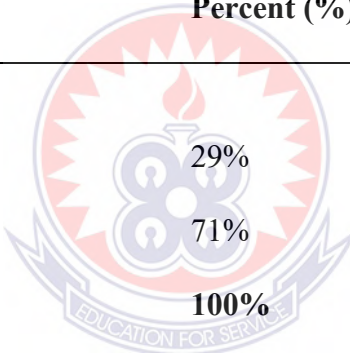
Table 4.1: Age of respondents (Master crafts men and women)

Age	Freq (n)	Percent (%)
18-30 years	8	10%
31-40 years	34	43%
41-50 years	36	45%
51-60 years	2	3%
60+ years	0	0%
Total	80	100%

Source: Fieldwork, 2020

Table 4.2: Gender of respondents (Master crafts men and women)

Gender	Freq (n)	Percent (%)
Male	23	29%
Female	57	71%
Total	80	100%



Source: Fieldwork, 2020

Table 4.3: Marital status of respondents (Master crafts men and women)

Marital Status	Freq (n)	Percent (%)
Married	63	79%
Unmarried	17	21%
Total	80	100%

Source: Fieldwork, 2020

Table 4.4: Level of education of Respondent (Master crafts men and women)

Level of education	Freq (n)	Percent (%)
No formal education	0	0%
Primary	5	6%
JSS	51	64%
SSS	19	24%
Vocational training	3	4%
Tertiary	2	3%
Total	80	100%

Source: Fieldwork, 2020

Table 4.5: Number of workers

Number of workers	Freq (n)	Percent (%)
1-5 workers	64	80%
6-10 workers	16	0%
11-20 workers	0	0%
20+ workers	0	20%
Total	80	100%

Source: Fieldwork, 2020

Table 4.6: Place of learning

Place of learning trade	Freq (n)	Percent (%)
Apprenticeship	70	88%
NVTI	6	8%
Polytechnic	2	3%
Family	2	3%
Total	80	100%

Source: Fieldwork, 2020

Table 4.7: Registration with NVTI

Registration with NVTI	Freq (n)	Percent (%)
Yes	23	29%
No	57	71%
Total	80	100%

Source: Fieldwork, 2020

Table 4.8: Registration with Tailor/Dressmakers Association

Registration with Tailor/Dressmakers Association	Freq (n)	Percent (%)
Yes	70	88%
No	10	12%
Total	80	100%

Source: Fieldwork, 2020

Table 4.9: Years of practice

Years of practice	Freq (n)	Percent (%)
1-10 years	45	56%
11-20 years	25	31%
21-30 years	8	10%
30+ years	2	3%
Total	80	100%

Source: Fieldwork, 2020

4.2.2 Effective fashion apprenticeship

Basic equipment used in teaching

From the data analysis the following equipment in Table 4.10 are used in teaching apprentices

Table 4.10: Basic equipment used in teaching

Brown paper	Tape measure
Sewing machine	Fabric
Scissors	Thread/needle
Seam ripper	Meter rule
Sewing table	Tailors chalk
Brown paper	Tape measure

Source: Fieldwork, 2020

The use of curriculum

The results revealed that, out of the lots, just a small number of fashion masters/madams use curriculum in teaching. As shown in table 4.11 below, only 6 masters/madams (8%) use fashion curriculum. The majority comprising 74 participants (92%) do not use fashion curriculum in teaching.

Table 4.11: Use of curriculum

Use of curriculum	Freq (n)	Percent (%)
Yes	6	8%
No	74	92%
Total	80	100%

Source: Fieldwork, 2020

Source of curriculum

In determining the source of the fashion curriculum, it was revealed in figure 1 below that, there is no standard document referred to as a curriculum. However, masters/madams made use of their knowledge on the job and experience to put together documents use as curricula. While 3 masters/madams (9%) document knowledge on the job into self-developed curricula, 27 masters/madams (77%) depicting the majority rely on experiences and 5 participants (14%) employed curriculums from previous apprenticeship. Others did not indicate any response.

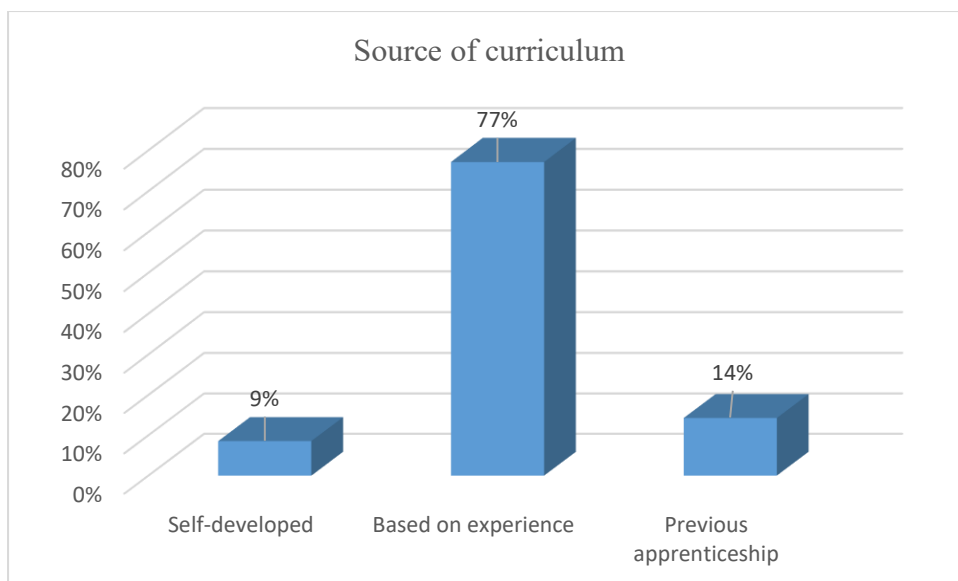


Figure 4.1: Source of curriculum. Source: Fieldwork, 2020

Effectiveness of the curriculum

In Figure 4.2, 31 participants (42%) considered their teaching curriculum effective in teaching the needed skills and knowledge. Yet more than half participants recording 43 in number (58%) disputed the effectiveness of the teaching curriculum in delivering the required skills and knowledge. In Figure. 4.3 several reasons were given to support the effectiveness of the curriculum. 20 masters/madams (27%) notes that the curriculum helps apprentices learn skills better, 16 masters/madams (22%) indicated fast learning, 15 masters/madams (21%) stated understanding, 11 indicated exemplary competencies (15%), and guided process (7%). 6 masters/madams (8%) however indicated that, they are unaware of curriculum existence and do not use it.

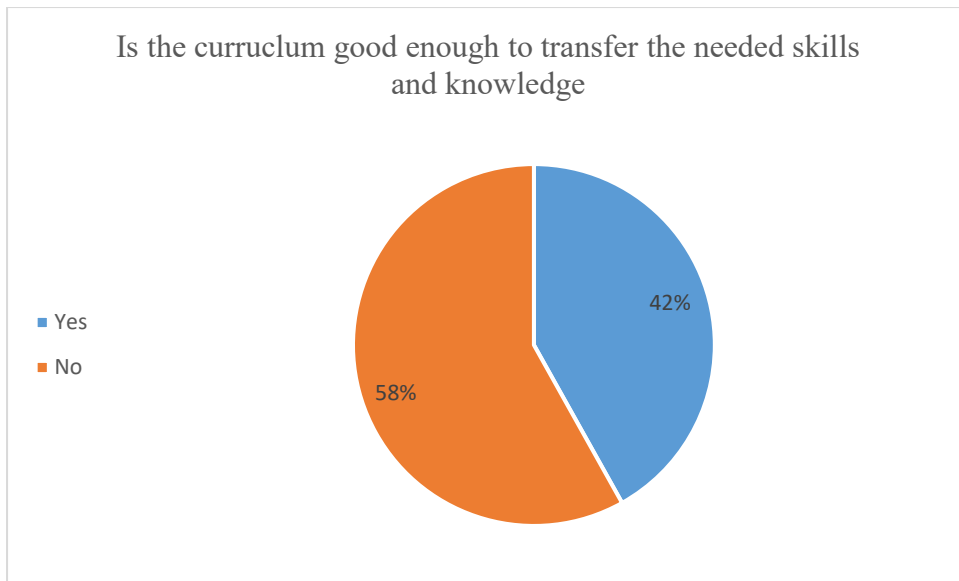


Figure 4.2: Effectiveness of the curriculum. Source: Fieldwork, 2020

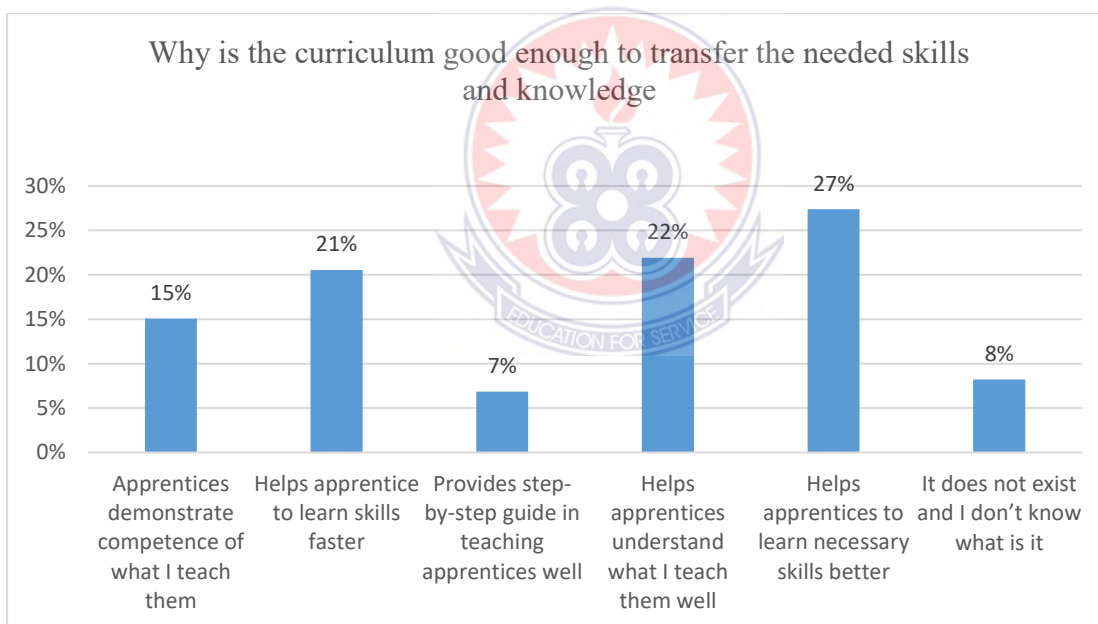


Figure 4.3: Reasons for curriculum effectiveness. Source: Fieldwork, 2020

4.2.3 Acquiring employable skills

Method of training

The results indicated in figure 4.4 show that masters/madams adopt both theory and practical mode of training. Yet masters/madams use more of practical method than the combination of

both theory and practical. 55 participants (74%) established this point while 19 participants (24%) identified both the practical and theory method. There was no other method of training identified.

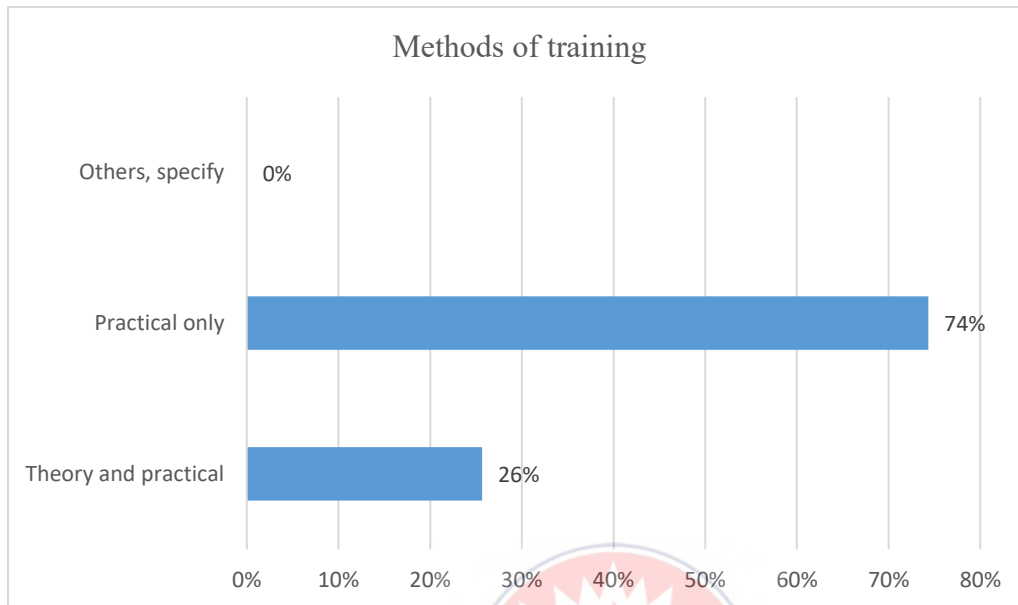


Figure 4.4: Methods of training. Source: Fieldwork, 2020

Beginner skills taught to apprentices

The results revealed (figure 4.5) that, masters/madams mainly teach handwork, therefore comprised the highest number 47 and percentage (71%). Specifically, handwork includes tacking, hemming, how to fix button, making buttonhole, how to knit edge of fabric. These are necessary basic sewing skills for every dress maker. Besides, body measurement and handwork and cutting and handwork were identified by 18 and 12 masters/madams which recorded 23% and 16% respectively. Illustrated in figure 4.6 are other skills every garment maker needs to have. Pattern drafting was identified by 20 masters/ madams (25%), followed by cutting down fabric and sewing them together by 15 masters/madams (19%) and sketching (18%). Belonging to the lower percentages are sewing a straight line by 3 masters/madams (4%) and cutting sleeves and collars (3%).

