

UNIVERSITY OF EDUCATION, WINNEBA

BATIK AND TIE-DYE PRODUCTION AND MERCHANDISING IN GHANA

KOW EDUAM GHARTEY

(9161750001)



**A thesis in the Department of Music Education,
School of Creative Arts, submitted to the School of Graduate
Studies in partial fulfillment**

**of the requirements for the award of the degree of
Doctor of Philosophy
(Arts and Culture)
in the University of Education, Winneba**

JANUARY, 2020

DECLARATION

Student's Declaration

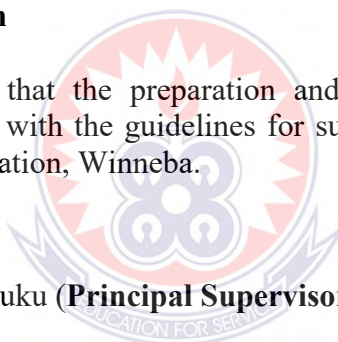
I, Kow Eduam Gharthey declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

Signature:

Date:

Supervisors' Declaration

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



Dr. Frimpong Kaakyire Duku (**Principal Supervisor**)

Signature:

Date:

Dr. Agbeyewornu K. Kemevor (**Co-Supervisor**)

Signature:

Date:

ACKNOWLEDGEMENTS

To God be the glory for granting me the wisdom, knowledge and strength to put this manuscript together to a successful end. In preparing this manuscript, I have been aided by a few tireless scholars. First of all, my gratitude to my research supervisor Dr. Frimpong Kaakyire Duku and my Co-supervisor Dr. Agbeyewornu K. Kemevor who painstakingly reviewed my drafts and offered the needed suggestions. Special thanks go to Dr. Eric Kwame Agyarkoh, a lecturer in the Department of Vocational Education, University of Cape Coast for his devotion and meticulous guidance during the rendition and documentation of this study. I wish to register my sincere appreciation to Mr. Bernard Kofi Kulekpor, a principal Liberian at Osagyefo library in the University of Education, Winneba who also assisted me in my library work. My gratitude also goes to my colleagues who encouraged me to pursue this programme.

Finally, and most importantly, I am most grateful to my mother (Sarah Ama Ghartey), my wife (Vera Abena Ghartey) and my children (Kobina Takyi, Esi Fyneba and Efua Yaaba) for their prayer, encouragement and support without which this dream of my would not have materialised.

DEDICATION

In memory of my mother:

Sarah Ama Fynnba Gharthey



TABLE OF CONTENTS

Content	Page
DECLARATION	iii
ACKNOWLEDGEMENT	iv
DEDICATION	v
TABLE OF CONTENTS	vii
LIST OF TABLES	x
LIST OF FIGURES	xii
ABSTRACT	xiii
CHAPTER ONE: INTRODUCTION	1
1.1. Overview	1
1.2. Background to the Study	1
1.3. Statement of the Problem	5
1.4. Purpose of the Study	9
1.5. Objectives	9
1.6. Research Questions	9
1.7. Significance of the Study	10
1.8. Delimitation	11
1.9. Definition of Terms	12
1.10. Abbreviations/Acronyms used and their meanings	12
1.11. Facilities Available	14
1.12. Organisation of the Text	14
CHAPTER TWO: REVIEW OF RELATED LITERATURE	15
2.1. Overview	15
2.2. Theoretical Framework	16
2.3. Concept and Scope of Batik and Tie-dye	20
2.3.1. Concept and Scope of Batik	20
2.3.2 Batik Production Processes	22
2.3.2.1. Freehand Batik	28
2.3.2.2. Foam Batik	28
2.3.3. Concept and Scope of Tie-dye	29
2.3.4. Tie-dye Production Processes	32



