

UNIVERSITY OF EDUCATION, WINNEBA

COLLEGE OF TECHNOLOGY EDUCATION, KUMASI

FASHION DESIGN AS A TOOL FOR SOCIO-CULTURAL AND ECONOMIC
DEVELOPMENT OF GHANA: THE CASE OF UPPER MANYA KROBO
DISTRICT

SOLOMON NARH TETTEH



**A Dissertation in the Department of FASHION DESIGN AND TEXTILES,
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Studies, University of Education, Winneba, in partial fulfilment of the
requirements for award of the Master of Technology (Fashion Design and
Textiles Education) degree**

DECEMBER, 2017

DECLARATION

STUDENT'S DECLARATION

I, SOLOMON NARH TETTEH, declare that this dissertation, with the exception of the quotations and references contained in published works which have all been identified and acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere

SIGNATURE:

DATE:

SUPERVISOR'S DECLARATION

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

NAME OF SUPERVISOR: DR. DANIEL K. DANSO

SIGNATURE:

DATE:

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DEDICATION

This work is dedicated to my dear wife, Mrs. Patience Narh Tetteh and my lovely kids; Emmanuel, Elijah and Anita.



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ABSTRACT

The fashion industry remains a vital component influencing countries Gross Domestic Product (GDP) and economic growth. Fashion has financial and social or emotional rewards. The study sought to assess fashion design as a tool for socio-cultural and economic development of Upper Manya Krobo District in Ghana. The study was descriptive in nature. Questionnaires were used to solicit for data from 260 fashion designers, tailors and dressmakers and 35 District Assembly officials from 13 major towns in Upper Manya Krobo District. The study revealed that the fashion design industry has helped increased the district assembly's revenue through taxes and utility bills, created jobs, reduced unemployment rate, raised the standard of living for fashion designer and their families, and increased demand for raw materials for fashion products in the community. The socio-cultural benefits of fashion design include enhancement of celebration of festivals, decoration people for celebration of life events like outdooring, marriage; helps preserve Ghanaian fashion, culture and traditions; enhancement of one's beauty and outlook; and also helps correct indecent dressing and moral degradation among the youth. Fashion design can be improved in Upper Manya Krobo District by enhancing access to capital and credit facilities; increasing patronage for fashion products; reduction of income taxes, utility bills and rent; opening up the local market to international market; and training and educational support to improve fashion knowledge and skills, construction techniques for sewing, and skill to create and make personal innovations.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The contribution of creative industries to the socio-economic development of nations cannot be overemphasised. One aspect of the creative industry which is making strides in determining economic growth in most countries is the fashion industry (Kurz, 2010). According to Lillethun (2007) the idea of fashion is either involved with fashion as culture (consumption) or as an industry (production). Knox, Agnew & McCarthy (2014) purport that the fashion industry remains a vital component influencing countries Gross Domestic Product (GDP). Globally, the fashion industry determines the preference and the fashion system of countries. It does not only provide employment to a number of entrepreneurs but also promote innovation, ingenuity and competition (Kurz, 2010).

Fashion has created numerous economic opportunities to giant designers like Marc Jacobs, Karl Lagerfeld or Tom Ford and recognition to great cities like Paris, Milan, New York and London. Actors who directly benefits from the fashion industry include fashion agencies, consulting firms, special apparel service providers, and small size fashion design companies. These companies generate income by providing consumers with fashion products and services (Teece, 2010).

Fashion has both financial and social or emotional rewards (Kurz, 2010). Socially, fashion design has increased the entrepreneurial capacity of nations particularly the developed countries. However, in most developing countries, self-owned fashion industries have sprung up in recent times (Donnithorne, 2013). The scattered fashion

outlets owned by fashion designers have helped improved the economic conditions of the designer to provide living for him or herself and family members and ultimately reduced poverty in countries they are located. On the local markets, small actors also employ assistance and also train apprentice to establish themselves. On the international market, popular fashion designs also dominate; popular among them are Gucci, Prada, H&M, Zara and Dior (Kurz, 2010).

The economic significance of the fashion industry to national growth is not farfetched (Isla, 2013). Study conducted in United Kingdom indicates that out of the top 15 businesses which generate 25% to country's total GDP, the fashion industry generates nearly 57% of that contribution. UK fashion industry's direct contribution to UK GDP is nearly double of the size of the publishing industry (£9.9 billion), car manufacturing industry (£10.1 billion) and chemical manufacturing industries (£10.6 billion). However, the fashion industry contribution to GDP is only slightly smaller than both telecommunications (£28.7 billion) and real estate (£26.4 billion). Similarly, it is stated that the UK fashion industry directly contributed £20.9 billion to UK economy in 2009 representing 1.7% of total UK GDP. Nearly 22.5% of all retail's value added contribution to gross domestic product of UK is attributed to the fashion industry. Specifically, the value added income was obtained from different aspect of the fashion industry such as fashion education (£16 million), marketing (£241 million), and fashion media (£205 million). Another indirect contribution to the GDP of countries is the Value Added Tax (VAT) placed on fashion good and paid by consumers.

Culturally, the fashion industry also contributes to the cultural dimension of countries. The industry is responsible for the present culture reflected in the dresses of

politicians, musicians, students, among others. For instance, the plain dress of the Puritans, and the current hip-hop look of American musicians are determined by fashion (Kurz, 2010). Fashion is more than mere dresses and materials people put on the body. It may be a sign or symbol that represent meanings not inherent in the material or object. For instance, the physical body when dressed shows ones “social body” or the societal system (Entwistle, 2015). During pre-colonial periods ones clothing was synonymous with a person’s position in the social structure. Also, clothing does not only presents the social position and gender of the person but also occupation, religious affiliation, and regional origin. Notwithstanding, there has been transformation in the fashion outlook within cultures following the Industrial Revolution and the introduction of machine-made clothing. The transition from agrarian to city life and the greater affordability of factory-made clothing created a change in how one’s social status was determined (Gilmore, 2008).

1.2. Statement of the Problem

Although, Ghana fashion industry is doing well, it cannot be compared to other African countries or compete on international platforms. It is revealed that a sizable number of fashion design companies and enterprises are confronted with various challenges and obstacles while newly trained fashion designers struggle start their own business. It is revealed that less than 5% of fashion design graduates who leave fashion schools year after year are successful in creating their own fashion design business. Besides, only a few fashion entrepreneurs who establish their own companies make it through the first years and many do not succeed in reaching a stage of retention. In other words, fashion designers who establish themselves fail to gain a sustainable position in the fashion business (Kurz, 2010).

This has contributed to major foldup of privately-owned fashion designed enterprises leading to increased unemployment rate, reduced passion of the youth for fashion design, poverty and poor economic growth. Ghana, like many other developing countries, is suffering economically due to lack of development of her local fashion industry. The country in the past had a booming local fashion industry which has declined in recent times due to poor finishing and non-conformance to standards (Amankwah, Howard & Sarpong, 2013). According to Amankwah et al. (2013) although there is no shortage of talent, textile tradition or even industrial textiles, what is lacking in Africa and Ghana for that matter, is a policy direction dealing with fashion as a sector.

In effect, Ghana cannot pride itself of a strong and vibrant fashion industry as can be seen in most developed economies. There is the need to find out practical challenges and dynamism in current generation to ensure improvement in the fashion industry. The study therefore seeks to investigate how fashion design can serve as a tool for socio-cultural and economic development of Ghana particularly Upper Manya Krobo District of Eastern Region, Ghana.

1.3. Objectives

The main aim of the study is to assess fashion design as a tool for socio-cultural and economic development of Ghana, the case of Upper Manya Krobo District. Specifically, the study seeks to:

1. Identify the various ways in which fashion design has promoted the economic development of Upper Manya Krobo District of Eastern Region, Ghana.

2. Assess the socio-cultural benefits of fashion design in Upper Manya Krobo District.
3. Suggest ways in which fashion designers can be empowered in establishing a sustainable position in the fashion business.

1.4. Research Questions

1. What is the usefulness of fashion design in promoting economic development in Upper Manya Krobo District?
2. What are the socio-cultural benefits of fashion design in Upper Manya Krobo District?
3. How can fashion designers be empowered in establishing a sustainable position in the fashion business?

1.5. Significance of the Study

Findings from this study will bring to bear the operations and activities of fashion designers in Upper Manya Krobo District. It will also expose the common designs which are fashionable in Upper Manya Krobo District. This will help readers to appreciate the current state and trends of fashion in the district.

The study will also expose the contribution of fashion design to the economic development to Upper Manya Krobo District. This will help the District Assembly to assess the contribution of fashion design to their internal generated revenue and its contribution to the nation's GDP in general. Also, this can help the local assembly in implementing conducive taxes that can promote the fashion design industry in the district.

Also, the economic impact of fashion design can also serve as motivation factor for unemployed graduates to consider employment in the fashion design.

Again, the study will bring to bear, the social and religious contribution of fashion design to the people in Upper Manya Krobo District. This will help readers to appreciate the integration and interrelationships between fashion design and culture. The religious significance of fashion design can motivate other religious institutions to adopt designs to project their spiritual aspirations.