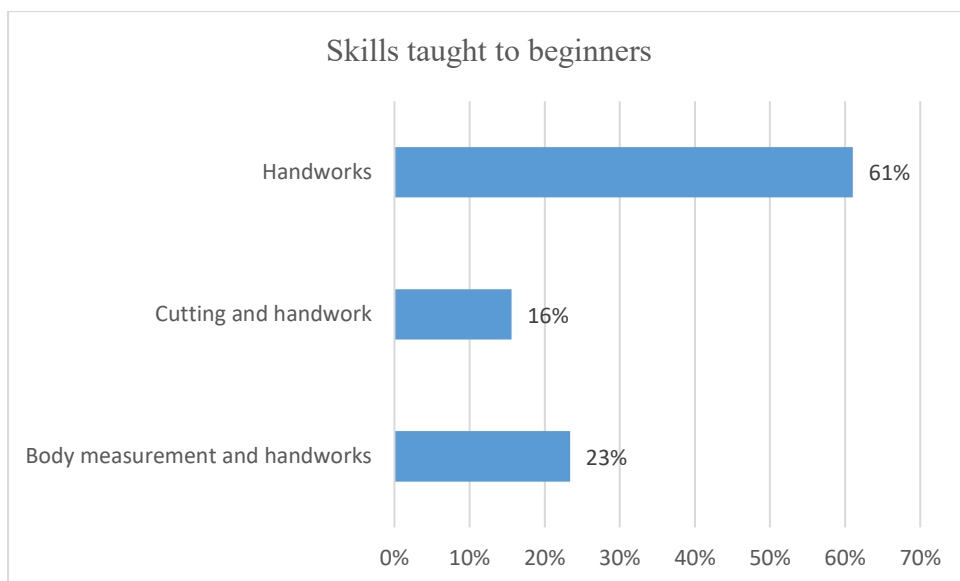


Figure 4.5: Beginner skills taught to apprentices. Source: Fieldwork, 2020

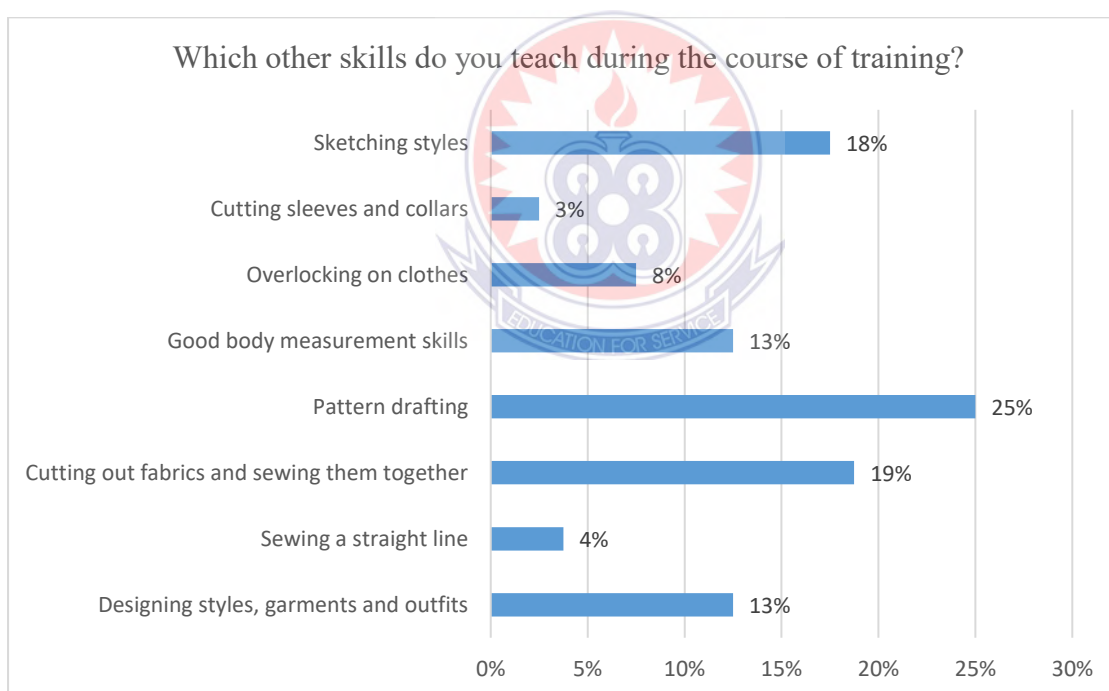


Figure 4.6: Other skills taught during training. Source: Fieldwork, 2020

Use of prescribed syllabus or books

In determining whether other materials are used in teaching, 4 masters/madams (7%) indicated the use of other books. While the majority 53 masters/madams (93%) do not use other teaching books as shown in Table. 4.12. In figure 4.7, a half of masters/madams (50%) indicated the use

of fashion illustration techniques as a prescribed book. Others identified designer booklets (25%) and diagrams from specimens (25%) as a prescribed book they use.

Table 4.12: Use of prescribed syllabus or books

Use of prescribed syllabus or books	Freq (n)	Percent (%)
Yes	4	7%
No	53	93%
Total	57	100%

Source: Fieldwork, 2020

Type of books

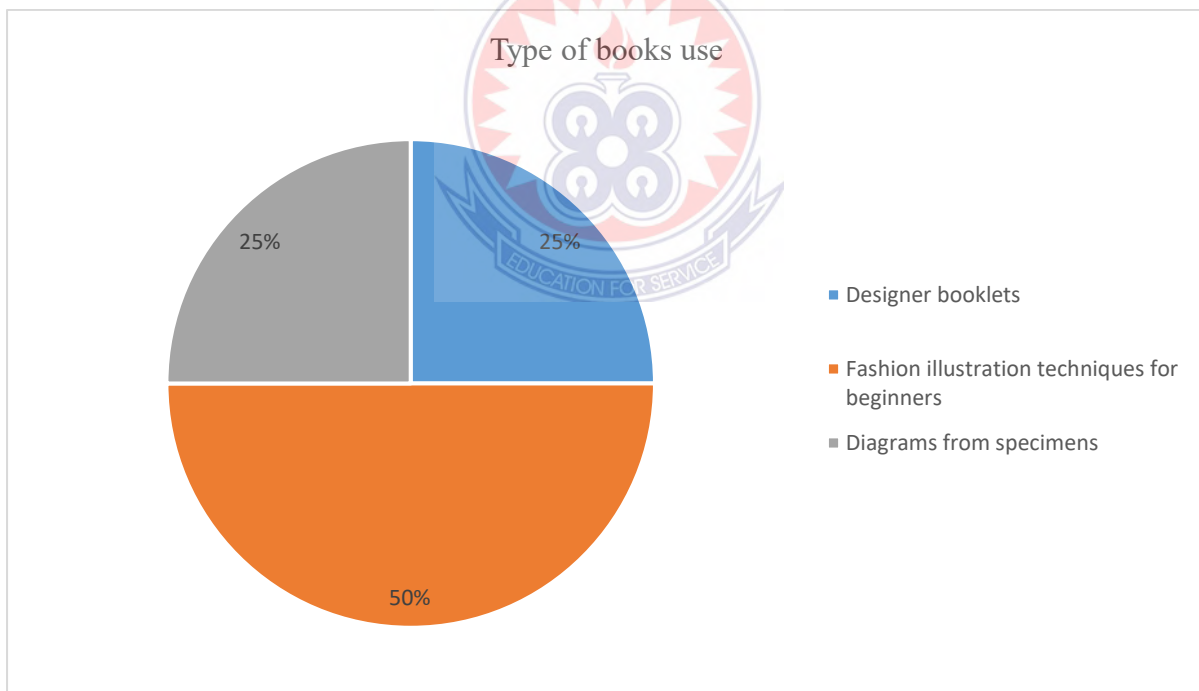


Figure 4.7: Types of books. Source: Fieldwork, 2020

Determine your programme of work

In figure 4.8 masters/madams indicated that, in the absence of fashion curriculum or books, teaching is based on previous teachings from their apprenticeship, experience, client orders etc. Styles /garments ordered by clients covered the highest number of participants as 19 depicting (37%), followed by experience indicated by 17 participants (33%) then self-developed tasks indicated by 11 participants (21%). Of the lower percentages were previous teachings from their apprenticeship (6%) and specimen and diagrams (4%).

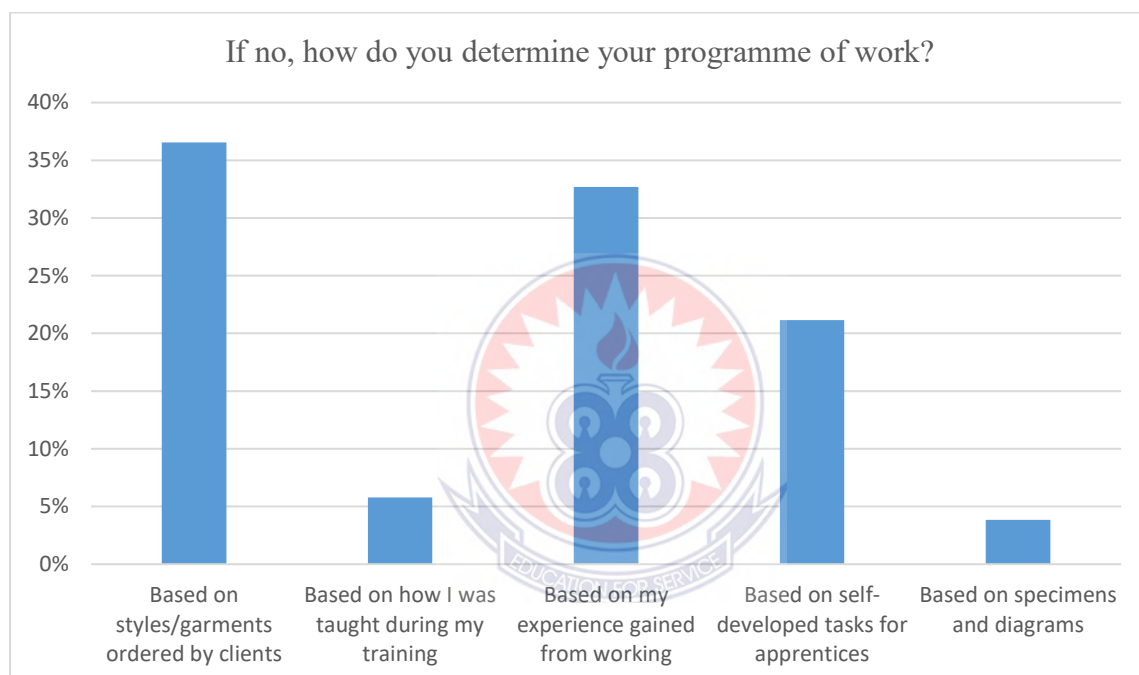


Figure 4.8: Determine your programme of work. Source: Fieldwork, 2020

Mode of evaluation

Figure 4.9 shows that apprentices' assessment at the end of training is done by practical assessment. This was recorded by 41 participants, making up the highest percentage of 53% and examination by National Vocational Training Institute (NVTI), indicated by 11 participants, which covering the lowest percentage of 14%. 25 masters/madams (32%) do not conduct any form of evaluation. In Figure 4.10 other means of evaluation were identified as

supervision of assigned task by 15 participants (47%), practice with fabric by 10 participant (31%) and periodic practical examination by 7 participants (22%).

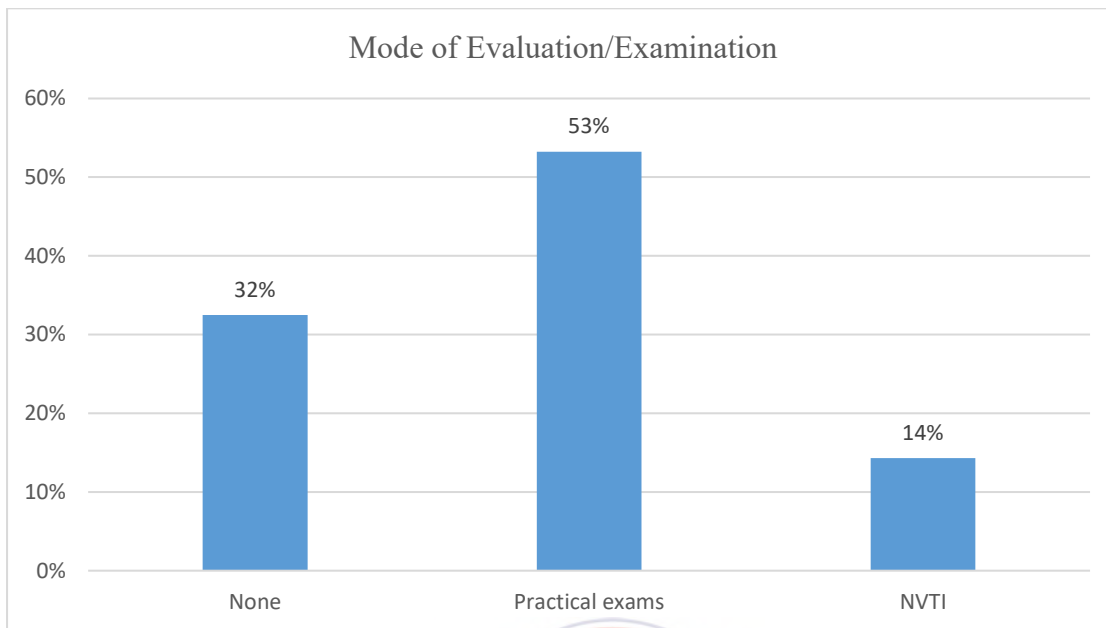


Figure 4.9: Mode of evaluation. Source: Fieldwork, 2020

Other means of evaluation

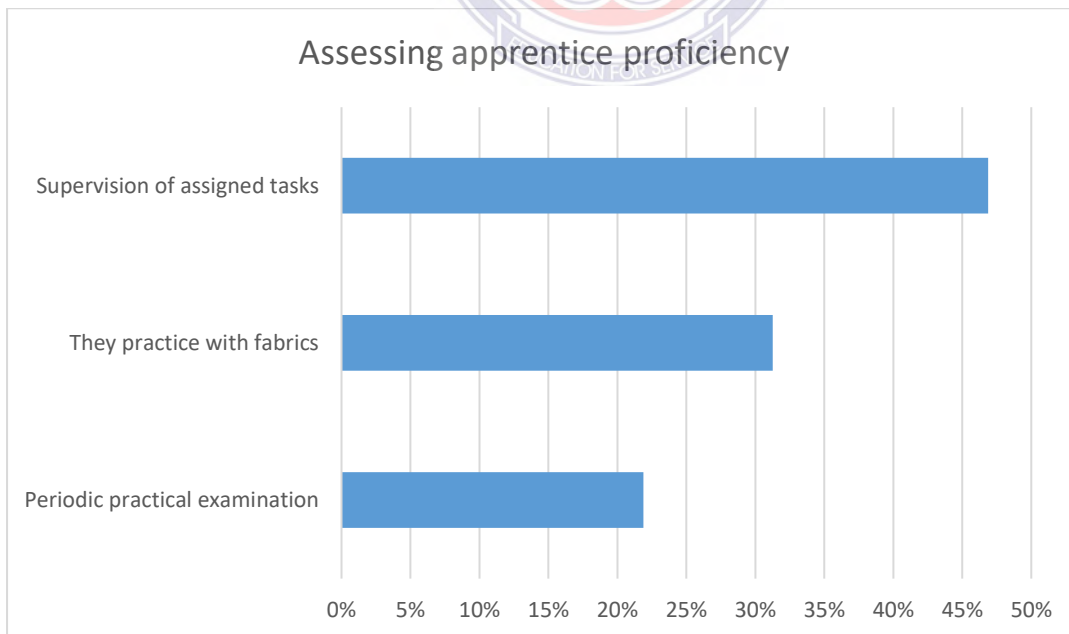


Figure 4.10: Other means of evaluation. Source: Fieldwork, 2020

Relevance of skills acquired during training by apprentices for employment

Overall, majority of 75 masters/madams (96%) indicated in Table 4.13 that skills acquired during training by apprentices is relevant for employment. 3 participants (4%) disagreed with this idea. In figure 4.11, masters/madams provided specific reasons to support the relevance of skills for employment and these include ability to begin employment identified by 30 participants scoring highest in percentage (38%), followed by the ability to set up workshops and earn income by 25 participants (31%), then, the ability to sew better and acquired potential apprentices by 15 participants (19%) and the ability to sew for oneself and others by 10 participants (13%).