2.4. Materials, Tools and Equipment for Batik and Tie-dye Production.	35
2.5. Concept of Small and Medium-Scale Enterprises (SMEs)	38
2.6. Challenges of Small and Medium-Scale Enterprises (SMEs) (Production and Merchandising)	44
2.6.1. Lack of capital and Access to finance	46
2.6.2. Poor Financial Management	48
2.6.3. Lack of Managerial Skills	49
2.6.4. Lack of Planning	50
2.6.5. Multiple Taxation	50
2.6.6. Inability to Manage Growth	52
2.6.7. Training and Education	53
2.6.8. Poor Crime Management	54
2.6.9. Poor Business Location	55
2.6.10. Competition from Large Enterprises	56
2.6.11. Non-transparent and Complicated Legal and Regulatory Frameworks Coupled with Acute Bureaucracy	58
2.7. Production and Merchandising Challenges of Batik and Tie-dye Industries in Ghana	59
2.7.1. Production Challenges of Batik and Tie-dye Industry in Ghana	59
2.7.2. Merchandising Challenges of Batik and Tie-dye Industry in Ghana	62
2.8. Factors that Cause Production and Merchandising Challenges of SMEs in Ghana	65
2.8.1. Factors that Cause Production Challenges of the Batik and Tie-dye Industry in Ghana	66
2.8.2. Factors that Cause Merchandising Challenges of the Batik and Tie-dye Industry in Ghana	69
2.9. Policies and Strategies to Improve Production and Merchandising of Batik and Tie dye in Ghana.	72
2.10. Impacts of Production and Merchandising Challenges on Small Scale Production Industry in Ghana.	77
2.11. Impacts of Production and Merchandising Challenges on Batik and Tie-dye Production Industry in Ghana.	81
2.11.1. Trade Liberalisation Programme	83
2.11.2. Import Substitution Industrialisation Policy (ISI)	84
2.11.3. African Growth and Opportunity Act (AGOA)	85
2.11.4. Trade and other Policies	87

CHAPTER THREE: METHODOLOGY	90
3.1. Overview	90
3.2. Research Design	90
3.3. Population of the Study	91
3.4. Sampling Procedure	92
3.5. Sample Population	93
3.6. Data Collection Instruments	97
3.7. Data Collection Procedure	99
3.8. Method of Data Analysis	100
CHAPTER FOUR: RESULTS, DISCUSSIONS AND ANALYSIS	104
4.1. Overview	104
4.2. Biographical Data of Respondents	106
4.3. Operations / Activities of Small-Scale Batik and Tie-dye Producers and Merchandisers	108
4.3.1. Batik and Tie-dye Production (Materials, Tools and Equipment, Processes and Managerial Structure)	108
4.3.1.2. Materials, Tools and Equipment	108
4.3.1.3. Batik Production Processes	115
4.3.1.4. Tie-dye Production Processes	125
4.3.1.1. Managerial Structure of Batik and Tie-dye Producers	127
4.3.2. Batik and Tie-dye Merchandising (Managerial Structure and Customer Relations)	129
4.3.2.1. Managerial Structure	129
4.3.2.2. Customer Relations	130
4.4. Challenges Confronting Batik and Tie-dye Production and Merchandising in Ghana.	131
4.5. Factors Contributing to the Challenges of Batik and Tie-dye Production and Merchandising in Ghana.	162
4.6. Impacts of Production and Merchandising of Batik and Tie-dye Industries in Ghana.	170
4.6.1. Positive Impacts of Production and Merchandising of Batik and Tie-dye Industries in Ghana.	171
4.6.2. Negative Impacts of Production and Merchandising of Batik and Tie-dye Industries in Ghana.	174

CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	176
5.1. Overview	176
5.2. Summary of Findings	177
5.2.1. Operation/Activities of Small Scale Batik and Tie-dye Producers and Merchandisers	178
5.2.1.2. Batik and Tie-dye Merchandising (Managerial Structure and Human Resource)	180
5.3. Conclusions	184
5.4. Recommendations	186
5.5. Suggestions for Further Research	189
REFERENCES	190
APPENDICES	208