Moreover, the study will come out with recommendations to improve the fashion design industry in Upper Manya Krobo District which can be replicated elsewhere in Ghana. The strategies that would be suggested will help establish a sustainable position for the fashion industry.

1.6. Definition of Concepts

Fashion -fashion is a prevalent style by a particular group at a particular time, and, therefore, may be linked to a specific cultural and historical context in which there is general acceptance of a given style or look (Kaiser, 1990).

Fashion designer: A fashion designer is someone who loves to study fashion trends, sketch designs, select materials, and have a part in all the production aspects of their designs.

1.7. Organisation of the Study

The study will be organised into five chapters. This first chapter brings to bear the background of the study, statement of the problem, objectives, research questions,

significance of the study and definition of terms. The Chapter Two is on the review of related literature made for the study. The concept of Fashion design, history of fashion and clothing in Ghana and impact of fashion design on socio-cultural development are some sub-heading considered in the chapter. Chapter Three presents the methodology that was applied in the study. It will consider the research paradigm, the study population, sample size, sampling design, data collection, data analysis and ethical considerations. The fourth chapter brings to bear findings from the study and analysis of data. It also discusses and analyses findingsstudy. Chapter five presents summary of the findings of the study. This chapter will be the conclusion part of the study. It will highlight the summary of the work, conclusion and recommendations of the study.



CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This section discusses the existing literature conducted around the phenomenon under investigation. It describes the various concepts employed in study such as fashion, and fashion design. It also gives the background history of fashion design and clothing in Ghana and also appeal to the impacts of fashion design to socio-economic growth.

2.2 The Concept of Fashion Design

The concept of fashion design defies universal definition. This can be understood by investigating the individual concepts; fashion and design. Literally, fashion is different from terms such as clothes, garment, attire, garb, apparel and costume (Kawamura, 2005). It has a Latin root from the word facio or factio which means to make or do (Kawamura, 2005). Finn (2014) describes fashion as the intangible aspect of participation within the context of an international fashion industry. In simple terms, fashion describes the clothing styles and its accessories from covering and decoration of the human body as manifest in one's appearance. Fashion is also the way and manner in which people dress, decorate the hair and behave socially or do other things at a given time. Fashion embraces all decorations and items used in covering, modifying and beautifying the body such as body arts (Theodossopoulos, 2012). Fashion describes the outer and inner attributes of a person in relation to his or her society over time. Particularly, it deals with multiples of culture in the past and present situations taking the role of art in the civilization of man. Fashion is one of the essential arts just like painting and sculpture. Fashion can be employed in other fields

to mean a style of dancing or cooking in vogue for a period of time. It can be defined in academic sense in the field of architecture, interior decoration, medicine, philosophy, sociology, among others however, it is often used in clothing styles.

According to Saviolo and Testa (2002), fashion can be viewed in two forms which seems paradoxical to each other but unite in a common idea. Fashion is either an inspiration, creativity and intuition or organisation, strategy and management (Saviolo and Testa, 2002). Fashion can also be understood in the context of the fashion industry as a gut instinct and connoisseurship. Fashion embraces visual consumption and places emphasis on visibility, viewing, and seeing (Prescott, 2008). Fashion exposes the senses beyond the visual and consumers to multi-sensory stimulation and therefore synesthetic potential (Prescott, 2008). Fashion can be viewed in different perspectives as a culture or industry based on consumption and production respectively (Lillethun, 2007). Thus the consumption component can be seen as immaterial while the production component can be described as material (Riello, 2011).

Fashion designers view, fashion in terms of industry perspective as involving knowledge based on *gut instinct* and *connoisseurship*. On the other hand, fashion practitioners define fashion in the light of involvement in a community of industry experts and participants in a community of practice (Lave & Wenger, 1991). Fashion can therefore be described as a system embracing both material and immaterial ideas. Fashion is an all-embracing term which describes both the material and immaterial ideas of a system. Schon (1983) define design as inextricably connected to the action of making. Fashion design is the way of designing and making fashion objects or

artefacts. It can also be described as the physical outcome of design practice such as fashion objects or artefacts (Riello, 2011).

2.3. History of Fashion and Clothing in Ghana

Until 1700, Ghanaian fashion and clothing were without foreign touch or taste. It was completely devoid of western influences. The local people dressed in a purely African style or mode. The indigenous people's dressings were based upon their sex orientation, status of the individual and per their ranks. That is to say the dressings were not uniform but based on individual's achieved status. A purely Ghanaian wore cloth wrapped around him or her without stitches. The cloth was hanged usually around the waist from the navel to cover the legs extending to the knees. Another piece of cloth was also worn by wrapping it stylishly around the neck and shoulders (Owusu, 1999). The Gas, one of the ethnic groups in Ghana, wore leather bead belt made of lion skin on the wrapped clothes. The Gas clothing worn around the waist to the knees often hanged lower at the back than the front. This type of dress is similar to the "danta" waist-girdle of the Akans around the eighteenth century (Owusu, 1999).

Seiber (1974) described the way the Ghanaian cloth was worn and what they were often used for. To him, the garments were multipurpose; large enough to be used as blankets at night and as a dress worn during the day. Usually, the cloth was worn by wrapping it over the entire body from the shoulders covering only one arm and leaving the right hand and the head uncovered (Seiber, 1974). This clothing style was particularly used in southern Ghana and even practiced today. This description is also similar to men's traditional clothing styles among the Akans, which uses about ten (10) yards of fabric wrapped around the body and hanged on one shoulder,

particularly the left arm. This description of men's clothing is rather popular among most men in the southern part of Ghana which has largely become national attire among Ghanaian men in general today.

The difference in male and female cloth was that the male cloth was larger usually ten yards or more whilst the female cloth was small size about two or three yards wide. A distinction was made between young adults dressing and that of the matured adult. The young men wore a nice pan, a chain of coral, a cap made of hart's skin upon their heads, and carried a staff in their hands. In a study of "*History of Ghana*" by Gadzekpo (2005) reveals the dressing style of the people at the Northern Ghana. It was exposed that the adult male Northerners wore several layers of clothes usually five to six wrapped around their body in a decent manner (Gadzekpo, 2005).

2.4 Impacts of Fashion Design on Socio-cultural Development

Fashion design has diverse impact including social, religious, economic, historical and philosophical values. Almost every culture use fashion as a distinctive identifying symbol to convey their missions, aims, objectives, values, ideals and philosophies. During ceremonies and anniversaries, fashion design souvenirs are made to mark the occasion. Socially, fashion design object can serve as identification mark, symbol of aspiration and memorial of the past. Customised designs are made to make impact of the society. In Ghana, anniversaries like Founders Day, Silver Jubilee, Golden Jubilee, Diamond Jubilee and Centenary celebrations are marked using textiles designs (Sarpong, Howard and Osei-Ntiri, 2011). Businesses and companies now have designs for Friday wear than already made designs following the call of former President John Agyekum Kuffour for patronage of made in Ghana clothes. This has

promoted corporate identity than previous times; companies used existing cloths in the market for their anniversaries, ceremonies and social gatherings.

In the education sector, it is now common that all schools have institutional designs for their own cloths or uniforms. Students currently wear designs with crests incorporated in the design to help identify them by their school, house/hall, or departments. Designed outing wears have replaced the old system where “check” materials were used to identify students (Sarpong et al., 2011). Alumni of tertiary schools have specific designs that distinguish them.

Fashion, no matter what form it takes affects the life of everybody, not solely a specific section of the population but it serves as an expression of the self at a given point in time and place. This idea of body covering exists among different ethnic groups of people in Ghana in relation to their culture and art as seen in the various celebrations found within the communities. Ranging from decorating and adorning of the human body; with the use of such simplest materials for covering as in barkcloth and raffia to elaborate designs and fabrics such as *kente*, *adinkra*, *fugu* and African prints, from complicated and elaborate headdresses to very simple head shaves. This signifies that, some aspects of fashion are indigenous to the people and form part of their arts and culture. Meanwhile, forms of body covering cannot be said to exist in isolation without external influence, for some external influences have been inculcated into modern Ghanaian culture. Chiefs in Ghana appear in full regalia on occasions (which are social events) to identify them with their position, rank, status, maturity, etc.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

The research methods focus on the study design and method that would be adopted for the research analysis. It intends to explain the study design in terms of; target and study population, the sampling unit, the sampling frame and design. Profiles would be given to sample size, methods of data collection and data handling. This chapter also presents the various techniques used in data collection for the research work.

3.2 Research Design

Research design is a set of guidelines and instructions to be followed in addressing the research problem (Mouton, 1996). Bless and Higson-Smith (2000) posit that research design is a set of procedures that guide the researcher in the process of verifying a particular hypothesis and excluding all other possible hypotheses or explanations. In relation to this purpose, the researcher employed descriptive research design since I intended to only describe what is on the field (Tanko, 2011). The descriptive research presents a picture of specific details describing systematically the facts and characteristics of the given population or area of interest, factually and accurately a situation, social setting or relationship (Newman, 2000). Newman's definition is more relevant to the topic under study as the study sought to identify the relationship between fashion design industry and socio-economic development. In terms of data collection technique, the researcher employed quantitative data collection.