Table 4.13: Relevance of skills for employment

Relevance of skills for employment	Freq (n)	Percent (%)
Yes	75	96%
No	3	4%
Total	78	100%

Source: Fieldwork, 2020

Specific reasons supporting skills relevance

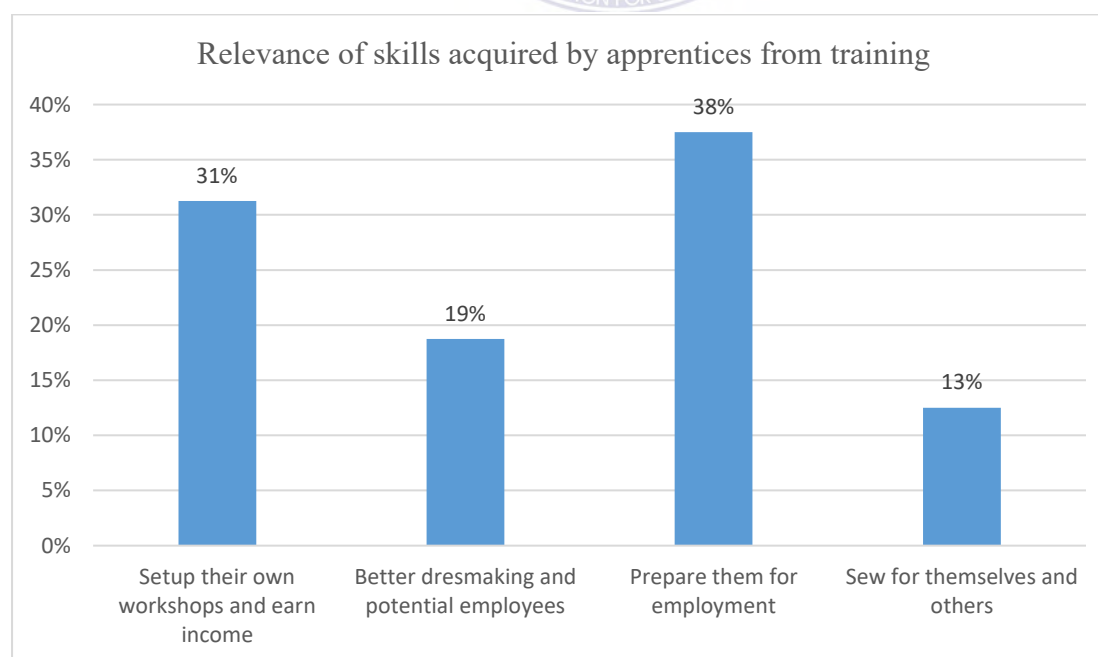


Figure 4.11 Specific reasons supporting skills relevance. Source: Fieldwork, 2020

Length of apprenticeship

In determining the duration master/madams use in teaching fashion skills, it was revealed that, 70 masters/madams (87%) used 3 years, used 2 and 4 years which falls for 10% and 3% respectively.

Table 4.14 Length of training period

Length of training period	Freq (n)	Percent (%)
2 years	8	10%
3 years	70	88%
4 years	2	2%
Total	80	100%

Source: Fieldwork, 2020

Completion of training

Figure 4.12 shows that after training 41 masters/madams (73%) conducts graduation ceremonies for their apprentices whereas 15 masters/madams (27%) conduct free taking ceremony. Although these ceremonies are similar, some referred to it as graduation while others free taking. Some participants did not provide any response to this question.

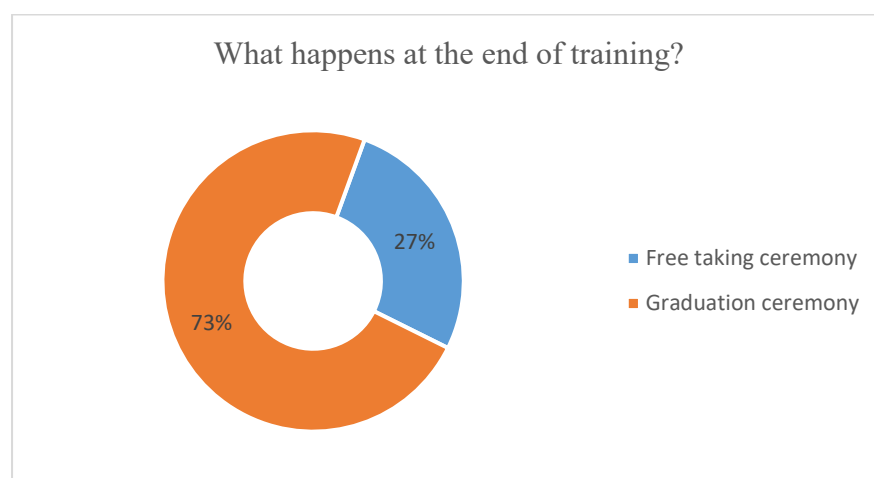


Figure 4.12: Completion of training. Source: Fieldwork, 2020

4.2.4 Challenges and drivers to promoting effective fashion apprenticeship

In Table 4.15, 75 masters/madams representing the majority of (96%) acknowledged challenges in the apprenticeship programs. Although 3 masters/madams (4%) disputed this idea. In figure 4.13 specific challenges were identified. Absenteeism and lateness by apprentices were recorded as the most challenge with by 19 participants (33%), followed by slowness to learning by 13 participants (23%), then difficulty in perfecting skills by 9 participants (16%), and lack of practice by 8 participants (14%), long duration at training by 5 participants (9%) and refusal to purchase learning material recording lowest by 3 participants (5%).

Table 4.15: Challenges of effective fashion apprenticeship

Challenges of effective fashion apprenticeship	Freq (n)	Percent (%)
Yes	75	96%
No	3	4%
Total	78	100%

Source: Fieldwork, 2020

Specific problems challenges

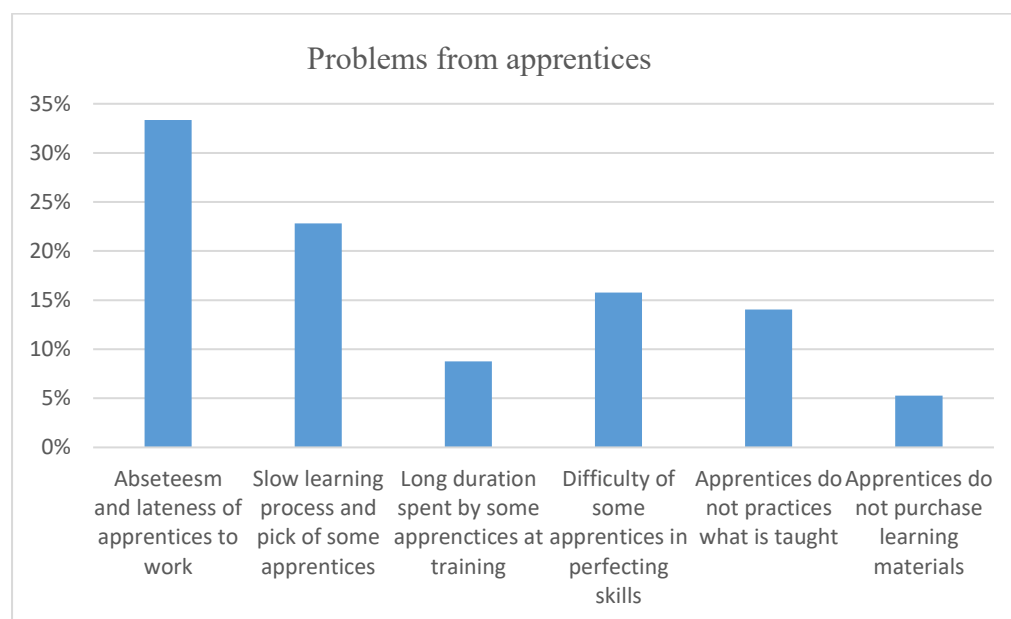


Figure 4.13: Specific challenges. Source: Fieldwork, 2020

4.2.5 Recommendations to promote effective fashion apprenticeship

Improving fashion apprenticeship towards effectiveness

Figure 4.14 reveals the several actions points to be taken to enhance fashion apprenticeship. Topmost is the need for standard structure, curriculum, and guidelines. This was proposed by 9 participants (15%). Next is the need for reading, writing and basic literacy skills proposed by 8 participants (13%). This they indicated will help apprentices properly take and record measurements, understand guidebooks and understand learning better for fast knowledge acquisition, among others. Other recommendations given are specified in the figure below.

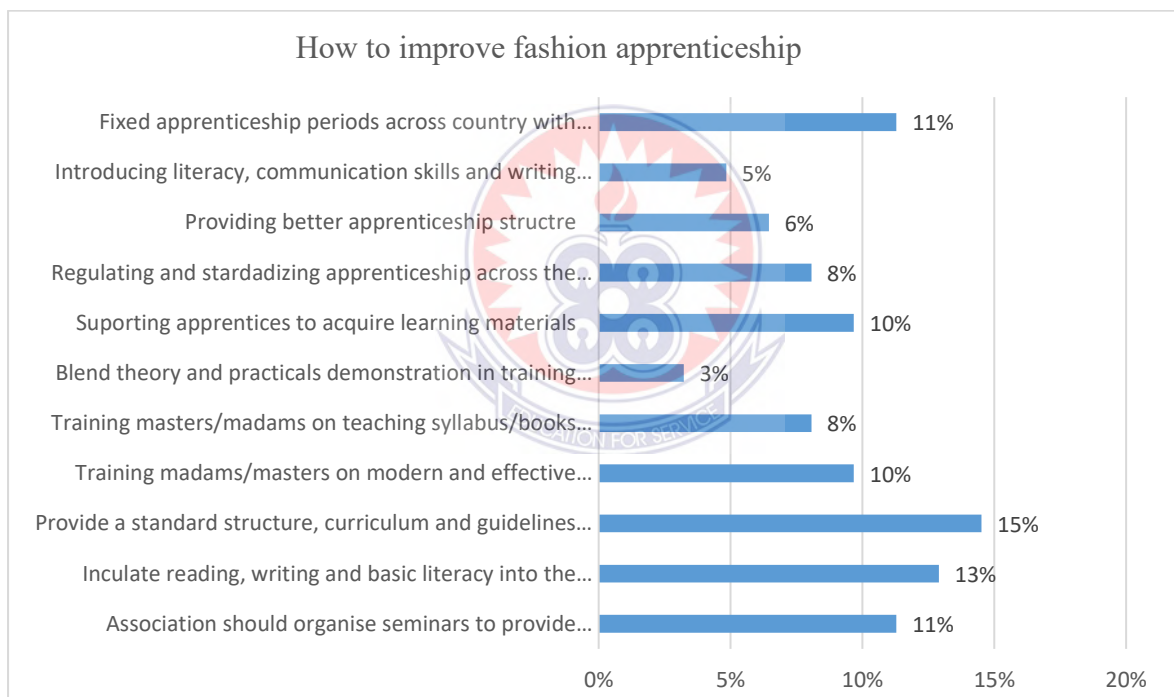


Figure 4.14: Improving fashion apprenticeship towards effectiveness. Source: Fieldwork,

2020

4.3. Analysis of Questionnaires for Apprentices

4.3.1 Demographics

A total of 80 apprentices were sampled for the study. Out of this number females were 56 recording the highest population percentage (70%) and men were 24 constituting the lower population percentage (30%). For the age category, 78 of the apprentices fall within the range of 18 – 30 (93%) while the minority 2 fall within 31- 40 years making up (3%). No apprentice was above the age of 40. 63 of the apprentices comprising 80% of the population were unmarried while the rest 20% were married. The population comprised mainly apprentices who are JSS graduates (46) of them for (58%), followed by primary school graduates (19) of them for (24%), 8 of the apprentices recording (10%) have not received any formal education, and the lowest percentage were SSS graduates (7) of them for (9%). No apprentice was from a tertiary institution or training institutions. For employment status, the majority making 49 apprentices for (61%) described themselves as artisans while 28 apprentices making (35%) were unemployed and the lowest percentage (4%) representing 3 apprentices were employed by the state. About time on the job, 68 apprentices fall within 1- 5 years (86%), 9 recorded below one year depicting (11%) and 2 apprentices fall within 6 – 10 years recording (3%), the lowest percentage. 53 Apprentices holds positions as senior apprentices making (67%) and the highest percentage while the lower percentage (33%) represent 26 junior apprentices. See Tables below:

Table 4.16: Age of respondents (Apprentices)

Age	Freq (n)	Percent (%)
18-30 years	78	98%
31-40 years	2	3%
41-50 years	0	0%
51-60 years	0	0%
60+ years	0	0%
Total	80	100%

Source: Field work, 2020

Table 4:17: Gender of respondents (Apprentices)

Gender	Freq (n)	Percent (%)
Male	24	30%
Female	56	70%
Total	80	100%

Source: Fieldwork, 2020

Table: 4.18: Marital status of respondents (Apprentices)

Marital Status	Freq (n)	Percent (%)
Married	16	20%
Not married	63	80%
Total	79	100%

Source: Fieldwork, 2020

Table: 4.19: Level of education of respondents (Apprentices)

Level of education	Freq (n)	Percent (%)
No formal education	8	10%
Primary	19	24%
JSS	46	58%
SSS	7	9%
Teacher training	0	0%
Tertiary	0	0%
Total	80	100%

Source: Fieldwork, 2020

Table: 4.20: Employment status

Employment status	Freq (n)	Percent (%)
Artisan	49	61%
Employed by state	3	4%
Employed by private business	0	0%
Unemployed	28	35%
Self-employed	0	0%
Total	80	100%

Source: Fieldwork, 2020

Table: 4.21: Religion

Religion	Freq (n)	Percent (%)
Christian	65	84%
Islam	1	1%
Traditional	11	14%
Others	0	0%
Total	77	100%

Source: Fieldwork, 2020

Table: 4. 22: Time on the job

Time on the job	Freq (n)	Percent (%)
Below 1 year	9	11%
1-5 years	68	86%
6-10 years	2	3%
11-20 years	0	0%
20+ years	0	0%
Total	79	100%