LIST OF TABLES

Table		Page
1:	Summarises the definition of SMEs in the context of Namibia	41
2:	Categorisation of study institutions and organisations and their locations	95
3:	Institutions/organisations, locations and the number selected	96
4:	Bio data of respondents	107
5:	Price point of different cloth	141
6:	Export destinations of cotton fabrics (grey baft) from 2013 – 2017.	143
7:	Export destinations of garment/clothing from 2013 – 2017.	149
8:	Positive and negative impacts of batik and tie-dye production and merchandising	183



LIST OF FIGURES

Figure	Page
1: ('A' and 'B'): Dyes use for dying fabric	112
2: Caustic soda	112
3: Wax for batik dying	113
4: Padded table for batik dying	113
5: Foam blocks for application of wax	114
6: Wooden blocks for application of wax	114
7: Wellington boot for protection of the foot	115
8: Leather gloves for protecting of the hand	115
9: Waxed fabric ready to be dyed	121
10: Waxed fabric ready to be dyed second colour	121
11: Dyed fabric allowing for oxidation to take place	122
12: ('A' and 'B'): Dewaxing of dyed fabric	122
13: Collecting of wax from iron pot to be recycled for later use	123
14: Washing of de-waxed fabric (<i>Source: Fieldwork, 2019, Cape Coast</i>)	123
15: Rinsing of fabric after washing	124
16: Drying of rinsed fabric	124
17: ('A', 'B', 'C' and 'D'): Printed batik and tie-dye from China	138
18: ('A', 'B' and 'C'): Hand-made batik and tie-dye	139
19: Value of Cotton fabrics (grey baft) exported to Benin from 2013 – 2017	144
20: Value of Cotton fabrics (grey baft) exported to Togo from 2013 - 2017	145
21: Value of Cotton fabrics (grey baft) exported to Cote D'Ivoire from 2013 - 2017	146
22: Value of Cotton fabrics (grey baft) exported to Nigeria from 2013 – 2017	147

23: Value of Cotton fabrics (grey baft) exported to Niger from 2013 - 2017	148
24: Value of Garment/Clothing exported to U. S. A. from 2013 - 2017	150
25: Value of Garment/Clothing exported to U. K. from 2013 – 2017	151
26: Value of Garment/Clothing exported to Benin from 2013 – 2017	152
27: Value of Garment/Clothing exported to Norway from 2013 – 2017	153
28: Value of garment/Clothing exported to Cote D’Ivoire from 2013 – 2017	154



ABSTRACT

The primary focus of this study was to get a snug look at batik and tie-dye as a small-scale industry in Ghana with a critical look at the production and merchandising challenges. The purpose of the study was to investigate the operations/activities of small-scale batik and tie-dye production and merchandising, identify and examine the challenges confronting the industry, analyse factors contributing to the challenges and examine the impacts of production and merchandising challenges on the local batik and tie-dye industries in Ghana. The research is based on qualitative research approach which employs interviews and observation for data collection. In all sixteen (16) participants were sampled through purposive techniques. The population studied comprises one technical institution, one tertiary institution, six small scale industries, six retail shops and two government institutions which have direct dealings with batik and tie-dye industry within Western, Central and Greater Accra regions of Ghana. Data collected were transcribed, classified and analysed through thematic and descriptive analysis. The principal findings of this study revealed that, access to finance, smuggling and importation of clothes, pirating of Ghanaian symbols, multiple taxation, access to international market, products standardisation, packaging and labelling are the challenges of production and merchandising. It is therefore concluded that, small businesses are sole proprietorship which do not adhere to managerial structures and proper book-keeping which make them collapse within the first five years of operations and the government not making enough effort to promote small-scale enterprises. It is therefore, recommended that producers and merchandisers should be given basic book-keeping and business management courses and need of the government to support SMEs to revamp the collapsing industry.