3.3 Population

Rubbin and Babbie (1997) state that study population is the aggregate of elements from which sample is actually selected. The researcher defines study population as a group of units that are chosen to enable the researcher to obtain relevant data. For the purpose of this study, the population chosen was the people of Upper Manya Krobo District.

3.4 Target Population

The study targeted the following groups of people in Upper Manya Krobo District; fashion designers, textile producers, local textile weavers (Kente weavers, fugu weavers), textile marketers, dress makers (tailors and seamstresses). The following groups of people were sampled since they are involved in fashion design work and know much about the subject under study with the work they do. Also, the study targeted revenue officers in the Municipal Assembly. Revenue Officers were sampled since they can identify the contributions of fashion designers toward Internally Generated Funds (IGF) of the district.

3.5 Sampling Technique/Sample Size

The study utilised purposive sampling technique to enrol respondents. The purposive sampling technique was chosen since it offers flexibility in choosing research samples whose answers suit the purpose of the study (Greenfield, 2002; Kerlinger & Lee, 2000; Liamputtong & Ezzy, 2005). This enabled the researcher to choose people who have adequate and rich information concerning the impact of fashion design towards the socio-economic development of Upper Manya Krobo District. Also, the purposive sampling enabled the researcher to get insight and better understanding into the

phenomenon under investigation (Newman, 2000; Patton, 2001). This sampling technique also allowed the researcher to get in touch with the various fashion design actors to disclose certain personal information concerning their lives and occupation. A total sample size of 295 respondents was chosen for the study comprising 260 tailors, seamstresses, and fashion designers, and 35 District Assembly Officials.

3.6 Sources of Data

The search for answers to research questions calls for collection of data. Data are facts, figures and other relevant materials, past and present, serving as bases for study and analysis (Tyrer & Heyman). For this study, only primary sources of data were employed. Primary sources are original sources from which the researcher directly collects data that have not been previously collected.

3.6.1. Primary Data

Primary data were collected through the use of semi-structured questionnaires. The purpose of this technique allowed probing to ascertain the contribution of fashion designers to the socio-cultural and economic development in the study area. Furthermore, the open-ended nature of the questions provided opportunities for respondents to express some thought with details. In case respondents had difficulty in answering a question or providing only a brief response, the researcher used clues or prompts to encourage them to consider the question further (Badu-Nyarko, 2010). The quantitative method is the main focus in the presentation and the analysis process of the data that were collected.

3.7. Data Collection Instruments

Since the study adopted the mixed approach, both qualitative and quantitative data collection instrument were used. The study used semi-structured questionnaire to collect information from respondents. The questionnaire was made up of both structured and unstructured questions. Analysis of the data were carried out through the aid of charts and graphs.

3.8. Administration of Research Instrument

Data for this study were collected using questionnaires. At the beginning of the survey, respondents were informed about the objectives of the study; its independent academic character were also emphasised to avoid perceptions of linkages with the government ministries, possibly triggering inhibition among the participants. Full confidentiality and anonymity were guaranteed. The respondents were asked to answer the entire set of questions and were given some time to complete the questionnaires. Most of the questions in the questionnaire were presented with options for respondents to select as answers.

3.9. Analysis of Data

The data collected were first edited to check contradictions and also to ensure consistency. The edited responses from the open ended questions were then coded and analysed quantitatively in chapter four. All the copies of questionnaire were numbered, coded and entered into the computer using SPSS version 16 to assist data management. The main statistical techniques that were employed included charts, percentages, tables and frequency tables. To compute the percentages of responses, the number of responses to each choice were divided by the total number of

respondents who answered the question. De Vaus (2001) describe two techniques that can be implemented in the analysis of the collected data; within-case analysis where data is compared with theories used and; cross-case analysis where data from two cases are compared.

3.10. Ethical Considerations

Ethics were applied in the study to ensure the comfort, unanimity and consent of the respondents. The consent of the respondents were sought before administering the research instrument to avoid intrusion into their premises and personal life. For each respondent, the purpose of the study was communicated to them as solely for academic purpose and no relation to any stakeholder. Also, the anonymity of the respondents were assured by removing all indications like names, telephone numbers, and addresses that may enable readers to identify them in the work. This ensured free flow of opinions and vivid ideas from respondents without being intimidated.

Again, answered questionnaire during the study were looked at secured place to avoid penetration by foreign source. Soft copy of data was protected in a folder on a computer secured with password. After the final publication of the work, the answered questionnaire would be destroyed after articles are published from the work in journals and defended at conferences to avoid tracing respondents.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Overview

This chapter presents the analysis of data and interpretation of results. It also discusses the findings from the survey conducted on the field. The findings of the study are also contrasted with existing secondary sources to either confirm or dismiss them. The chapter is divided into four sections. Section One presents the Socio-Demographic Characteristics of Respondents, Section Two deals with ways in which fashion design has promoted economic development of Upper Manya Krobo District; and Section Three spells out the socio-cultural benefits of fashion design in the district. Lastly, Section Four shows the strategic ways to improve fashion design for a sustainable economic development.

4.2. Socio-Demographic Characteristics of Respondents

The study sampled two main categories of respondents; the fashion designers and the officials of the Upper Manya Krobo District. The summary of the socio-demographic data of the fashion designers are shown in Table 4.2 while that of the officials are represented in Table 4.3. A total of 295 respondents were sampled for the study. Out of this number, 260 were fashion designers while 35 were officials from the district assembly.

With regards to the fashion designers, the study sampled equal respondents from the selected towns in Upper Manya Krobo District. In all a total of 13 major towns were selected based on the density of the population. These towns are seen as the major or principal towns in the district with high volume of commercial activities. The study

revealed that 20 respondents each were selected from towns including; Asesewa, Sekesua, Akateng, Mensah Dawa, Anyaboni, Akrusu, Apimsu, Akorkorma, Abuasa, Otokper, Konkoney, Ternguanya and Sutapong as indicated in Table 4.1.

Table 4.1: Names of Sampled Communities for the Study

Name of Community	Frequency (n)	Percentage (%)
Asesewa	20	7.69
Sekesua	20	7.69
Akateng	20	7.69
Mensah Dawa	20	7.69
Anyaboni	20	7.69
Akrusu	20	7.69
Apimsu	20	7.69
Akorkorma	20	7.69
Abuasa	20	7.69
Otokper	20	7.69
Konkoney	20	7.69
Ternguanya	20	7.69
Sutapong	20	7.69
Total	260	100

From Table 4.2; it was revealed that out of the total number of 260 fashion designers who were sampled for the study, 30% were males while 68.8% were females. This indicates that more females were selected and that females form the largest portion of the fashion industry in Upper Manya Krobo District.

Also, with regards to the religion of the respondents, it was found out that majority of them representing 73.1% were Christians while 25.8% were Muslims. It was also revealed that 1.2% were traditionalists who were the least representation. This gives an indication that the study area is Christian dominated which reflects similar statistics of the Christian fraternity in Ghana.

Moreover, when assessing the age of the respondents, it was found out that majority of the people who work in the fashion industry were below 20 years while the least group were between 41-60 years who formed 56.9% and 1.2% respectively. This indicates that more than half of the respondents were teenagers who might be apprentice or newly graduated fashion designers considering the average age of adulthood in Ghana. From Table 4.2, it can be deduced that 25.8% were between 21-40 years while none of them were above 60 years. This indicates that the overall population of the fashion industry in Upper Manya Krobo District is youthful and will be contributing for more years to the socio-economic development of the district before retiring.

On the educational qualification of the respondents, it was found out that 5.8% which forms the least had completed HND in Fashion and Textiles Studies while the most represented totalling 40.8% had other qualifications like BECE, SSCE among others. It was also found out that 7.3% had completed Advanced Fashion while 15.0% hold Intermediate Fashion. Also, 20.8% of the respondents were either apprentice or hold Certificate in Dressmaking.

Also, regarding the kind of textiles and fashion produced by the respondents it was found out that more than half of them representing 68.8% were into garments only which were mainly custom-made ones. Also, 16.2% were into textile fabrics which were prints or garments; while 15.0% were into batik, tie and dye, and screen printing as indicated in Table 4.3.

With reference to the type of equipment used by the fashion designers, it was found out that most of them used domestic hand sewing machines only while few people used industrial sewing machine only representing 63.5% and 3.1%, respectively.

Respondents who used industrial and domestic electric machines formed 54% while 28.1% used domestic electric machines and hand sewing machines as indicated in Table 4.3.