Source: Fieldwork, 2020

Table: 4.23: Position

Position	Freq (n)	Percent (%)
Senior	53	67%
Junior	26	33%
Others	0	0%
Total	79	100%

Source: Fieldwork, 2020

4.3.2 Effective Fashion Apprenticeship

Figure 4.15 shows the effectiveness of fashion apprenticeship. Using the Likert scale of 1 to 5, where 5 = strongly agree, 4 = agree, 3 = neutral, 2 = disagree and 1 = strongly disagree, 47 apprentices making (59%) recorded neutral about teaching books makes training effective. 16 apprentices making (20%) agreed, 13 apprentices making (16%) disagreed, only 4 apprentices making 5% strongly agreed and none of the apprentices strongly disagreed. Likewise, 63% representing 50 apprentices disagreed that masters/madams guarantee training books acquisition, 25% representing 20 apprentices strongly agreed and the remaining 12% was share among neutral, agree and strongly disagree. For training books usage, 38 apprentices (48%) disagreed that masters/madams make training books available for use. This was followed by strongly agreed recording 31 apprentices (39%) and the rest 13% was shared among agree, strongly disagree and neutral. On the use of machinery (outdated and contemporary) and instructor effectiveness please see figure 4.15 below:

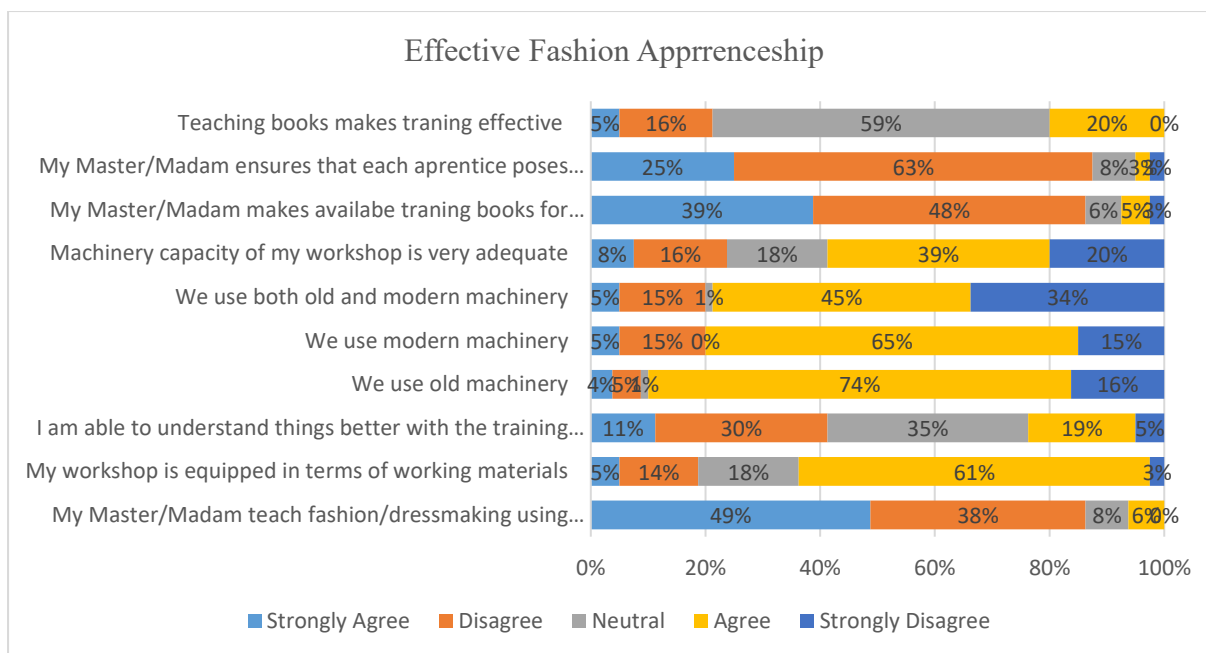


Figure 4.15: Effective Fashion Apprenticeship. Source: Fieldwork, 2020

Qualification of the trainer

As described in the table below, almost all apprentices (98%) indicated that, their masters/madams are trained. 2 apprentices recording the smallest number and percentage (2%) indicated otherwise. See the table below:

Table : 4.24: Master/madam is a trained dressmaker

Master/Madam a	Freq (n)	Percent (%)
trained dressmaker		
Yes	78	98%
No	2	2%
Total	80	100%

Source: Fieldwork, 2020

Equipment Adequacy

In Table 4.25 below, many apprentices revealed that, their work centres have the necessary machinery needed for work. The majority 67 apprentices depicting the higher percentage (84%) agreed whiles 13 apprentices of the lower percentage (16%) disagreed.

Table: 4.25: Availability of necessary machinery

Availability of necessary machinery	Freq (n)	Percent (%)
Yes	67	84%
No	13	16%
Total	80	100%

Source: Fieldwork, 2020

4.3.3. Acquiring employable skills

In the table 4.26 below, 78 apprentices (98%) acknowledge the payment of apprenticeship fee at the start of their training. The remaining small number, 2 recording 2% disagreed. Given the highest percentage, certainly apprentices pay apprenticeship fees. Figure 4.24 further shows that most apprentices (28) paid GHC 300 making up the highest percentages of 36%, this was followed by GHC 200 paid by 15 apprentices (19%), then GHC 250 paid by 13 apprentices (17%). While some apprentices paid as high as GHC500, GHC 400, GHC 300 making up (3%), (8%) and (8%) respectively, others paid as low as GHC 150 and GHC 100 recording (8%) and (1%) respectively.

Table: 4.26: Payment of apprenticeship fee

Payment of apprenticeship fee	Freq (n)	Percent (%)
Yes	78	98%
No	2	2%
Total	80	100%

Source: Fieldwork, 2020

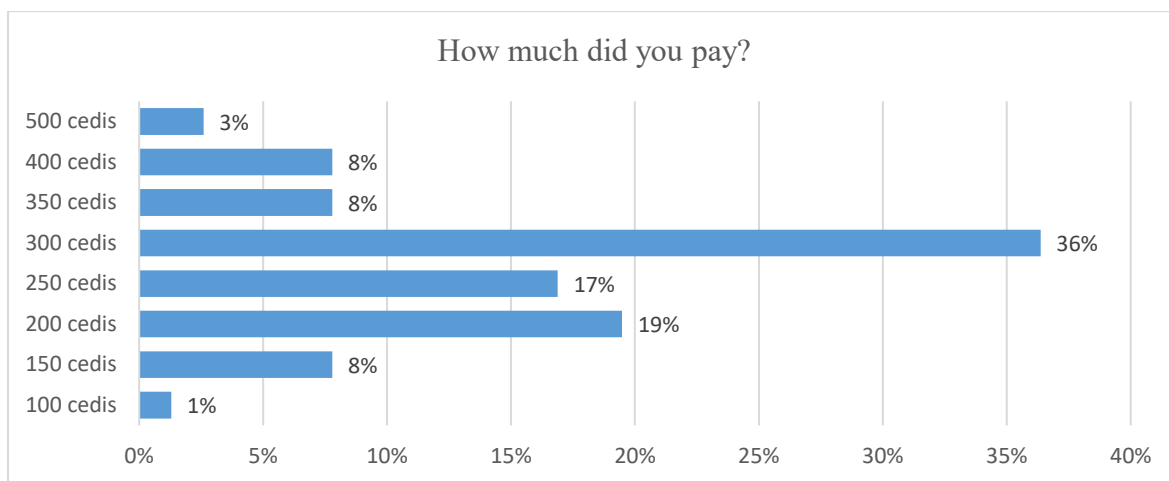


Figure 4.16: Amount paid. Source: Fieldwork, 2020

How is training done?

In the figure 4.17 below only 10% of apprentice responded to this question and indicated that training is done on the job.



Figure 4.17: How training is done. Source: Fieldwork, 2020

Skills learned as firstcomers

Figure 4.18 shows that apprentices learned several skills as newcomers. But topmost of them is body measurements and thus recorded 62 apprentices (78%), followed by handwork, 50 apprentices (63%) and next highest is needle work, 38 apprentices (48%). However, how to use machine and cutting sleeves and collars recorded the number of apprentices and lowest

percentages as 15 and 23 apprentices for (19%) and (16%) respectively. In Table 4.26 below, 77 apprentices (96%) indicated that, they were taught how to sew and design garments to suit different body shape and size whereas 13 apprentices recording (4%) however disagreed.

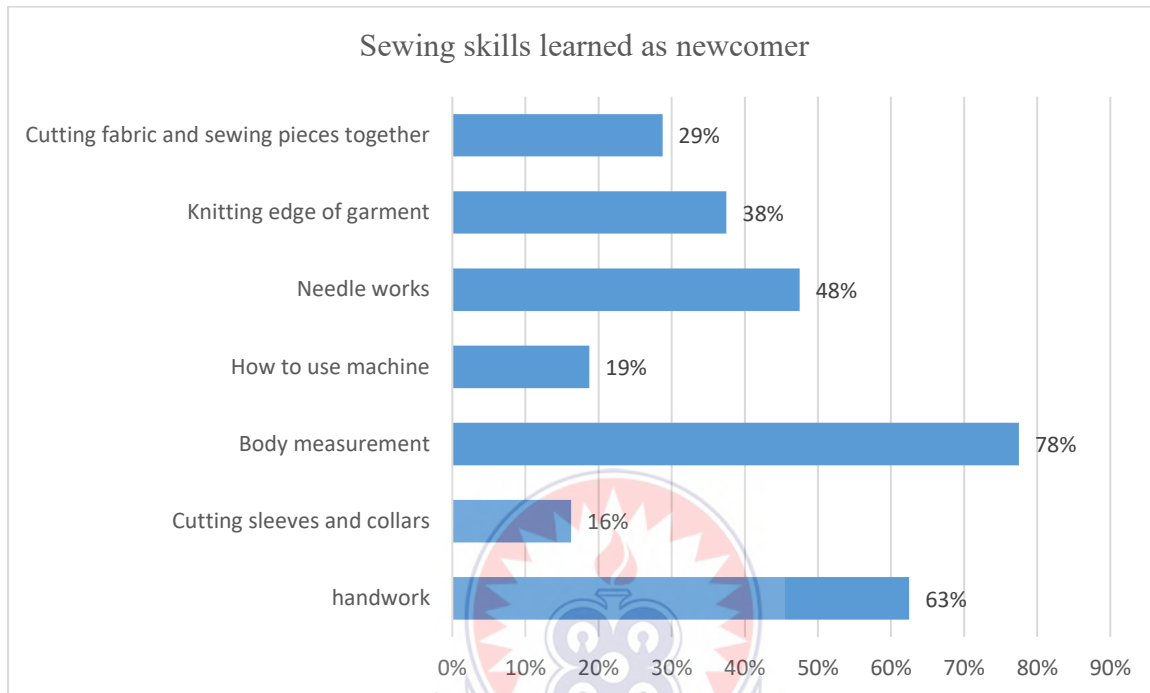


Figure 4.18: Skills learned as newcomers. Source: Fieldwork, 2020

Table: 4.26: Taught garment making for different body size and shape

Taught garment making for different body size and shape	Freq (n)	Percent (%)
Yes	77	96%
No	3	4%
Total	80	100%

Source: Fieldwork, 2020

Period of learning to cut and sew for customers

In Figure 4.19, 38 apprentices revealed that they learn how to pattern and sew new dresses for customers between 6 – 12 months recording (53%), 24 apprentices (33%) indicated after 1 year, 7 apprentices (5%) indicated 1 – 5 months and 3 apprentices (4%) indicated after 2 years.

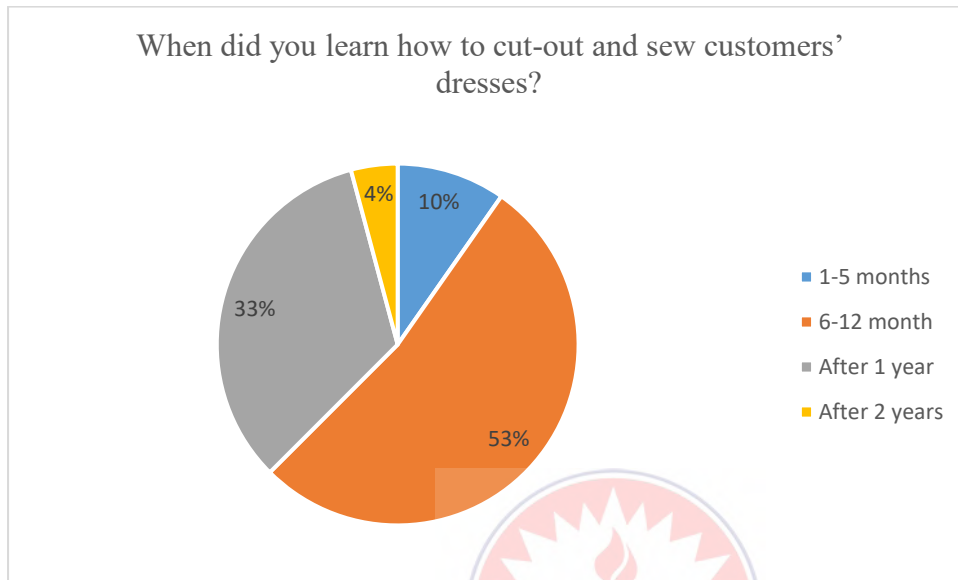


Figure 4.19 : Period of learning to cut and sew for customers. Source: Fieldwork, 2020

Use of modern machinery for clothing construction

The results show in Table 4.27 that 53 apprentices (66%) which forms the majority use modern machinery in making clothing. 27 apprentices (34%) of the minority however do not use modern machinery.

Table: 4.27: Use of modern machinery

Use of modern machinery for clothing construction	Freq (n)	Percent (%)
Yes	53	66%
No	27	34%
Total	80	100%

Source: Fieldwork, 2020

Mode of teaching

In Figure 4.20, 70 apprentices (89%) were taught in groups while 2 apprentices (2%) were taught individually and the remaining 8 apprentices (9%) were taught both individually and in groups. Also, Table 4.28 revealed that, apprentices were not only taught in groups but were taught consistently every day. This was revealed by the majority 79 apprentices (99%).

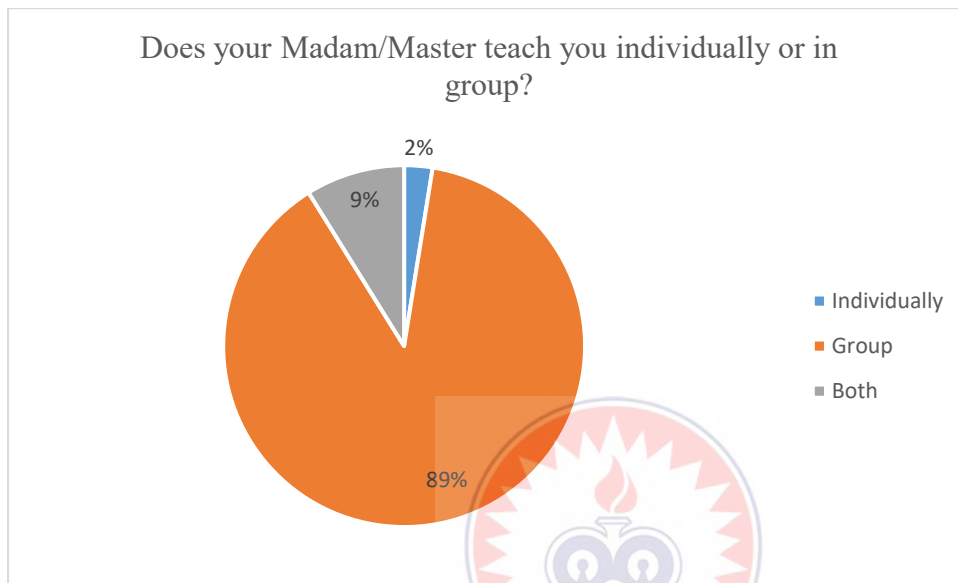


Figure 4.20 : Mode of teaching. Source: Fieldwork, 2020

Table : 4.28: Masters/madams teach everyday

Master/Madam teach everyday	Freq (n)	Percent (%)
Yes	79	99%
No	1	1%
Total	80	100%

Source: Fieldwork, 2020

Hours spent learning

In the figure 4.21 below, 38 apprentices (48%) noted that their masters/madams teach them 1 hour every day, 31 apprentices (39%) indicated 2 hours, 10 apprentices (13%) represented 3 hours and the remaining recording the lowest percentage of (1%) recorded 4 hours.

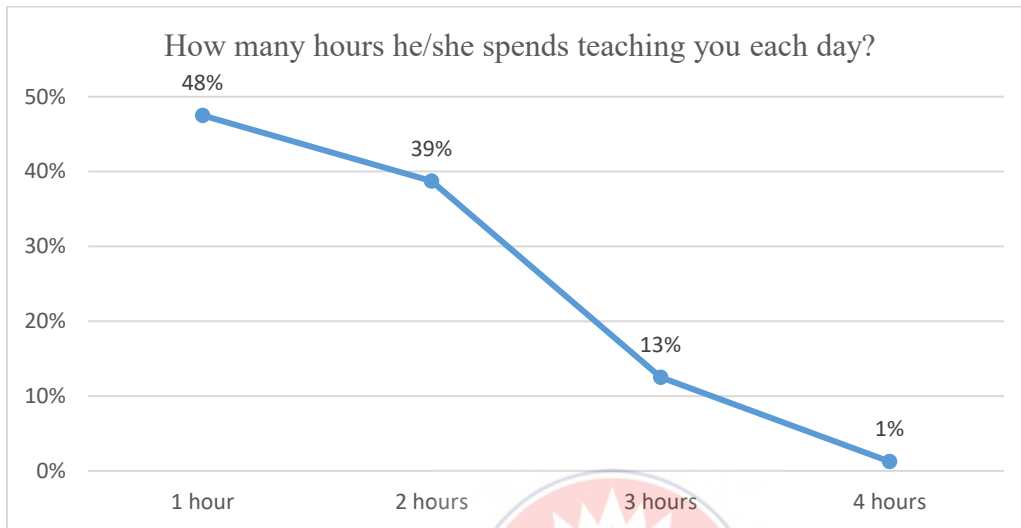


Figure 4.21: Hours spent learning. Source: Fieldwork, 2020

In determining whether apprentices are well taught fashion related skills. Figure 4.22 below shows that, apprentices are sometimes engaged in other tasks that are not related to fashion at all. 20 apprentices (45%) comprising the majority noted that they run errands. Indicating errands as jobs apprentices do that is unrelated to fashion.

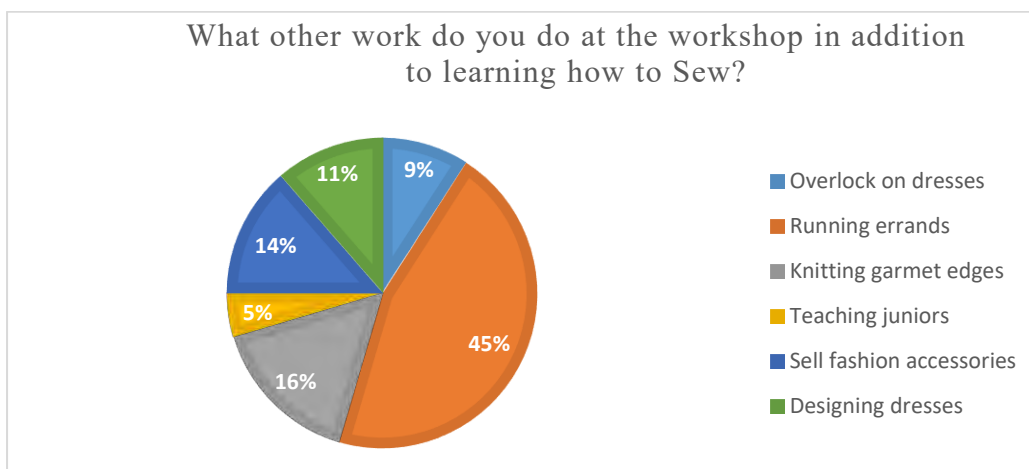


Figure 4.22: Additional work done by apprentices. Source: Fieldwork, 2020

Relevance of skills for employment

In Figure 4.23 below, majority of apprentices noted that, skills they acquired during training is valuable for employment. Specifically, 65 apprentices (81%) indicated they can sew confidently without supervision, 46 apprentices (58%) noted they have acquired the required skills. This forms the majority of participants acknowledging the relevant of skills for employment.

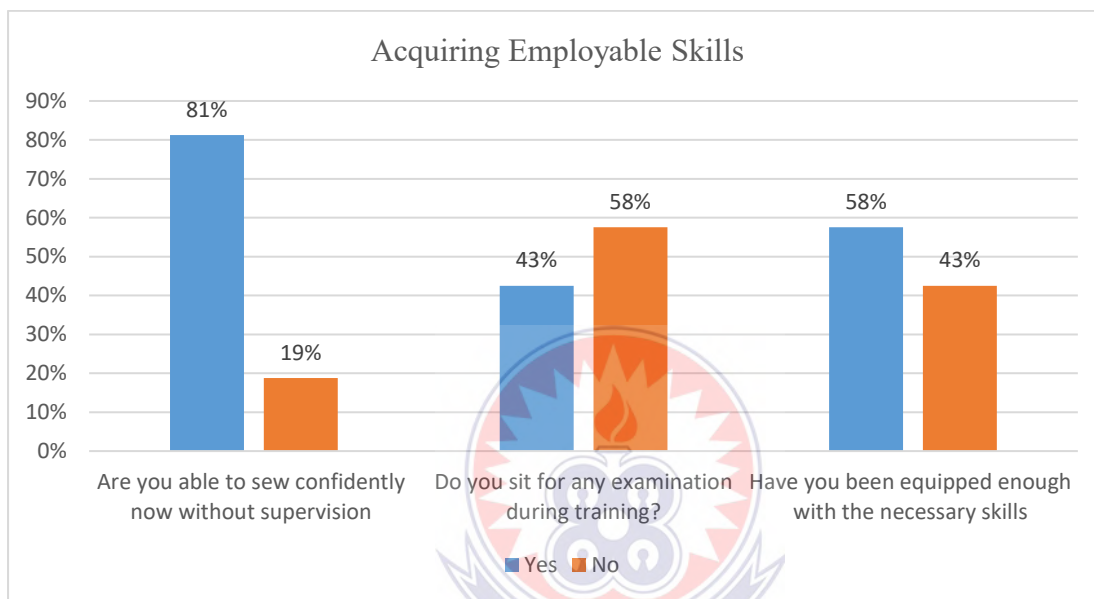


Figure 4.23: Relevance of skills for employment. Source: Fieldwork, 2020

4.3.4. Challenges and Drivers to promote Effective Fashion Apprenticeship Curriculum

Apprentices responded to questions to help promote the effectiveness of the fashion apprenticeship curriculum. Overall, the results revealed in figure 4.24 several challenges with the fashion curriculum. 44 apprentices (55%) complained of the curriculum not teaching all the require skills, 28 apprentices (65%) noted that they do not use modern books and materials to learn, and 44 apprentices (56%) empathically stated that the curriculum is not effective. More so, almost all, making 71 apprentices (90%) find the curriculum difficult. In figure 4.25, 17 apprentices (38%) indicated that the curriculum helped them to learn well and broaden their scope for resolving challenges which is important for dressmaking.

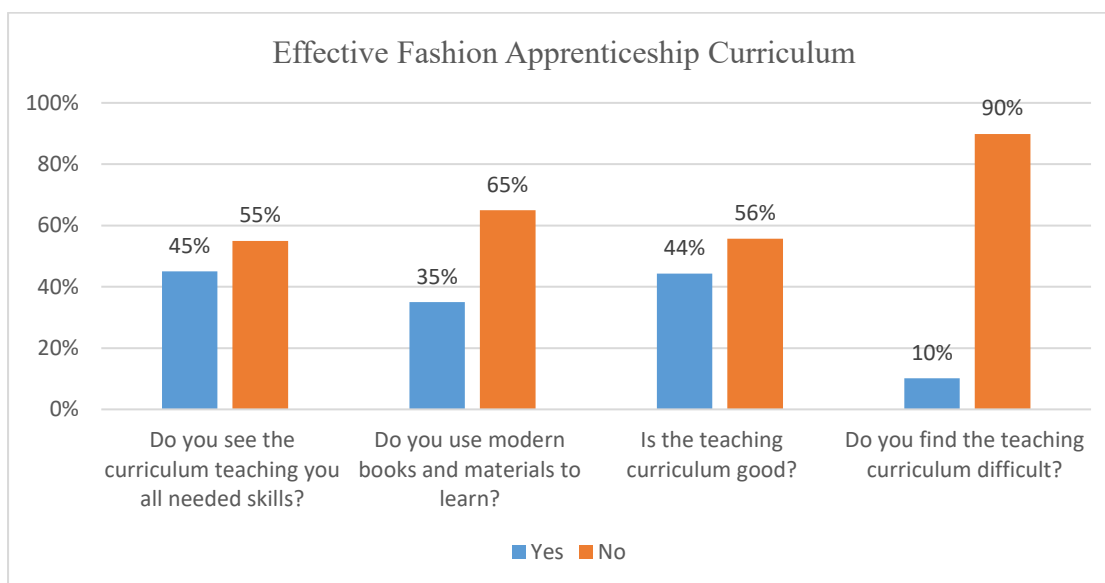


Figure 4.24: Promoting Effective Fashion Apprenticeship Curriculum. Source: Fieldwork, 2020

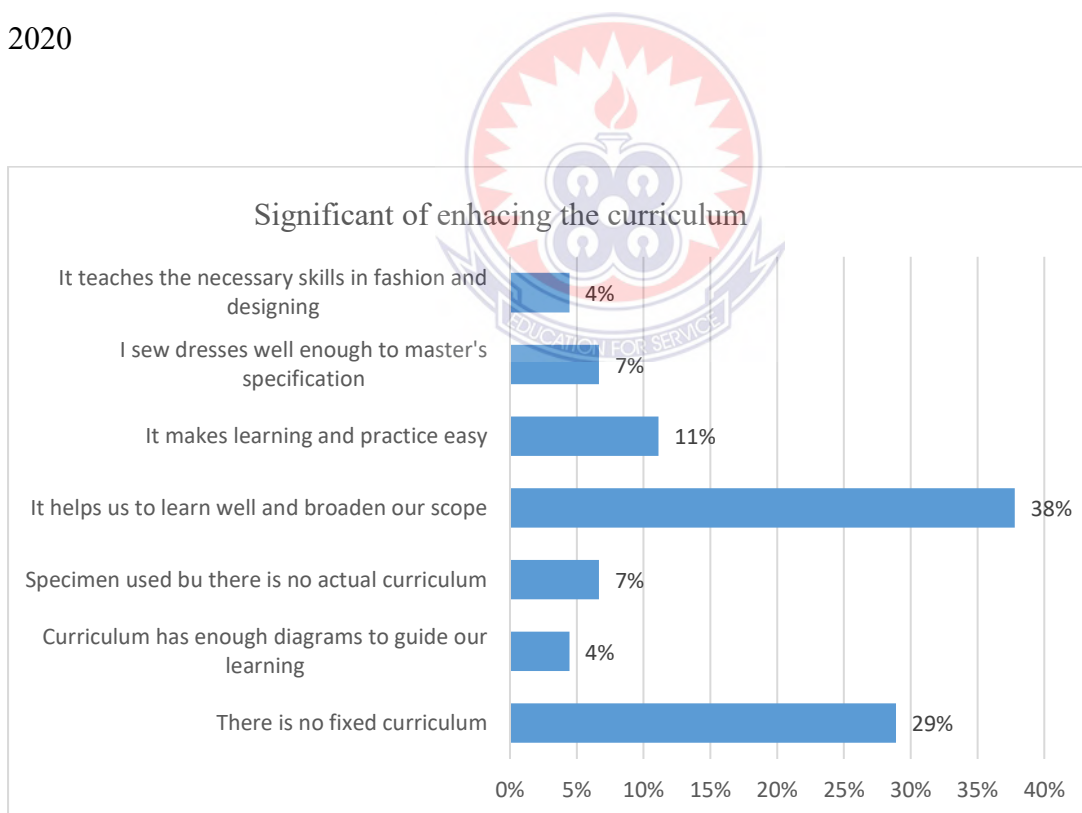


Figure 4.25: Significant of enhancing the curriculum. Source: Fieldwork, 2020

Enhancing fashion apprenticeship curriculum

Many apprentices acknowledged the ineffectiveness of the curriculum and therefore request government intervention to improve the fashion curriculum. In the figure 4.26 below, 61 apprentices (76%) noted that, the current curriculum brings forth so many challenges that hinders the progress of their training. As such the government should intervene by providing the necessary assistance. To that effect, 78 apprentices (98%) requested for government aid.