Table 4.2: Socio-Demographic Characteristics of Respondents

Variables	Frequency	(n)
Percentages (%)		
Gender:		
Male	78	30
Female	179	68.8
No response	3	1.2
Religion:		
Christian	190	73.1
Islamic	67	25.8
Traditional	3	1.2
Age:		
Below 20 years	148	56.9
21-40 years	67	25.8
41-60 years	3	1.2
Above 60 years	0	0
Qualification:		
HND Fashion and Textiles Studies	15	5.8
Advanced Fashion	19	7.3
Intermediate Fashion	39	15.0
Apprenticeship (certificate in Dressmaking)	54	20.8
Other	106	40.8
No response	27	10.4



Table 4.3: Type of textiles and fashion produced and type of equipment used

Variables	Frequency	(n)
Percentages (%)		
Type of textiles and fashion produced:		
Textile fabrics- batik, tie and dye, screen printing	39	15.0
Textile fabrics- prints and garments	42	16.2
Garments only (mainly custom-made ones)	179	68.8
Types of equipment used		
Industrial sewing machine only	8	3.1
Industrial and domestic electric machines	14	5.4
Domestic electric machines and hand sewing machines	73	28.1
Domestic hand sewing machines only	165	63.5

On the other hand, it is established that out of the 295 respondents, 35 were government officials who work in the district assembly. Table 4.4 presents the summary of the socio-demographic characteristics of assembly officials who responded to the questions for the research.

Table 4.4: Socio-Demographic Characteristics of Assembly Officials

Variables	Frequency (n)	Percentages (%)
Gender		
Male	26	74.3
Female	9	25.7
Age:		
Below 20 years	1	2.9
21-40 years	26	74.3
41-60 years	8	22.9
Above 60 years	0	0
Qualification:		
SSSCE	4	11.4
Diploma	1	2.9
HND	15	42.9
Degree	13	37.1
Masters Degree	2	5.7

Variables	Frequency (n)	Percentages (%)
Department		
Finance	2	5.8
Research and Planning	9	25.7
Administration	23	65.7
Other	1	2.9

4.3. The Usefulness of Fashion Design in Promoting Economic Development in Upper Manya Krobo District

The study assessed the usefulness of fashion design in promoting economic development in Upper Manya Krobo District. The study revealed that the fashion design industry has helped increased revenue for the assembly through taxes and utility bills, job creation, reduced unemployment rate, raised the standard of living for fashion designer and their family, and increased demand for raw materials for fashion products in the community.

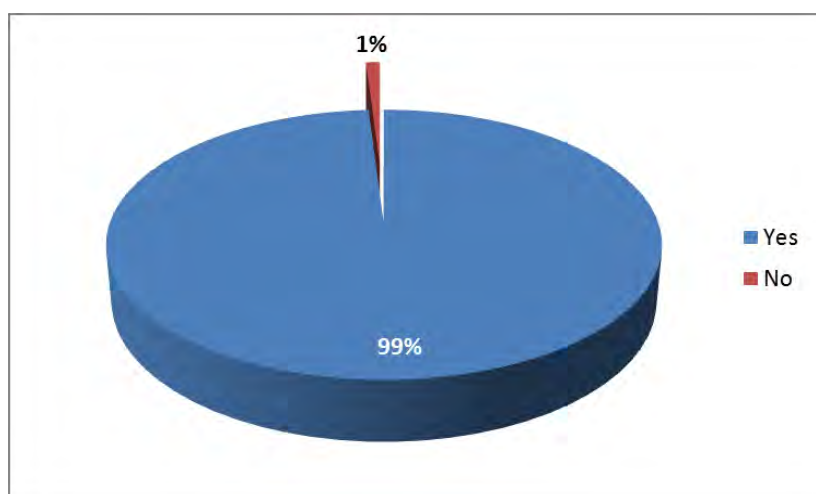
The study revealed that fashion designers through their business activities have improved the revenue base of the district. It was found out that Upper Manya Krobo District get revenue through the income taxes paid by fashion designers in the district. This was highlighted by 25% of the respondents. It was exposed that fashion designers pay taxes to the local district which has improved its Internally Generated Funds (IGF). As indicated in Figure 4.1, it was exposed that 99% of the fashion designers who were sampled pay income taxes to the district assembly every quarterly in a year. It was revealed that the district sells tax stamps or stickers to all informal sectors workers or Small and Medium Scale Enterprises (SMEs) every four months

within the year as a way of mobilising revenue to run its administration machinery. Per Figure 4.1, among all the fashion designers, only 1% does not pay income taxes while the majority pay. This indicates that although Ghana has difficulty in taxing the informal sector workers, almost all the fashion designers in Upper Manya Krobo District are faithful in paying income taxes.

Further probe revealed the monetary value of the income taxes paid by the fashion designers to the district assembly. Details of the amount paid are shown in Table 4.6. It was found out that fashion designers pay income taxes from a little below GHC 100 cedis to GHC 500 cedis or above. It was revealed that majority of the sampled fashion designers totaling 79.2% pay below 100 cedis. It was also recorded in Table 4.6 that, 13.8% of the fashion designers also pay income taxes between GHC 101-200 cedis. However, it was found out that about 5.8% of the sampled fashion designers pay GHC 500 cedis or above in the form of income taxes. This indicates that the payment of income taxes are not uniform across the fashion designers companies. This could have been tailored according to the size of the fashion company where smaller shops or companies pay lesser than firms of bigger sizes.

Table 4.5: The Contribution of Fashion Design to Economic Growth

Contribution of fashion design to economic development	Frequency (n)	Percent (%)
Increased revenue for the assembly through taxes and utility bills	71	27.3
Increased job creation	81	31.2
Reduction in unemployment rate in the community	87	33.5
Rise in standard of living for fashion designers and their families	10	3.8
Increased demand for raw materials for fashion products	11	4.2
Total	260	100

Figure 4.1: Do you pay income tax to the Assembly?**Table 4.6: Amount paid as Income Taxes by fashion designers**

Amount paid as Income Tax	Frequency (n)	Percent (%)
Below 100 cedis	206	79.20%
101-200 cedis	36	13.80%
500 cedis or above	15	5.80%
No response	3	1.20%
Total	260	100

In addition, the study revealed that the fashion designers also offers employment opportunities for the unemployed in the Upper Manya Krobo District. From Table 4.5, it was found out that 31.2% identified that the fashion design industry have increased job creation in the district and thereby reducing the unemployment rate in the community as stressed by 33.5% of the respondents. It was revealed that the fashion industry provides employment for myraid number of people including fashion designers themselves, apprentice, wholesalers and retailers of fashion products. Table

4.8 outlines the number of people directly employed by fashion designers themselves in their shops. It was exposed that out of the total samples, 50.8% of the fashion designers have employed between 1-5 people while 34.8% of them have employed between 6-10 people. From Table 4.8, it is indicated that 5% of the sampled designers had employed between 11-15 people, while 2.7% had employed about 16-20 people. Surprisingly, it was found out that 6.9% of the respondents had employed above 20 people in their work places. This indicates that generally, fashion designers continue to provide employment opportunities for a number of the unemployed in the Upper Manya Krobo District.

Figure 4.2: Contribution of fashion design revenue to the assembly's Internally Generated Fund

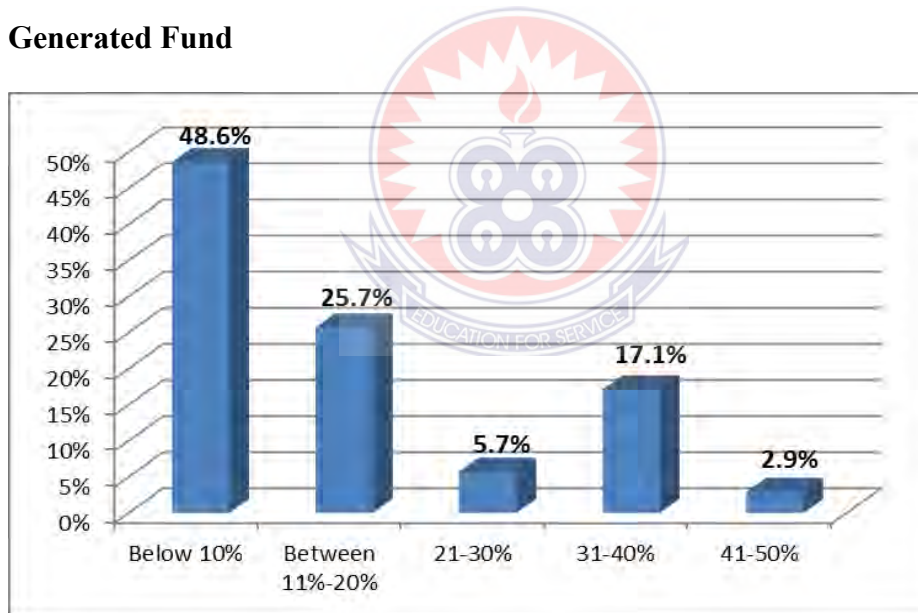


Table 4.7: Annual average contribution of the fashion industry to the assembly's IGF

Averagely, annual contribution of the fashion industry to the assembly's IGF	Frequency (n)	Percent (%)
Less than GHC 10,000	24	68.60%
GHC 10,001-50,000	10	28.60%
GHC 50,001-100,000	1	2.90%
Total	35	100

Table 4.8: Number of people directly employed by fashion designers

No. of people employed	Frequency (n)	Percent (%)
1-5 people	132	50.80%
6-10 people	90	34.60%
11-15 people	13	5%
16-20 people	7	2.70%
Above 20 people	18	6.90%
Total	260	100

Again, the study found out that another way by which fashion design promotes economic development in Upper Manya Krobo District is through payment of utility services. It was revealed that the fashion design companies are connected to water, electricity and the internet and pays utilities to the government. The results of this is shown in Table 4.9. The study found out that majority of the fashion designers shops and business are connected to source of water and electricity. It was revealed that 81.9% of the fashion designers pay water and electricity bills while 11.5% of the respondents pay water, electricity, and internet bills. Also, about 5.4% of respondents

pay water, electricity, internet and satellite bills. This indicates that majority of the fashion designers pay two or more utility bills to the government although only 1.2% of them has access to only portable water and only pays water bills.