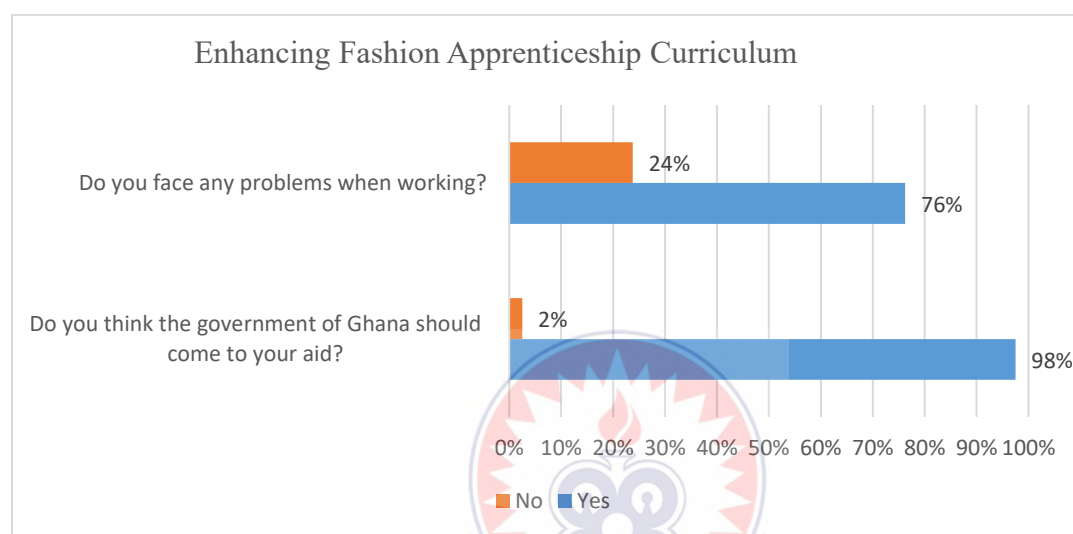


Figure 4.26: Enhancing fashion apprenticeship curriculum. Source: Fieldwork, 2020

4.3.5 Recommendations to improve the curriculum

Apprentices however suggested many ways by which the curriculum can be improved towards effectiveness. First apprentices requested that, the curriculum be developed to provide essential contemporary skills and be subjected to modification to avoid it becoming obsolete. It should be simple and translated into local languages for easy comprehension. Also, masters/madams should provide separate teaching content for senior and junior apprentices. This is because the group teaching which is mostly a continuation of previous studies makes it difficult for newcomers to follow. Similarly, financial limitations make machines inadequate for studies. Therefore, government intervention with financial aid should help provide affordable and more machinery for use. The government can again help with books available to help apprentices learn basic skills on our own.

4.4 Thematic Analysis

In the ensuing sections, the themes generated from the data analysis are discussed. The presentation of findings via the themes are supported by verbatim quotations from the interview transcripts. The thematic analysis is presented according to the interview questions, grouped under the four research objectives.

Questions	Theme	Sub-theme
Question 1. In the absence of a fashion curriculum, what do you use to teach?	<ul style="list-style-type: none"> • curriculum/NVTI training book • personal experience knowledge and skills as dressmaker • specimen and style magazines • protocols and diagrams during training/apprenticeship 	
Question 2. Is the material/ book for teaching self-developed or acquired?	<ul style="list-style-type: none"> • Self-developed • Acquired 	<ul style="list-style-type: none"> • Experience • Another trainer • Apprenticeship • Magazines
Question 3. How does the curriculum or teaching material help you teach better?	<ul style="list-style-type: none"> • Teaching by demonstration • Improve understanding 	
Question 4. How do you transfer skills to your apprentices using this material?	<ul style="list-style-type: none"> • practice • Supervised tasks • Simulation/demonstration 	
Question 5.	<ul style="list-style-type: none"> • Body measurement • Cutting/sewing garments 	

What are some of the skills you teach that help apprentices' employment after training?

- Pattern drafting
- handwork

Question 6.
How are the skills mentioned relevant towards apprentice's employment?

- Set up own workshops
- Become skilled fashion designers
- Generate/earn income
- Acquire employable skills

Question 7.
What skills/competencies are missing from the fashion curriculum?

- Lack of guideline to produce styles
- Lack of illustration on using dressmaking equipment
- Absence of ways to make pattern drafting

Question 8.
What challenges do you face using the teaching material/teaching material?

- Inability to recollect styles
- Outdated curriculum
- Low literacy level of apprentices
- Inability of apprentices to self-learn

- Lack of learning materials
- Lack of reference books

Question 9.
What challenges do you face in teaching?

- Lateness to work
 - Unavailability of learning materials
-

	<ul style="list-style-type: none"> • Slow learning apprentices • Lack of dedication from apprentices
<p>Question 10. What can be done to improve teaching and learning?</p>	<ul style="list-style-type: none"> • Guidelines for teaching and learning • Development of up-to-date curriculum • Provision of learning tools/materials • Written Examination of apprentices

4.4.1 Existence of fashion curriculum or training materials

In response to question 1: *In the absence of a fashion curriculum, what do you use to teach?* A total of four (4) themes were generated from the responses from interviewees. It was evident that masters/madams use (i) curriculum/NVTI training book, (ii) personal experience knowledge and skills as dressmaker, (iii) specimen and style magazines as well as (iv) protocols and diagrams during training/apprenticeship to teach their apprentices. The verbatim responses of some masters and madams are provided below in support of the themes.

Curriculum/NVTI training book

The responses from participants 2, 3 and 33 show that they use a combination of NVTI books and personal experience to teach their apprentices. Their responses are illustrated below:

I use my knowledge over the years and from the National Vocational Training Institute (NVTI) books and specimens. (Participant 2)

I use a training book coupled with own experience (Participant 3)

I rely on my experience and books from the National Vocational Training Institute (NVTI) (Participant 33).

Furthermore, responses from some other masters and madams, including participants 23, 29 and 41 indicates the availability and use of a standard curriculum for teaching apprentices. Their verbatim responses are shown below:

I use a curriculum to teach (Participant 23).

I use a curriculum to teach (Participant 29)

I use a fashion curriculum (Participant 41)

Personal experience knowledge and skills as dressmaker

The analysis also revealed that in the absence of a curriculum, a lots of masters and madams rely on their own experience, knowledge and skills either acquired from their own apprenticeship or by working as a dressmaker to teach the apprentices. The verbatim responses below indicate buttress this theme:

I use my mind base on my experience over the years as a dress maker (Participant 1).

I use my experience over the years as a dress makers and fashion designer (Participant 5)

I depend on the experience and skills I have (Participant 10)

I use my mind and my experience to teach my apprentices (Participant 15)

I use my mind and experience to teach them (Participant 21)

I use my experience from sewing over the years and how I was taught during my apprenticeship period (Participant 27)

I use my brain and experience (Participant 48)

I use my knowledge and experience (Participant 50)

Specimen and style magazines

Another theme that was identified from responses was the use of specimen and style magazines to teach apprentices in the absence of a teaching curriculum. In other words, masters and madams complement their knowledge and experience with fashion magazines and specimens which illustrate fashion designs and diagrams. Together, these pictorial diagrams provide a rich source of learning and teaching guide for the apprentices. Below are a few verbatim responses from participants as illustration.

Specimens and magazines coupled with my experience (Participant 7)

I use my knowledge and some magazines in teaching (Participant 29)

Personal skills and diagrams on magazines (Participant 36)

Personal experience and style magazines (Participant 37)

Specimens and diagrams of dresses (Participant 39)

Protocols and diagrams during training/apprenticeship

Not least, it was evident that masters and madam also based their teaching on the protocols and diagrams they acquired or developed during their days of training or apprenticeship. It is instructive to note that although some masters and madams have worked and gained wealth of experience as fashion designers and dressmakers, in the bid to formalize their teaching and training, they adapt their previous training materials. This is useful and serves as a basis to develop a teaching guide, while improving aspects that may seem outdated. Below are some verbatim quotes from participating masters and madams to this effect.

My experience in dress making and apprenticeship (Participant 4)

Specimens and diagrams of dresses I made during my apprenticeship days (Participant 38)

I teach based on the knowledge I acquired during training and over the years in the industry (Participant 45)

I follow the protocols and specimens I used during my studying time
(Participant 46)

In response to question 2: *Is the material/ book for teaching self-developed or acquired?* Two major themes were revealed as (i) self-developed and (ii) acquired. There were sub-themes indicating that teaching is based on experience, assistance from another trainer, used of books from previous apprenticeship and magazines. Below are some verbatim quotes from some participating masters and madams to this effect.

Self-developed

Self-developed (Participant 1)

Self- developed (Participant 5)

Self-developed method. (Participant 28)

Self-developed (Participant 20)

Self-developed but I acquired the magazine from a friend. (Participant 29)

Self-developed from experience in teaching. (Participant 41)

Self-developed during my apprenticeship days (Participant 21)

Acquired

Acquired from a sister who is a fashion design teachers. (Participant 3)

Acquired method from my apprenticeship days (Participant 4)

Acquired skill based on my experience over the years. (Participant 6)

Acquired magazines and self-developed skills (Participant 37)

Acquired from the NVTI (Participant 23)

In response to question 3: *How does the curriculum or teaching material help you teach better?*

The following themes emerged: (i) teaching by demonstration (ii) improves understanding. Implying that, with the teaching curriculum or training books, employees are able to visualize

design processes which allows for easy understanding and effective learning. Specifically, participating masters/madams indicated that, the curriculum helps to:

Promotes teaching by demonstration

It directs me as to how a lot of skills are to be taught. (Participant 3)

A lot of practical learning since most of them do not even understand the theories. (Participant 4)

It is easier for me to demonstrate what I want to teach than showing them from a book. (Participant 6)

It enables apprentices to see how a certain type of garment is sewn and how they can go about it. (Participant 7)

Teaching using the practical demonstration method is much easier since they can observe and repeat exactly what you did. (Participant 20)

It helps me to teach apprentices from the magazines and immediately demonstrate it to them practically (Participant 29)

It helps them to see the direct practical demonstration instead of just reading from a book as done in schools (Participant 35)

Because it has both the practical and theory method of teaching, it helps the apprentices to understand what I teach them (Participant 39)

It saves a lot of time since long explanation is not required but practical demonstration (Participant 45)

It helps them to get hands on practical experience of what I teach (Participant 50)

Improves understanding of apprentices

It helps me a lot since it makes it easy for the apprentices to understand what I'm teaching. (Participant 1)

It is well updated with recent additions in the fashion industry, making explanations to apprentices easier. (Participant 2)

It help the apprentices get a lot of understanding to what I teach them as they practice. (Participant 10)

It makes my apprentices understand what I teach them and sew neat garments for their customers. (Participant 27)

It helps my apprentices to see and immediately understand what I am teaching. (Participant 40)

Based on my experience, I am able to teach them well to their understanding. (Participant 48)



4.4.2 Examine how trainees acquire employable skills in the Volta Region

In response to question 4: *How do you transfer skills to your apprentices using this material?*

The participants indicated that skills are transferred by (i) observation and practice (ii) supervised tasks, and (iii) simulation/demonstration. Their specific responses are below:

Self-practice

I mostly demonstrate for them to see and practice (Participant 3)

They practice what is taught. (Participant 4)

They observe and practice what they see. (Participant 6)

Individual practicing after observation during teaching in order to perfect the skill (Participant 8)

They observe during teaching and practice with pieces later. (Participant 47)

I mostly demonstrate what I teach them as they observe (Participant 39)

Supervised tasks

I mostly give them some practical work to do which will help them be better designers. (Participant 15)

They engage in a lot of practical work to gain the necessary skills. (Participant 50)

Giving them cut out designs to sew after which they learn to cut out the fabrics on their own. (Participant 23)

I task them to sew certain styles of dresses since the whole craft is about sewing. (Participant 1)

They mostly practice with papers and fabrics for me to assess. (Participant 29)

I give them a lot of styles and designs to practice with on their own as I supervise. (Participant 26)

They go back to practice what they observed and present it to me for assessment. (Participant 43)

Simulation/demonstration

They use pieces of fabric to demonstrate what I taught them. (Participant 41)

They cut papers to simulate what I taught on the main fabric. (Participant 28)

Giving them enough samples to practice with in order to perfect the skills learnt. (Participant 27)

They practice with papers and pieces of cloth and demonstrated what I have taught them. (Participant 21)

In response to question 5: *What are some of the skills you teach that help apprentices' employment after training?* The participants revealed that apprentices learn (i) body

measurement (ii) cutting/sewing garments (iii) pattern drafting (iv) handwork. For the various categories their responses were:

Cutting/sewing garments

How to put together cut out fabrics and how to neatly cut fabrics into desired garment. (Participant 24)

How to cut, how to use designs and colours in fabrics to suit the different figures, how to iron the fabrics during construction. (Participant 23)

Good cutting skills and sewing garments in straight line. (Participant 7)

Cutting of fabrics, designing of the garment and putting parts of the garment together. (Participant 10)

Through cutting and how to join the pieces and ironing. (Participant 15)

Cutting fabrics on their own what was taught and call for guidance when necessary (Participant 43)

I teach them how to design outfits to suit different figures, how to cut and join the patterns and pieces together. (Participant 27) *How to cut out fabrics to customers figure and shape. How to join parts of a garment together to make a full dress (Participant 25)*

Sewing using body measurement taken to sew exactly as desired by client and cutting in straight line. (Participant 21)

Body Measurement

Taking good body measurement and making beautiful garments is a necessary skill to hold onto. (Participant 3)

Good body measurement and fabric cutting to avoid fabric wastage. (Participant 5)

Taking good body measurements and mastering basic handworks. (Participant 39)

Pattern drafting

Drafting a design on paper and transferring it onto the fabric, hemming and tacking. (Participant 29)

Pattern drafting styles and sketching the garment requested by the client. (Participant 45)

How to turn patterns onto a fabric and cut out a garment, and also join pieces of fabrics into a garment. (Participant 42)

Handworks

Handworks, sewing both male and female garments. (Participant 50)

Handworks and sewing fabrics to make a straight stitch. (Participant 47)

Handworks, body measurement to style of dress and pattern drafting. (Participant 41)

Taking good measurement and handworks in doing finishing touches to a garment. (Participant 42)

In response to question 6: *How are the skills mentioned relevant towards apprentice's employment?* The participants revealed that through apprenticeship, fashion apprentices are enable with the relevant skills to (i) set up own workshops (ii) become skilled fashion designers (iii) generate/earn income and (iv) acquire employable skills. Below are some verbatim quotes from some participating masters and madams to this effect.

Set up own workshops

It will help them to set up their own workshops (Participant 41)

Is very helpful because those that graduated have self-employed are doing well. (Participant 15)

It equips them with all the basic sewing skills they need to sew and make money in any fashion workshop. (Participant 19)

It guides them to set up their own workshop after completion and can sew nicely for their customers. (Participant 23)

It helps my apprentices to set up their own workshops right after graduation. (Participant 28)

Become skilled fashion designers

It helps them to be modern and well-equipped fashion designers. (Participant 2)

This skill makes them good fashion designers (Participant 3)

This basic skill makes them exceptional dressmakers (Participant 5)

Their ability to cut fabrics into desired garment and sew it accordingly to a neatly finished dress is what they need to get employed in any fashion shop and that's what I teach them. (Participant 7)

A lot of practical work is done to equip them with the desired skills they came to learn. (Participant 10)

Acquire employable skills

They can demonstrate these skills by sewing for their potential employers to assess and employ them. (Participant 29)

It makes the apprentices modern and quality dressmakers among others. (Participant 45)

This are skills used all the time and they having this skill qualifies them for employment anywhere. (Participant 46)

They can demonstrate this skill by sewing beautiful garments which will grant them employment. (Participant 47)

The skills are the basic sewing skills any dressmaker must have to be able to sew and get employed anywhere. (Participant 48)

It makes them well equipped to sew any kind of styles of dress or shirt which guarantees them employment. (Participant 50)

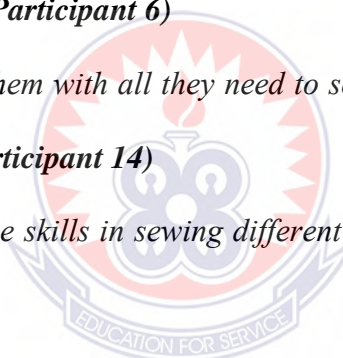
Source of income generation

They can easily sew with the skills acquired to make some income for themselves. (Participant 4)

Sewing to customers' desire will lead to good recommendation and more works for more money (Participant 6)

The skills equip them with all they need to sew any type of garment and make income from. (Participant 14)

They can use these skills in sewing different dresses to sell and make income. (Participant 44)



In response to question 7: *What skills/competencies are missing from the fashion curriculum?*

The participants revealed lack of guidelines to produce styles, lack of illustration on using dressmaking equipment and absence of ways to make pattern drafting as major competencies missing from the curriculum. Precisely, they noted that:

Guideline to produce own style

Guidelines for apprentices to follow in producing their own styles. (Participant 48)

Guidelines on how to sew each style of dress unless I teach them, they cannot obtain it anywhere which is not ideal. (Participant 45)

Guidelines and pictorial directives on what to do when sewing certain garments parts. (Participant 3)

The guidelines and step –step mean of sewing a garment. (Participant 4)

The current trends in the fashion industry are scarcely taught. (Participant 29)

Step-by-step guidelines for sewing in a book so they can revise on their own. (Participant 50)

Step-to-step directions in sewing some styles and dresses. (Participant 33)

Illustration on using dressmaking equipment

Teaching and learning of most dressmaking equipment. (Participant 5)

Formal teaching of machine parts, equipment and dressing styles. (Participant 7)

Knowing all the machine parts, equipment and the styles of the dresses. (Participant 46)

How to make pattern drafting

How to use brown paper in doing cutting (Participant 1)

Guidelines for pattern making and cutting fabrics into garments. (Participant 20)

How to make pattern drafting on paper and transfer onto a cloth. (Participant 23)

Pattern drafting and transferring sketches onto a fabric (Participant 32)

Pattern drafting and guidelines in designing garments. (Participant 43)



4.4.3 Identify the challenges to effective fashion apprenticeship curriculum to impact employable skills

In response to question 8: *What challenges do you face using the teaching material/ teaching material?* Participants identified several challenges. Some are related to the curriculum where others have to do with teaching methods, masters/madams inability to deliver due to forgetfulness and apprentices' capability to learn. The themes identified include (i) inability to recollect styles (ii) outdated curriculum (iii) low literacy level of apprentices (iv) inability of apprentices to self-learn (v) lack of learning materials (vi) lack of reference books. Below are their verbatim responses:

Inability to recollect styles

Sometimes I forget how to go about some of the styles and wish there was a book to refer to. (Participant 24)

Sometimes I forget some of the things I must teach since there is no syllabus to follow whiles teaching. (Participant 20)

I forgot some of the things I learnt (Participant 1)

I am not able to recollect and relay every information to apprentices unless a job comes in that area. (Participant 4)

Sometimes I forget to teach them some skills since there is no guideline to follow when teaching, I end up not teaching them. (Participant 30)

Due to pressure, I tend to forget some of the things I need to teach them. (Participant 26)

Outdated curriculum

The curriculum is outdated and needs to be updated. (Participant 23)

The material is outdated and needs to be updated. (Participant 31)

Low literacy of apprentices

Most of them cannot read and write resulting in everyday demonstration before they can practice. (Participant 2)

It is too complex for a non-literate use (Participant 3)

Apprentices forget most of the things taught and since there is no book to revise with, they barely recollect what they learnt. (Participant 5)

Inability of apprentices to self-learn

Apprentices unable to buy fabrics for practical in order for what they observe to remain with them. (Participant 6)

Some of the apprentices find it difficult practicing on their own unless it has been demonstrated to them. (Participant 7)

Apprentices do not have their own books to learn from. (Participant 29)

I have to always teach them before they can practice on their own which I think is shutting their creativity. (Participant 50)

Difficulty in transferring skills in mind for apprentices if there's no garment to sew in that regards. (Participant 36)

In response to question 9: *What challenges do you face in teaching?* Participants notes several challenges on the part of the apprentices. It was revealed that, apprentices are usually late to work, unavailability of learning materials, slow learning apprentices and lack of dedication from apprentices. Specifically, there responses were:

Lateness to work

Lateness to work and not being serious resulting in burning customers materials. (Participant 20)

Lateness to work and some apprentices not performing simple tasks.

(Participant 29)

Absenteeism and laziness is depriving some of them the needed and useful skills.

(Participant 50)

Unavailability of learning materials

Some of them do not make their learning materials available in time thus delaying the rate at which they acquire the practical skills. (Participant 48)

Inability of apprentices to practice and revise what has been taught because they do not have materials (Participant 39)

Slow learning apprentices

Some of the apprentices are slow in understanding and picking up skills, delaying the progress of their apprenticeship. (Participant 26)

Some apprentices do not pick up what is taught quickly unless I go over several times making it hectic. (Participant 4)

Difficulty on the part of some apprentices to understand what was taught several times. (Participant 5)

Some apprentices are slow in picking up what is taught which reduces the rate at which they acquire the skills. (Participant 10)

It is frustrating to always explain ideas to apprentices and they end up not being creative. (Participant 2)

Waste of fabrics in repeating what has already been demonstrated yet some apprentices don't get it. (Participant 3)

Some of the apprentices are slow learners and require much attention in order to follow the rest of their friends which waste a lot of time. (Participant 29)

Lack of dedication from apprentices

The apprentices pay little attention during teaching time, making them lose a lot of important things I say. (Participant 1)

Seriousness on the part of some apprentices is very low. (Participant 7)

Laziness and disobedience from some of them lowers their seriousness in learning the trade. (Participant 15)

Some of the apprentices are playful and do not exhibit seriousness making their learning difficult. (Participant 30)

4.4.4 Provide recommendations to improve fashion apprenticeship/curriculum to foster acquisition of employable skills

In response to question 10: *What can be done to improve teaching and learning?* The main themes identified by the participants were (i) guidelines for teaching and learning (ii) development of up-to-date curriculum (iii) provision of learning tools/materials (iv) written examination of apprentices. Below are their verbatim responses:

Guidelines/curriculum for teaching and learning

Guidelines for teaching and learning should be introduced nationwide. (Participant 48)

A good teaching and learning method should be introduced to replace the demonstration and observation method. (Participant 6)

Pictorial guidelines on basic sewing skills should be made available to all apprentices. (Participant 2)

Teaching guidelines should be made available to all masters and madams to follow. (Participant 4)

Introduction of curriculum/syllabus

A nationally accepted curriculum should be introduced to make teaching and learning organized. (Participant 41)

An actual teaching and learning curriculum should be developed for apprenticeship. (Participant 37)

A curriculum and teaching book can be introduced to enhance learning. (Participant 34)

There should be a curriculum and syllabus on how to perfectly make most outfits. (Participant 23)

Provision of learning tools/materials

Apprentices having all required learning tools before apprenticeship agreement signing should be encouraged so it doesn't cause any inconvenience for anyone when they have to practice. (Participant 47)

Teaching and learning materials should be made available to all of us. (Participant 29)

A learning book or good teaching and learning material can be introduced to aid apprenticeship. (Participant 5)

Availability of current books/magazines

There should be a book to guide us in doing the work. (Participant 1)

The book should be made simpler with lots of guidelines and images. (Participant 3)

Modern books with guidelines on sewing should be made available for both apprentices and madam/masters. (Participant 35)

Books and magazines on how to sew certain dresses should be made available to us and be updated regularly to keep abreast with trending needs. (Participant 29)

Books and syllabus should be provided which will help us to teach our apprentices the best skills. (Participant 20)

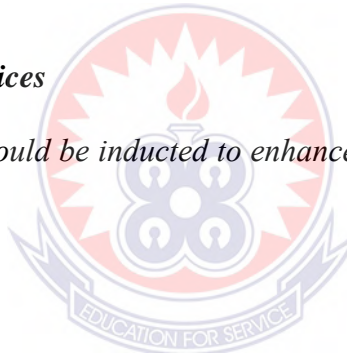
Books can be introduced for teaching which they can also use for their revision. (Participant 10)

There should be a book provided by the authorities to direct us on what and how to teach (Participant 15)

Book and magazines should be given annually to update us on how to teach (Participant 50)

Formal examination of apprentices

Written exams should be inducted to enhance their thinking level. (Participant 40)



4.5 Chapter Summary

This chapter presented the results of analysis and discussed the findings. A total of 80 responses from masters/madams and apprentices in the Volta region – Ghana were analysed to provide basis to address the research questions. The chapter also presented descriptive statistics to explain the phenomenon under investigation. The results revealed the need for fashion apprenticeship curriculum and its impact on employability skills. The results also affirm that indeed there are challenges with fashion apprenticeship as it currently in the Volta region and thus affects fashion apprenticeship effectiveness for employability.

CHAPTER FIVE

DISCUSSION

5.1 Introduction

The study results are discussed below vis-à-vis the reviewed literature and previous studies. The discussion is uses research objectives established in Chapter 1.

5.2. Ascertain the existence of fashion apprenticeship curriculum for the transfer of employable skills in the Volta Region

The findings of the study with regards to fashion apprenticeship curriculum for the transfer of employable skills support earlier studies (Sarpong, et.al 2011: Gartland & Smith, 2018: Shi et al., 2012). It only goes to show that indeed, fashion apprenticeship curriculum is important for the transfer of employable skills. Although, the findings did not indicate many of the fashion houses using a standard curriculum, the curriculum usage was established to some extent. More so, many masters/madams adopted and/or adapted to teaching materials they seem worthy to aid transfer of knowledge. Again, it was revealed that absent of curriculum or teaching materials does not imply unawareness in most cases. On the contrary, masters/madams and apprentices all are very much aware of a curriculum and its usage. For which those in possession were able to identify challenges with it and seek for improvement. Others who do not, however wish to acquire one. They also indicated its usefulness towards the transfer of employable skills to a large extent.

5.3 Examine how trainees acquire employable skills in the Volta Region

Ensuring that fashion apprenticeship is effective and provides employment through quality teaching and learning (Shi et al., 2012), it was revealed that, using the fashion apprenticeship curriculum and other teaching materials promotes the effectiveness of fashion apprenticeship towards employability. Also, masters/madams used diverse approaches to education to ensure

proper information sharing and knowledge transfers for employability. For example, practical lessons, teaching in groups and periodic assessments.

5.4 Recognize the challenges and key drivers to promoting effective fashion apprenticeship curriculum to influence employable skills in the Volta Region

According to previous research, in addition to other external challenges knowledge or skills transfer occurs primarily via observation, imitation and on-the-job experience (Johanson & Adams, 2004). Plus, there is the require knowledge to produce sustainable design is limited, methods of suitable designs are insufficient and less finances to promote growth among others (Hur & Cassidy, 2019). The results supported literature by indicating challenges with the fashion apprenticeship curriculum such as its inadequacy, teaching based on experience, the use of outdated books etc. Also, many fashion houses indicated financial constraints as a major hindrance in acquiring the required teaching books and equipment for transfer of employable skills.

5.5 Provide recommendations to improve fashion apprenticeship curriculum to foster acquisition of employable skills in the Volta Region

Given the absent of fashion curriculum in some fashion houses, the findings revealed recommendations for it acquisition. Many complained of using obsolete teaching materials and wish for enhancement. It was also revealed that, fashion experiences of the past may not be relevant in recent times therefore affects the effectiveness of the skills transferred to employees. Especially for those masters and madams who mainly based teaching on experiences. The study revealed an absolute improvement of fashion apprenticeship, curriculum, other teaching materials and fashion apprenticeship processes to ensure effectiveness.

CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.1 Introduction

This chapter presents the summary, conclusion, and recommendations of the study.

6.2 Summary of Findings

The study set out to examine effective dressmaking apprenticeship curriculum; a strategic approach to acquiring employable skills in Ghana – the case of selected fashion houses in the Volta region, Ghana. To achieve this, the study explored fashion houses in the Volta region to ascertain their use of fashion apprenticeship curriculum, assessed the impact of curriculum in acquiring employable skills, identified challenges and proffer solutions. Data collected from 80 masters/madams and apprentices of fashion houses in the Volta region using structured questionnaire and interviews. The summary of findings is presented below:

Firstly, the study shows that to some extent, there is curriculum usage in fashion apprenticeship. Yet to a larger extent, many master/madams-based teachings on specimens, magazines, and mostly experiences and outdated books from previous apprenticeship. Besides, others self-developed teaching materials they used as curricula to teach. In as much as this may be a positive step, developing these materials are entirely based on the developers' knowledge and experiences, which are mostly limited or outdated.

Secondly, the findings suggest that despite the curricula challenges and skills limitations, masters and madams transfer knowledge and skills with positively significant impact on apprentices' employability.

Thirdly, the study affirms that indeed there are challenges with fashion apprenticeship curriculum and requires improvement. Mode of teaching must also be improved and apprentices should develop enthusiasm for learning and commit for excellence. Lackadaisical attitude towards learning is a huge challenge that must be resolved.

Lastly to improve the effectiveness of the fashion apprenticeship curriculum, several recommendations were given such as government assistance to alleviate financial constraints, masters/madams changing their mode of teaching and adopt the right teaching materials among others.

6.3 Conclusions

The fashion industry is strategically important in job creation and for other economic benefits such as increased income levels, youth employment among others. Ghana's garment sector, fosters fashion courses primarily intended to develop students' technical competences towards employment. An effective curriculum is therefore important to transfer knowledge and skills. This will ensure regular proficiency training and upgrading to equip fashion designers for sustainable, quality and high standards products valuable both locally and internationally (Sarpong, et.al 2011). Besides, creativity is has a positive significant effect on openness to experience and openness to experience is also influences tolerance of ambiguity (Dollinger et al., 2004). As such apprentices must develop creativity to enable them display high tolerance of ambiguity. This is because with high tolerance of ambiguity, apprentices' responsiveness to information, or learning will increase and in turn will promote effectiveness. Government assistance is required for an absolute enhancement of fashion apprenticeship processes, curriculum and financial aid.