Table 4.9: Utilities paid by fashion designers

Kind of utility	Frequency (n)	Percent (%)
Water only	3	1.20%
Water and Electricity	213	81.90%
Water, Electricity, and Internet	30	11.50%
Water, Electricity, Internet and Satellite	14	5.40%
Total	260	100

Further probe revealed the amount of utility bills paid by fashion designers within a month as indicated in Table 4.10. It was revealed that although more than half of the respondents representing 58.5% pay below 100 cedis per month, 23.8% pay between GHC 101-200 cedis, while 12.3% pay between GHC 200-500 cedis. From Table 4.10, 5.4% of the respondents pay either GHC 500 cedis or above in the form of utility bills per month. This trend of utility payment reflect the type of machine used by the fashion designers and the size of the business. Most people pay below GHC 100 cedis per month because they use domestic hand sewing machines only or both hand sewing machines with domestic electric machines which may not use much more Hydro Electric Power (HEP). That means that fashion design companies that pay more than GHC 500 cedis are those who use industrial sewing machines and domestic electric machines.

Table 4.10: Amount of utility bills paid by fashion designers per month

Amount	Frequency	Percent
Below 100 cedis	152	58.50%
101-200 cedis	62	23.80%
201-500 cedis	32	12.30%
500 cedis or above	14	5.40%
Total	260	100

In addition, another significant impact of fashion design to the economy is increased demand for raw materials for the fashion industry. This was identified by 4.2% of the total respondents. The fashion design industry thrives on some raw materials like fabrics, thread, sewing machines, knitting machines, pressing iron, needle, linings, among others. Individuals and companies that deal in these raw materials obtain accelerated profit and also pay taxes to the government for national development. This is because, some of the materials are imported from abroad into the country which attracts import duties for economic development.

The last socio-economic advantage of the fashion design industry to the people of Upper Manya Krobo District is rise in standard of living for fashion designers and their families. It was revealed that, per Table 4.5, 3.8% of the total sampled accepted this claim. The profit obtained from the fashion design industry promotes one's economic life by gaining much economic power to improve their living. The fashion designers through their businesses get enough money to cater for themselves and their family raising their standard of living.

4.4. The socio-cultural benefits of fashion design in Upper Manya Krobo District

The Study also revealed the socio-cultural benefits of fashion design in Upper Manya Krobo District. Findings from the study revealed that fashion design enhances the celebration of festivals, decorates people in celebration of life like outdoorings, marriage; helps preserve Ghanaian fashion, culture and traditions; enhances one's beauty and outlook; and also helps in correction of indecent dressing and moral degradation among the youth in Upper Manya Krobo District.

From Table 4.11, majority of the respondents representing 44.2% claims that the fashion design enhances the celebration of festivals in the study area. It was revealed that the *Ngmayem* festival which is the main festival of the Krobos celebrated every last Friday of October each year is adorned with different fashion designs. It was found that the *Ngmayem* festival last for a week and brings lots of people both citizens and non-citizens to Odumase-Krobo. The indigenes dresses used for these celebrations are produced by fashion designers. Since the study area is a mixed population due to migration, both natives and migrants dress in their local apparels like “kente”, “fugu”, “dansinkran” among a number of them to display their rich cultural heritage. It can be said that fashion design adorns all festive occasions with their unique styles.

Also, the study found out that fashion design helps preserve Ghanaian fashion, culture and traditions. This was identified by 23.1% of the total respondents. It is a fact that each culture has its own clothing, music, visual art, storytelling traditions, and many more unique characteristics. The Upper Manya Krobo District has several rites which help preserve their culture notable among them are the *Dipo*, *Lapomi* and Kaduba Fiami. The *Dipo* is a puberty rite performed for young adolescent girls who are of

“sexual age” or “manarchial age”. It is done to usher the girl into adulthood. In all intents and purposes, Dipo is a positive rite that initiates the young woman into knowing her responsibilities before stepping into marriage hood. During this occasion, the lady is dressed in the traditional fashion including the officiating elders present and till now, the traditional fashion that used to be before has been preserved among the Krobos.

In addition, it was observed that fashion design decorates people in celebration of life moments including outdoorings, marriage, graduations, funerals, and birthday among others. As indicated in Table 4.11, 22.7% indicated that fashion design helps decorates people in celebrating life events. In our societies, distinct dresses are worn to specific festivities. For instance, black, red and sometimes white dresses are worn to funerals whilst white are used for thanksgiving services, birthdays and outdoorings. Sometimes, some families put on white clothes to mourn the death of a very old person in the family. Currently, would be couples sometimes prescribe preferred colour of clothes for their marriage ceremonies and weddings. During such moments, the guests try to appear in such colours to make the event beautiful.

Again, the study revealed that fashion helps in the correction of indecent dressing and moral degradation among the youth. From Table 4.11, it was shown that 5.4% of the total respondents accepted this claim. What we choose to wear sometimes may determine one’s acceptance or rejection in a particular social setting. Mostly the youth copy blindly the fashion of other borrowed culture which is considered as indecent in our community. Through time, Ghana has witnessed the youth wearing of clothing that is out of shape with what the society expects which sometimes shock or offend people since some portions which are supposed to be covered are deliberately

exposed. The “bell back”, “I am aware”, “Otto Pfister” or “saggy pants”, 'apuskeleke', “Tokyo Joe” and “Ebony” haircuts are considered contrary to the locally accepted standards of decency. To the respondents, such indecent fashion particularly among the youth can be corrected using the prescribed fashion of the people.

Also, it was revealed that fashion enhances one’s beauty and outlook. It makes people appear neat and nice and add beauty to individual’s natural beauty. It helps one’s personality to come out, elegant and becomes bold. This was identified by 4.6% of the total respondents. Since, fashion visually communicate of our identities and serve as a fundamental tool that proclaims who we are, both to ourselves and to people around us, one become cautious about how to appear before people. Similarly, it is also believed that our dressing and fashion choices have psychological, social, political and economic meanings and consequences. Therefore, some people decide how to execute the dressing process to appear admirable and to be accepted by different social groups.

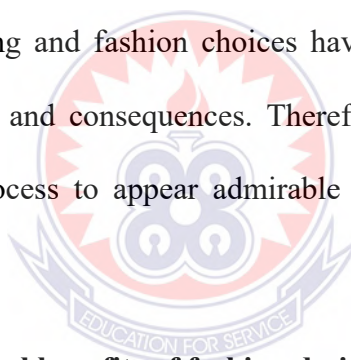


Table 4.11: Socio-cultural benefits of fashion design to Upper Manya Krobo

District

Socio-cultural benefits of fashion design	Frequency (n)	Percent (%)
It enhances the celebration of festivals	115	44.2%
It decorates people in celebration of life (like outdooing, marriage)	59	22.7%
It helps preserve Ghanaian fashion, culture and traditions	60	23.1%
It enhances ones beauty and outlook	12	4.6%
Fashion also helps in correction of indecent dressing and moral degradation among the youth	14	5.4%
Total	260	100

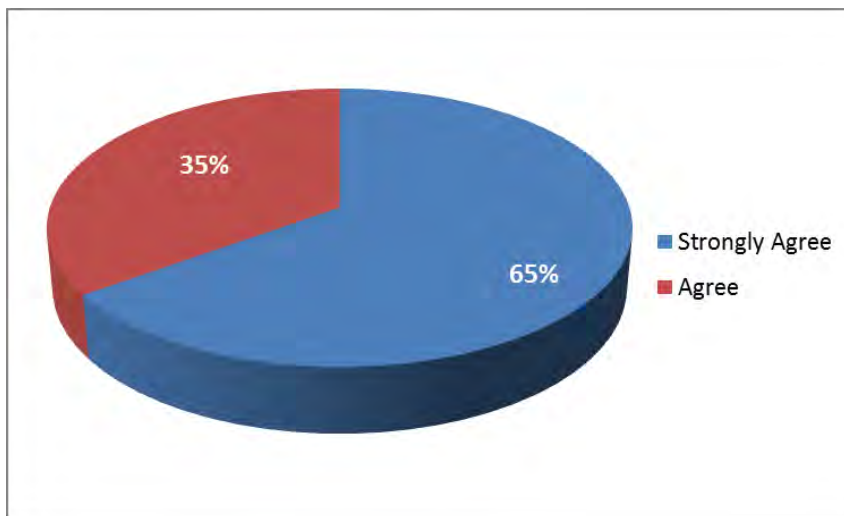
Furthermore, the study also revealed the contribution of fashion to religion. It was seen that fashion preserves historical and folk costumes, blur border between male and female dressing, and also enhances religious celebrations as indicated in Table 4.12. This was identified by 40, 62 and 155 respondents in that order.