6.4 Recommendations

From the foregoing, the study makes the following recommendations:

- i. Fashion institutions must endeavor to review fashion programs, the fashion apprenticeship curriculum and engage employees to develop more relevant and impactful fashion guidelines and programs that are comprehensive and effective to meet the peculiar needs of apprentices and fashion in general. This would increase learning participation and ultimately yield greater results. The fashion industry should strive to

encourage curriculum usage by providing important guidelines for curriculum development and/or provide standard comprehensive curriculum to guide masters/madams and apprentices.

- ii. As indicated in the results, curriculum, fashion books and others teaching materials aid in the transfer of employable skills. In addition, apprentices willing to learn and masters/madams' ability to transfer knowledge was identified. For these reasons, various stakeholders in the fashion industry and apprenticeship program should undertake their responsibilities effectively to help restore the industry and transfer the required skills to apprentices. For example, masters/madams must be knowledgeable to transfer knowledge and the apprentices must develop the right attitude towards leaning to enable acquisition of employable skills. Masters/Madams must acquire the needed training materials and adapt their teaching methods to suit the changing business environment. It is important therefore that fashion apprentices take their studies seriously to become successful. Many master and madams complained about their poor attitude towards learning, acquiring learning materials and practices. Apprentices' attitudinal change will make apprenticeship effective and promote sustainability of fashion.
- iii. To alleviate the numerous challenges identified with the fashion apprenticeship curriculum and fashion apprenticeship in general, it is recommended that, leaders of the fashion industry adopt some monitoring and coordination responsibilities to enable them undertake periodic checks to ensure processes effectiveness, efficiency and challenges to proffer solutions. This will keep the industry abreast with emerging trends in fashion.
- iv. Besides, as noted from the findings, knowledge and skills received through apprenticeship positively impact apprentices' employability as it enables them set up

their own shops and earn a living. This depicts an economic benefit for Ghana, thus any assistance the government can offer for the revamping of the fashion industry should be implemented quickly and effectively.

6.5 Suggestions for further studies

This study was limited to the Volta region of Ghana; therefore, future studies can explore other locations in Ghana to determine fashion apprenticeship effectiveness at those areas. Also, it was revealed in this study that, there is minimal coordination between dressmakers in the rural and urban areas. This may be a cause to the challenges with curriculum awareness and usage, thus it is worth exploring the significant role of organizations regulating activities of the fashion industry. This will help ascertain whether the lack of control is the cause of apprenticeship and the industry's ineffectiveness.



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APPENDICES

APPENDIX A

Research Questionnaire

UNIVERSITY OF EDUCATION – KUMASI CAMPUS

Dear Respondent,

**RE: Effective Dressmaking Apprenticeship Curriculum: A Strategic Approach to
Acquiring Employable Skills in the Volta Region, Ghana.**

This questionnaire is purports to collect your views on effective dressmaking apprenticeship curriculum: a strategic approach to acquiring employable skills in Ghana. It is assumed that any information provided is relevant to help improve fashion/dressmaking apprenticeship in Ghana. Do not write your names on this instrument to guarantee anonymity. Confidentiality is supreme in this study, therefore you are assured that your responses are safe. We hope you will be able to take time and carefully complete this questionnaire. Kindly use a [✓] mark to specify your responses for items with alternative responses. Also be brief in your response to the open-ended items.

Appreciate your cooperation.

CONSENT FORM

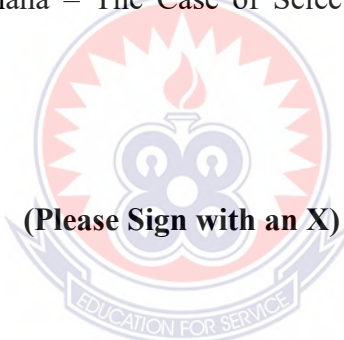
It is true that, the research explain evrything to me in details and i am well informed to provide my opinion on issues. Also, I am informed of the use of all information I offer in a resrach report. Again, I concede that the researcher has assured me the following:

- My participation willingness to voluntarily participate.
- Anonymity of my personal details or information.
- My free will to exist and not proceed to participate.

I therefore consent to being a participant for the research study titled: Effective Dressmaking Apprenticeship Curriculum; A Strategic Approach to Acquiring Employable Skills in Ghana – The Case of Selected Fashion Houses in the Volta Region, Ghana.

Signature

(Please Sign with an X)



QUESTIONNAIRE FOR APPRENTICES

SECTION A: BACKGROUND INFORMATION

The section is asking for your background information. Please indicate your answer by ticking

(X) Or (✓) on the appropriate box.

1. Age (1) 18- 30 [] (2) 31- 40 [] (3) 41- 50 [] (4) 51- 60 [] (5) 60+ []

2. Gender 1. Male [] 2. Female []

3. Marital Status (1) Married [] (2) Not Married []

4. Level of Education

(1) No formal education [] (2) Primary education [] (3) JSS [] (4) SSS [] (5) “Teacher training“ [] (6) “Tertiary“ []

5. Employment status (1) Artisan [] (2) Employed by the state []

(3) Employed by private business [] (4) Unemployed [] (6) Self employed []

6. “Which of the following religious groups do you identify with“ ?

(1) Traditional [] (2) Christian [] (3) Islam [] (4) others, specify[]

7.. How long have you been working with this workshop? (1) less than a year [] (2). 1 -5years []

(3). 6 -10 [] (4). 11-20 years [] (5) Above 20 years [] Specify.....

8. Your position in this workshop. 1. Senior Apprentice []

2. Junior Apprentice []

3. Other (Specify)

.....

.....

Below are statements about Effective Fashion Apprenceship, Training methods and employable skills using a 1 to 5 point Likert scale.

SECTION B: Effective Fashion Apprenceship

Please indicate if you agree/disagree with the following statement concerning the perceived leadership effectiveness

1 = Strongly Disagree, 3 = Neutral 5 = Strongly Agree

	EFFECTIVE FASHION APPRENCESHIP	Strongly Agree 5	4	3	2	Strongly Disagree 1
EFA1	My Master/Madam teach fashion/dressmaking using fashion curricula					
EFA 2	My workshop is equipped in terms of working materials					
EFA 3	I am able to understand things better with the training books					
EFA 4	We use old machinery					
EFA 5	We use modern machinery					
EFA 6	We use both old and modern machinery					
EFA 7	Machinery capacity of my workshop is very adequate					
EFA 8	My Master/Madam makes available training books for our use					
EFA 9	My Master/Madam ensures that each apprentice poses the teaching curricula and/or training books.					
EFA 10	Teaching books makes training effective					

EFA11 Is your Master/Madam a trained dressmaker/fashion designer? (A) Yes []

(B) No []

EFA 12. Do you have the necessary machinery needed to work with? (A) Yes []

(B) No []



SECTION C : Acquiring Employable Skills

Please indicate if you agree/disagree with the following statement concerning Employable Skills

ES1. Do you pay apprenticeship fee for training (A) Yes [] (B) No []

ES2. If yes, how much?

ES3. Were you trained on the job ? (A) Yes [] (B) No []

ES4. "Which sewing skills did your Madam/Master teach you when you were a newcomer in your first three months in the workshop" ?

.....
.....

ES5. "Are you taught how to design and sew garments to fit different types of human shapes and sizes" ?

(e.g. element & principles of design, sketching shapes)

(A) Yes [] (B) No []

ES6. "When did you learn how to cut-out and sew customers' dresses"?

.....
.....

ES7. Can you now use modern machinery for clothing construction.

(A) Yes [] (B) No []

ES8. “Does your Madam/Master teach you individually or in group”?

.....

ES9. “Does he/she teach you every day” ? (A) Yes [] (B) No []

ES10. “Can you tell how many hours he/she spends teaching you each day”?

.....

ES11. “What other work do you do at the workshop in addition to learning how to sew” ?

.....
.....

ES12. “Are you able to sew confidently now without supervision by your Madam/Master” ?

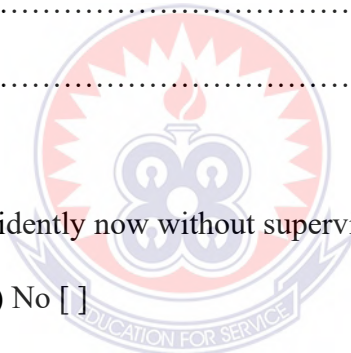
(A) Yes [] (B) No []

ES13. “Do you sit for any examination during training”?

(A) Yes [] (B) No []

ES14. Have you been equipped enough with the necessary skills needed to open a sewing center on your own?.

(A) Yes [] (B) No []



SECTION D: Challenges and Drivers to promote Effective Fashion Apprenticeship

Curriculum

CD1. Do you see the curriculum teaching you all needed skills? (A) Yes []

(B) No []

CD2. Why?

.....
.....

CD3. Do you use modern books and materials to learn? (A) Yes [] (B) No []

CD4. Is the teaching curriculum good? (A) Yes [] (B) No []

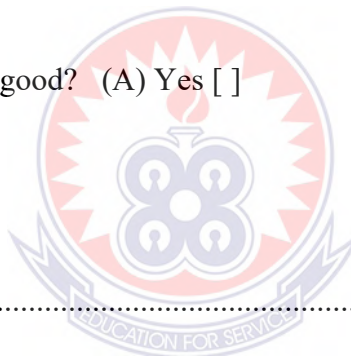
CD5. Why?

.....
.....

CD6. Do you find the teaching curriculum difficult? (A) Yes [] (B) No []

CD7. What can be done to improve it?

.....
.....
.....
..



CD8. Do you think the government of Ghana should come to your aid? (A) Yes []

(B) No []

CD9. Why?

.....
.....

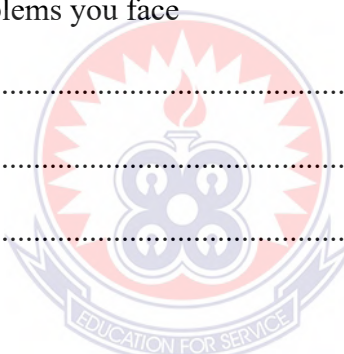
CD10. Do you face any problems when working?

(A) Yes []

(B) No []

CD11. Mention some of the problems you face

.....
.....
.....



CD12.. How do you think these problems can be solved?

.....
.....
.....

QUESTIONNAIRE FOR SEAMSTRESSES/TAILORS

(MASTERS/ MADAMS)

1. Age (1) 18- 30 [] (2) 31- 40 [] (3) 41- 50 [] (4) 51- 60 [] (5) 60+ []

2. Gender 1. Male [] 2. Female []

3. Marital Status (1) Married [] (2) Not Married []

4. Level of Education

(1) No formal education [] (2) Primary education [] (3) JSS [] (4) SSS [] (5) Vocational training [] (6) Tertiary []

5. How many workers do you have currently (1). 1- 5 [] (2). 6 -10 [] (3). Above 20 years [] Specify.....

6. Where did you learn to sew?

.....
.....

7. “Are you registered with the National Vocational Training Institute - Apprentice Board (NVTI)“ ?

(A) Yes []

(B) No []

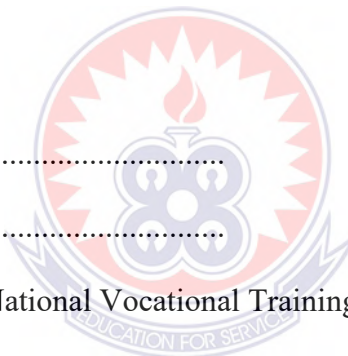
8. Are you registered with Tailors and Dressmakers Association?

(A) Yes []

(B) No []

9. “How long have you been working as a seamstress/tailor“?

.....



10. What are the basic equipment you use to teach your apprentices?

.....
.....
.....

11. Do you use a teaching curriculum? (A) Yes [] (B) No []

12. Where did you get the curriculum?

.....
.....

13. Is the curriculum good enough to transfer the needed skills and knowledge?

(A) Yes [] (B) No []

14. Why?

.....
.....



15. Which methods do you employ in teaching?

(1) "Theory with Practical"

(2) "Practical Only"

(3) Other Specify.....

16. "Which skills do you teach first and why"?

.....
.....
.....

17. “Which other skills do you teach during the course of training“?

.....
.....

18. “Do you follow any prescribed syllabus or books“ ?

(A) Yes [] (B) No []

19. “If yes which kind“

.....
.....

20. “If no, how do you determine your programme of work“?

.....
.....

21. “Do they sit for an examination during the course of training? If yes which type of examination“ ?

.....

22. “If no, how do you assess their proficiency“?

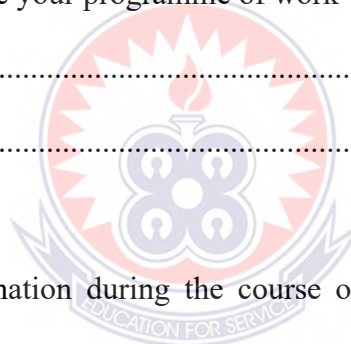
.....

23. “What happens at the end of the training period? Is there any special ceremony“?

.....

24. “If yes, what is it“ ?

.....



25. “Do you encounter any problems from the apprentices“?

(A) Yes [] (B) No []

26. “If yes, specify the problems“.

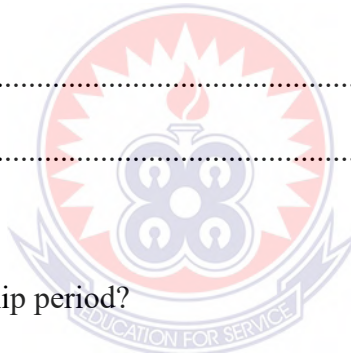
.....
.....

27. Do you think skills aquired during training by apprentices is valuable for employment ?

(A) Yes [] (B) No []

28. Why?

.....
.....



29. How long is the apprenticeship period?

.....

30. How can fashion apprenticeship be improved towards effectiveness?

.....
.....
.....

Thank you for completing the questionnaire.

APPENDIX B: Interview Guide for Masters and Madams

(Effective fashion Apprenticeship)

The literature review of this study indicated fashion curriculum as key concern in achieving effective fashion apprenticeship. As such participants answer to the questions below would help to ascertain how employable skills are transferred with or without a fashion curriculum and ways to improved it.

- (1) In the absence of a fashion curriculum, what do you use to teach?
- (2) Is the material/ book for teaching self-developed or acquired?
- (3) How does the curriculum or teaching material help you teach better?
- (4) How do you transfer skills to your apprentices using this material?
- (5) What are some of the skills you teach that help apprentices' employment after training?
- (6) How are the skills mentioned relevant towards apprentice's employment?
- (7) What skills/competencies are missing from the fashion curriculum?
- (8) What challenges do you face using the teaching material/ teaching material?
- (9) What challenges do you face in teaching?
- (10) What can be done to improve teaching and learning?