Table 4.12: Contribution of fashion design to religion

How has fashion improved your religion	Religion			Total
	Christian	Islamic	Traditional	
Preservation of historical and folk costumes	27	13	0	40
Blurred border between male and female dressing	54	8	0	62
Enhanced religious celebrations	106	46	3	155
No response	3	0	0	3
Total	190	67	3	260

Further deliberation also exposed that fashion design help distinguishes royal celebrations like marriage, funerals among others. As indicated in Figure 4.3, majority of the respondents strongly agreed to this assertion representing 65% and backed by 35% who moderately agreed.

Figure 4.3: Does fashion design help distinguish royal celebrations like marriage, funeral?



Also, the study revealed whether fashion design helps to be easily identified with our religion, ethnic group, etc. Findings as indicated in Table 4.11 reveals that all the respondents confirmed that fashion design helps us to be easily identified with our religion and ethnic group. It was revealed that 159 respondents strongly agreed to this assertion while 101 confirmed it. It was revealed that fashion makes up a certain part of our culture which makes us unique making it possible to distinguish one's culture from the other. Clothing oneself according to the culture helps to maintain and improve social relationship and gives individuals a feeling of satisfaction and encouragement to be as a part of the group and prevent him from cultural tag. This helps people to be easily identified in their aspect of culture.

Table 4.13: Gender on identification of religion, status group

Does fashion help you to be easily identified with your religion and ethnic group?	Gender			Total
	Male	Female	No response	
Strongly Agree	59	100	0	159
Agree	19	79	3	101
Total	78	179	3	260

In addition, the study revealed how fashion design has helped improved individuals lives. As indicated in Table 4.14, fashion design helps brand celebrities, gives a sense of identity, helps people to communicate nonverbally, and has improved the entertainment industry including acting, sports and music.

Many scholars like Kurz, Lillethun and Prescott have propounded theories demonstrating the use of clothing as a code, a language which allows a message to be created and selectively understood. Celebrities who seem to belong to a particular social class brand themselves using different fashion. Most are cautious of what they wear and may want to appear in a particular fashion being it local or foreign. Some celebrities can easily be identified with a particular fashion and currently brand themselves according to the colour of the companies they represent. It is therefore not surprising that 74.6% of the total respondents claim that fashion gives people a sense of identity. It makes people define who you are and where you are coming from.

Also, the type of clothing a person wears can serve as a form of body language as expressed by 8.5% of the total respondents. People often use clothing to signify their age, gender, political views, and economic class. Individuals make certain assumptions about a person based on their clothing before even hearing them speak or

know anything about them. For instance, people attending interviews put on their nicest dresses to make a good impression since it is believed that first impressions are very important and clothing is one of the biggest factors in first impressions.

Also, it is believed that fashion design and the entertainment industries are interlinked. From Table 4.14, it is indicated that 7.3% of the total respondents accepts that fashion has improved the entertainment industry. Fashion is seen as the driving force behind the "creativity" of entertainment. Currently, stepping out on the red carpet at award ceremonies, theatre opening nights and film premiers in the latest couture dresses and tailor made designer suits meant that stars from all areas of the entertainment industry have become conduits for the delivery of the latest fashions to the mass media.

Table 4.14: How does fashion design contribute to people's lives?

How does fashion design contribute to people's lives?	Frequency (n)	Percentage (%)
It helps brand celebrities	18	6.9%
It gives a sense of identity	194	74.6%
It helps people to communicate nonverbally	22	8.5%
It has improved the entertainment industry like acting, sports, music	19	7.3%
Others	7	2.7%
Total	260	100

4.5. Ways in which fashion designers can be empowered in establishing a sustainable position in the fashion business

The study has also revealed the various ways in which fashion designers can be empowered in establishing a sustainable position in the fashion business. A number of suggestions were made to help improve the fashion design industry in the study area as indicated in Table 4.15. It was suggested that there should be easy access of capital and credit facilities to acquire current and more efficient equipment, tools and materials; increase patronage by community for a sustained or regular income; and reduction of income taxes, utility bills and rent. Also it was suggested that there should be opening up the local market to outside market or international market; and educational support to improve fashion knowledge and skills, construction techniques for sewing, and skill to create and make personal innovations.

From Table 4.15, 61.5% of the respondents claim that there should be easy access of capital and credit facilities to acquire current and more efficient equipment, tools and materials. It was identified that some of the fashion inputs such as industrial sewing materials were expensive to the local designers and needed some form of monetary assistance to secure them. Majority of the fashion designers in the study area were considered not credit worthy by the available financial institutions in the community since they lack the prescribed guarantees like collaterals and financial statements to secure loan. It was therefore suggested that the financial institutions should make it flexible for fashion designers to secure loans to buy efficient equipment, tools and materials for their production.

Also, it was suggested that individual members in the community should patronage fashion products for a sustained or regular income. This was recommended by 8.8%

of the total respondents. It was suggested that the local people should develop the taste for the local fashion designs and patronise their products. The “Friday wear” introduced by the former presidents John Agyekum Kuffour which recognises locally fashion designs as official outfit for corporate bodies was a right direction in promoting African wear. The current government could also declare other days for official wearing of locally designed fashion to work in the formal sector.

Also, the study suggested that the fashion industry can be improved when taxes, utility bills and rent are reduced for the fashion industry. From Table 4.15, 7.3% accepted this claim. It is argued that rent for the average fashion designer is high and acquiring stores to showcase products are very exorbitant. This is particularly dire to people who want to start their own fashion company since they lack the initial capital to develop it. In this vein, during recognisance survey by the researcher, it was seen that most of them were living in small container kiosk which lack momentum for development. Besides rent, it was suggested that the current accelerated increase in utility bills and taxes are difficult to bear by the average fashion designer or retail shop. All these cost are factored into the pricing of fashion products making the prices of foreign imported fashion products relatively cheaper than those produced locally and thereby reducing patronage. It was therefore suggested that taxes, utility bills and rent for the fashion designers should be reduced to improve their productivity.

Furthermore, it was recommended that there should be opportunities to open up the local market to outside market or international market to help improve the local fashion design companies. This was suggested by 5.4% of the total respondents. It was revealed that agencies and individuals should create or host fashion markets where all locally produced fashion can be showcased to the international world to

enhance international trade. Also, it was suggested that Ghanaians living abroad should patronise local fashion and showcase them abroad.

Again, another way suggested to help improve the fashion industry is education and training. This was suggested by 13.5% of the total respondents as indicated in Table 4.15. Education and training is useful for development of concepts, new ideas, harnessing of skills and enhancing one's productivity. Respondents suggested that regular training and development programmes as well as refresher courses should be run for fashion designers to improve their fashion knowledge and skills to create and make personal innovations to boost the industry.

Table 4.15: Suggested solutions to improve the fashion industry in Upper Manya

Krobo

How can the fashion industry be improved?	Frequency (n)	Percent (%)
Easy access of capital and credit facilities to acquire current and more efficient equipment, tools and materials	160	61.50%
Increase patronage by community for a sustained or regular income	23	8.80%
Reduction of income taxes, utility bills and rent	19	7.30%
Opening up the local market to outside market or international market	14	5.40%
Educational support to improve fashion knowledge and skills, sewing techniques, and skill to create and make personal innovations	35	13.50%
No response	9	3.50%
Total	260	100

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1. Introduction

This chapter summarises the findings from the analysis and discussions from respondents who were sampled for the study. Based on this, conclusions are also drawn and recommendations made to help improve the fashion design industry in Ghana.

5.2. Summary

The study assessed fashion design as a tool for socio-cultural and economic development of Ghana, the case of Upper Manya Krobo District. This study was divided into three manageable subunits including; identify the various ways in which fashion design has promoted the economic development of Upper Manya Krobo District; assess the socio-cultural benefits of fashion design in Upper Manya Krobo District; and suggest ways in which fashion designers can be empowered in establishing a sustainable position in the fashion business. Descriptive research design was used to present picture of specific details of the situation. Questionnaires were used to solicit data from 260 fashion designers, tailors and dressmakers and 35 District Assembly officials from 13 major towns in Upper Manya Krobo District including; Asesewa, Sekesua, Akateng, Mensah Dawa, Anyaboni, Akrusu, Apimsu, Akorkorma, Abuasa, Otokper, Konkoney, Ternguanya and Sutapong.

When assessing the usefulness of fashion design in promoting economic development in Upper Manya Krobo District, it was found out that the fashion design industry has

helped increased the district assembly's revenue through taxes and utility bills, created jobs, reduced unemployment rate, raised the standard of living for fashion designer and their families, and increased demand for raw materials for fashion products in the community. Taxes paid by fashion designers have improved the district's Internally Generated Funds (IGF). It was found out that fashion designers pay income taxes from a little below GHC 100 cedis to GHC 500 cedis or above per annum. It was revealed that tax invasion in the fashion design industry was uncommon since 99% of them claim to pay their taxes. Also, the fashion industry provides employment for people including fashion designers themselves, dressmakers, tailors, seamstresses, apprentice, wholesalers and retailers of fashion products. It was observed that over 50% of the fashion designers have employed people from as low as 1 person to above 20 people.

It was also revealed that some fashion design shops are connected to source of water, electricity and the internet and pays respective utility bills to the government. It was revealed that 81.9% of the fashion designers pay water and electricity bills while 11.5% of the respondents pay water, electricity, and internet bills. It was revealed that 58.5% of the designers pay below 100 cedis per month, 23.8% pay between GHC 101-200 cedis, 12.3% pay between GHC 200-500 cedis, and 5.4% of the respondents pay either GHC 500 cedis or above utility bills per month. Again, the fashion design industry has improved the demand for raw materials including; fabrics, thread, sewing machines, knitting machines, pressing iron, needle, and linings, among others. Also, the profit obtained from the fashion design industry promotes one's economic life by gaining much economic power to improve their living.

When assessing the socio-cultural benefits of fashion design in Upper Manya Krobo District, it was revealed that fashion design enhances the celebration of festivals, decorates people in celebration of life like outdoorings, marriage; helps preserve Ghanaian fashion, culture and traditions; enhances one's beauty and outlook; and also helps in correction of indecent dressing and moral degradation among the youth in Upper Manya Krobo District. It was revealed that the *Ngmayem* festival which is the main festival of the Krobos celebrated every last Friday of October each year is adorned with different fashion designs like "kente", "fugu", "dansinkran. Also, the several traditional of the Krobos such as *Dipo*, *Lapomi* and Kaduba Fiami are celebrated using garments produced by fashion designers. Also, the celebration of life moments including outdoorings, marriage, graduations, funerals, and birthday are adorned with local designs produced by tailors and dressmakers in and around Upper Manya Krobo District. Locally produced fashion designs have helped correct indecent dressing particularly among the youth deliberating exposing their nakedness like "bell back", "I am aware", "Otto Pfister" or "saggy pants", 'apuskeleke', "Tokyo Joe" and "Ebony".

It was revealed that fashion enhances one's beauty and outlook, and helps one's personality come out as elegant and bold. Also, fashion was revealed to have impacted on religion by preserving historical and folk costumes, blurring border between male and female dressing, and also enhances religious celebrations. Also, fashion design helps distinguishes royal celebrations like marriage, and funerals among others from ordinary individuals in the community. Also, fashion design helps us to be easily identified with our religion and ethnic group. Clothing oneself according to the culture helps to maintain and improve social relationship and gives

individuals a feeling of satisfaction and encouragement to be part of the group and prevent one from cultural tag. Also, fashion design helps brand celebrities, gives a sense of identity, helps people to communicate nonverbally, and has improved the entertainment industry including acting, sports and music.

Moreover, the study revealed the various ways in which fashion designers can be empowered in establishing a sustainable position in the fashion business. It was suggested that there should be easy access of capital and credit facilities to acquire current and more efficient equipment, tools and materials; increase patronage by community for a sustained or regular income; and reduction of income taxes, utility bills and rent. Also it was suggested that there should be opening up of the local market to outside market or international market; and educational support to improve fashion knowledge and skills, construction techniques for sewing, and skill to create and make personal innovations. It was suggested that individual members in the community should patronise fashion products for a sustained or regular income for the designers, wholesalers and retailers.

It was recommended that the current government should declare other days for official wearing of locally designed fashion to work in the formal sector other than Fridays. It was suggested that agencies and individuals should create or host fashion markets where all locally produced fashion can be showcased to the international world to enhance international trade. Also, it was suggested that regular training and development programmes as well as refresher courses should be run for fashion designers to improve their fashion knowledge and skills to create and make personal innovations to boost the industry.

5.3. Conclusions

The study has come to understand fashion design as a tool for socio-cultural and economic development of Upper Manya Krobo District.

The usefulness of fashion design in promoting economic development in Upper Manya Krobo District has been revealed. The income taxes paid by fashion designers have improved the district's Internally Generated Funds (IGF). Tax invasion in the fashion design industry was uncommon since 99% of them pay their taxes. Also, the fashion industry provides employment to dressmakers, tailors, seamstresses, apprentice, wholesalers and retailers of fashion products. Fashion designed has also raised the standard of living for fashion designer and their families, improved government revenue through utilities payment, and increased demand for raw materials for fashion products in the community.

The socio-cultural benefits of fashion design include enhancement of celebration of festivals, decoration people for celebration of life events like outdoorings, marriage; helps preserve Ghanaian fashion, culture and traditions; enhancement of one's beauty and outlook; and also helps correct indecent dressing and moral degradation among the youth. Also, fashion has been seen to impact religion by preserving historical and folk costumes, blurring border between male and female dressing, and also enhances religious celebrations. It also distinguishes royal celebrations; helps us to be easily identified with our religion and ethnic group; and helps to maintain and improve social relationship and brand celebrities.

Fashion design can be improved in Upper Manya Krobo District by enhancing access to capital and credit facilities; increasing patronage for fashion products; reduction of

income taxes, utility bills and rent; opening up the local market to international market; and training and educational support to improve fashion knowledge and skills, construction techniques for sewing, and skill to create and make personal innovations. Also, individual should patronise fashion products for a sustained or regular income; governments should declare other days for official wearing of locally designed fashion to work; and individuals or agencies should host fashion markets to showcase Ghanaian products abroad.

5.4. Recommendations

The government should support informal educational agencies to help them organise periodic education and training programmes for fashion designers. This will help them to improve their skills and creativity in designing dresses with distinctive look. This will appeal to the taste of Ghanaians to increase both local and international patronage.

Again, by way of promoting local patronage locally produced fashion products, the government should impose heavy taxes on foreign fashion products to reduce their importation and create market for locally manufacture ones. Also, it is recommended that the current government should declare other days for official wearing of locally designed fashion to work in the formal sector other than Friday.

Again, the government should provide tax exemptions to newly established small scale fashion design firms and also provide incentives on their utility bills to make the industry attractive to the unemployed youth and even graduate students to help them establish their own fashion shops to promote Ghanaian fashion.

It was suggested that agencies and individuals should create or host fashion markets where all locally produced fashion can be showcased to the international world to enhance international trade. The local fashion designers should avoid overcharging customers exorbitant prices for their products but rather put little profit on them to increase demand for their product in the future.



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APPENDICES

APPENDIX I: SAMPLE QUESTIONNAIRES FOR FASHION DESIGNERS

UNIVERSITY OF EDUCATION, WINNEBA

COLLEGE OF TECHNOLOGY EDUCATION (KUMASI)

QUESTIONNAIRES FOR FASHION DESIGNERS

Instructions: This questionnaire seeks to solicit information on the topic “*Fashion design as a tool for socio cultural and economic development of Ghana, a case of Upper Manya Krobo District, Asesewa*”. This is for academic purpose only and any information you give would be treated as confidential. Kindly spend some time to complete this survey.

SECTION A: SOCIO-DEMOGRAPHIC DATA

(1.) Gender:

Male

Female

(2.) Religion:

Christian

Islamic

Traditional

Other, specify.....

(3.) Age:

Below 20 years

21-40 years

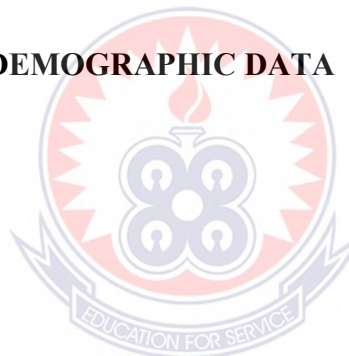
41-60 years

Above 60 years

(4.) Qualification:

HND Fashion and Textiles Studies

Advanced Fashion



- Intermediate Fashion
- Apprenticeship (certificate in Dressmaking)
- Other, specify
.....

(5.) Sources of financing:

- Own accumulated savings only
- Own accumulated savings and Families' financial support
- Own accumulated savings and Loans from financial institutions
- Own accumulated savings, Families' financial support and Loans from financial institutions

(6.) Type of textiles and fashion produced:

- Textile fabrics- batik, tie and dye, screen printing
- Textile fabrics- prints and garments
- Garments only (mainly custom-made ones)

(7.) Types of equipment used:

- Industrial sewing machine only
- Industrial and domestic electric machines
- Domestic electric machines and hand sewing machines
- Domestic hand sewing machines only

SECTION B: WAYS IN WHICH FASHION DESIGN HAS PROMOTED THE ECONOMIC DEVELOPMENT OF ASESEWA

(8.) Do you pay income taxes to the assembly?

- Yes
- No

(9.) If yes, how much do you pay to the assembly in the form of taxes

- Below 100 cedis
- 101-200 cedis
- 201-500 cedis
- 500 cedis or above

(10.) How many people have you employed or are employed in your fashion company?

- 1-5 people
- 6-10 people
- 11-15 people
- 16-20 people
- Above 20 people

(11.) What kind of utility services do you use in your business?

- Water only
- Water and Electricity
- Water, Electricity, and Internet
- Water, Electricity, Internet and Satellite

(12.) How much do you pay as utility bills within a month?

- Below 100 cedis
- 101-200 cedis
- 201-500 cedis
- 500 cedis or above

(13.) How has fashion design contributed to the economic development of Asesewa?

- Increased revenue for the assembly through taxes
- Increased creation of jobs
- Reduction in unemployment rate in the community
- Rise in standard of living for fashion designer and their family
- Increase demand for raw materials for fashion products
- Increased circulation of income in the community
- Increased foreign exchange through exportation of fashion products
- Increase demand for utility services
- Other, specify

**SECTION C: THE SOCIO-CULTURAL BENEFITS OF FASHION DESIGN
IN ASESEWA**

(14.) What are some of the socio-cultural benefits of fashion design?

- It enhances the celebration of festivals
- It decorates people in celebration of life such as outdooring, marriage, and funerals
- It helps preserve Ghanaian fashion culture and traditions
- It enhances ones beauty and outlook
- Fashion also helps in correction of indecent dressing and moral degradation among the youth

(15.) In what way has fashion enhanced your social wellbeing?

- Fashion has improved my confidence
- Fashion has helped changed my dressing habits
- It has also changed my fashion consumption
- Other, specify.....

(16.) How has fashion improved your religion?

- Preservation of historical and folk costumes
- Blurred border between male and female dressing
- Enhanced religious celebrations
- Other, specify.....

(17.) Does clothing help distinguish royals celebrations like marriage and funeral from the general public in traditional society

- Strongly Agree
- Agree
- Sort of
- Disagree
- Strongly Disagree

(18.) Fashion helps us to be easily identified with our religion, ethnic group, status etc

- Strongly Agree
- Agree
- Sort of
- Disagree
- Strongly Disagree

(19.) Certain clothes are used to mark festive occasions and celebrations

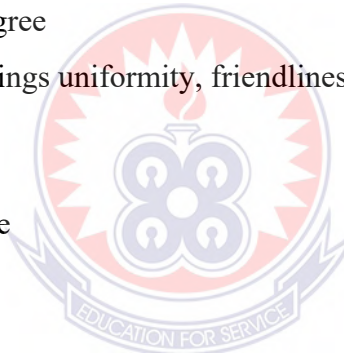
- Yes
- No

(20.) Fashion design could also be used to improve the moral values in Ghana

- Strongly Agree
- Agree
- Sort of
- Disagree
- Strongly Disagree

(21.) Fashion design brings uniformity, friendliness and improves solidarity among people

- Strongly Agree
- Agree
- Sort of
- Disagree
- Strongly Disagree



(22.) How does fashion design contribute to people's life?

- It helps brand celebrities
- It gives a sense of identity
- It helps people to communicate nonverbally
- It has improved the entertainment industry like acting, sports, music etc.
- Other,
specify.....

**SECTION D: WAYS IN WHICH FASHION DESIGNERS CAN BE
EMPOWERED IN ESTABLISHING A SUSTAINABLE POSITION IN THE
FASHION BUSINESS**

(23.) What should be the possible roles of the government and its officials in sustaining the cultural interest through fashion among the public?

- Extension of Friday wears to any other day
- Patronising made in Ghana fashion products
- Reducing importation of foreign clothes and textiles
- Lowering taxes on fashion products
- Enforcing security at our borders to prevent inferior clothes from entry

(24.) How can the individuals contribute to promotion of Ghanaian fashion?

- They should buy the traditional fashion products
- They should desist from patronising foreign fashion
- Individuals can invest in fashion design companies

(25.) How can the fashion industry be improved in Asesewa?

- Easy access of Capital and Credit Facilities to acquire current and more efficient equipment, tools and materials
- Increase patronage by community for a sustained or regular income
- Reduction of income taxes, utility bills and rent
- Opening up the local market to outside market or international market
- Ban should be placed on cheap imported clothes
- Educational support to improve fashion knowledge and skills
- construction techniques for sewing, and skill to create and make personal innovations

(26.) In your own opinion, how can fashion designers be empowered to improve the fashion industry in Ghana

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**APPENDIX II: SAMPLE QUESTIONNAIRES FOR DISTRICT ASSEMBLY
OFFICIALS**

UNIVERSITY OF EDUCATION, WINNEBA

COLLEGE OF TECHNOLOGY EDUCATION (KUMASI)

QUESTIONNAIRE FOR DISTRICT ASSEMBLY OFFICIALS

Instructions: This questionnaire seeks to solicit information on the topic “*Fashion design as a tool for socio cultural and economic development of Ghana, a case of Upper Manya Krobo District, Asesewa*”. This is for academic purpose only and any information you give would be treated as confidential. Kindly spend some time to complete this survey.

SECTION A: SOCIO-DEMOGRAPHIC DATA

(1.) Gender:

Male

Female

(2.) Age:

Below 20 years

21-40 years

41-60 years

Above 60 years

(3.) Qualification:

SSCE

Diploma

HND

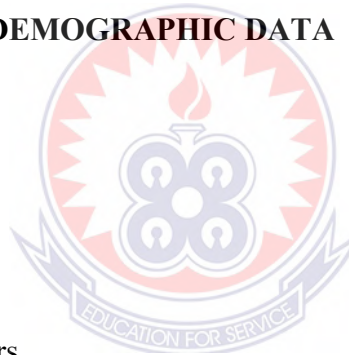
Degree

Master's Degree

PhD

(4.) Department:

Finance



- Research and Planning
- Administration
- Other, specify.....

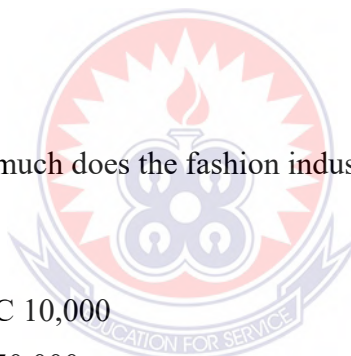
SECTION B: WAYS IN WHICH FASHION DESIGN HAS PROMOTED THE ECONOMIC DEVELOPMENT OF ASESEWA

(5.) What is the contribution of fashion revenue to the assembly's Internally Generated Fund (IGF)?

- Below 10%
- Between 11%-20%
- 21-30%
- 31-40%
- 41-50%
- Above 50%

(6.) Averagely, how much does the fashion industry contributes to the assembly's IGF annually?

- Less than GHC 10,000
- GHC 10,001-50,000
- GHC 50,001-100,000
- Above 100,000



(7.) What is the rank of the fashion design revenue in the assembly's IGF?

- 1st
- 2nd
- 3rd
- 4th
- 5th
- Other, specify

(8.) Which sector in the economy does fashion design revenue exceeds?

- Agriculture

- Fishing
- Wholesale and retail trade
- Transport
- Construction
- Manufacturing
- health and social work
- Hotels and restaurants
- Other, specify.....

(9.) How has fashion design contributed to the economic development of Asesewa?

- Increased revenue for the assembly through taxes
- Increased creation of jobs
- Reduction in unemployment rate in the community
- Rise in standard of living for fashion designer and their family
- Increase demand for raw materials for fashion products
- Increased circulation of income in the community
- Increased foreign exchange through exportation of fashion products
- Increase demand for utility services
- Other, specify

SECTION C: WAYS IN WHICH FASHION DESIGNERS CAN BE EMPOWERED IN ESTABLISHING A SUSTAINABLE POSITION IN THE FASHION BUSINESS

(10.) What should be the possible roles of the government and its officials in sustaining the cultural interest through fashion among the public?

- Extension of Friday wears to any other day
- Patronising made in Ghana fashion products
- Reducing importation of foreign clothes and textiles
- Lowering taxes on fashion products

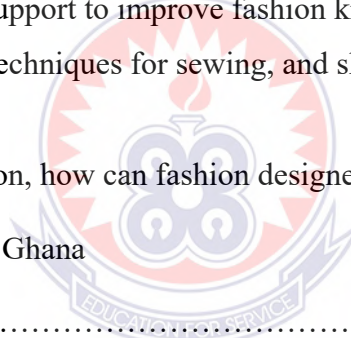
Enforcing security at our borders to prevent inferior clothes from entry
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- Individuals can invest in fashion design companies

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- Increase patronage by community for a sustained or regular Income
- Reduction of income taxes, utility bills and rent
- Opening up the local market to outside market or international market
- Ban should be placed on cheap imported clothes
- Educational support to improve fashion knowledge and skills
- construction techniques for sewing, and skill to create and make personal innovations

(13.) In your own opinion, how can fashion designers be empowered to improve the fashion industry in Ghana



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