CHAPTER ONE

INTRODUCTION

1.1. Overview

This is the introductory chapter of the thesis. The chapter made a complete review of the background information of the study. It also describes the statement of the study, the purpose, objectives and research questions of the study. The review also contained the explicit explanations of the significance of the study, the scope of the study as well as the explanation of technical and operational terms and abbreviations used in the write-up.

1.2. Background to the Study

Batik and tie-dye are craft that are widely practiced in many parts of the world. It has a very old history in West Africa. Undoubtedly, the practice of batik and tie-dyeing in West Africa must be older than the past few centuries during which occasional historical references to it can be found (Reinhardt, 1976). From the wide distribution of batik and tie-dyeing in West Africa, as in other tropical areas of the world, it may be inferred that the dyeing techniques is indeed quite old (Reinhardt, 1976). A lots of women in Ghana practice batik and tie-dyeing, and it is likely that the technique of dyeing itself has a very ancient history in the area.

Batik and tie-dye production has for centuries been undertaken in the home, in what in Western world, is regarded as the ‘domestic’ as opposed to the ‘public’ sphere (Hitchcock and Kerlogue, 2000, p. 237). Both men and women wear batik and tie-dye garments made of standardized sizes of cloth, although this practice varies by locale and occasion. As an indigenous craft, it could be used to forge local identity in the form of dress code (Gausa and Abubakar, 2015).

Batik and tie-dye industry plays very prominent role in the socio-economic development of every nation by helping to generate income for living and it is a means through which people acquire their clothing needs. While developing countries like China, India and Hong Kong are earning valuable foreign exchange and building their wealth from exportation of batik and tie-dye products, Ghana's income generated from batik and tie-dye production is very low (Sarpong, Howard and Osei-Ntiri, 2011). Attempts have been made by Ghana's consecutive governments of the fourth republic to develop and improve the industrial sector of the country. The programme was initially successful in providing home employment for women, and the numbers engaged in the batik and tie-dye industry increased.

Batik and tie-dye education has also been improved; it is now being studied at the tertiary level of Ghana's educational institutions, where graduates are expected to acquire quality demand-driven employable and marketable skills that will make them take their roles in the industrial sector and work and be economically productive (Stephenson, 1993). This is especially true for Africa, and Ghana where batik and tie-dye are inextricably connected to the economic and social fabrics of the people. Apart from its role in the socio-cultural milieu, batik and tie-dye also serve important economic roles by providing the people with job opportunities, source of income, among other benefits. Batik and tie-dye had helped improve the small business local economy.

Today in Africa, the vast majority of the workers involved in making batik and tie-dye are women (Hitchcock and Kerlogue, 2000). Many women earn a living creating colourful modern batik and tie-dye cloth and clothing by hand. In Ghana, for example, productivity and resourcefulness are general female characteristics across the class strata, and women are often able to exploit their official status as respected

elders in the domestic sphere for commercial venture and financial gain (Karim, 1995: 50). Women are targeted in development programmes, insufficient attention may be paid to the existing structures of social relations when formulating policy, resulting in women being by passed or even made worse off (Whitehead, 1990, pp. 63-64). Traditional handmade batik skills are passed down from mother to daughter, master to apprentice. Their beautiful designs of modern batik and tie-dye can be found on everything from handmade batik cloth to skirts, shirts, bags, bed linens and tablecloths. Women in Progress (Non-Governmental Organization) supports these women, their enterprises and the preservation of their batik and tie-dye through the Global Mamas handmade clothing line. While helping women grow their businesses and expand into new markets, they make sure that batik makers and their associates are paid a fair, livable wage. In recent decades, artists and designers throughout Ghana have explored new avenues of expression using batik and tie-dye. Batik and tie-dye are now produced by the yard, making it suitable for interior decorating and dressmaking.

The craft of batik and tie-dye tend to influence the educational, cultural, aesthetic and economic lives of the people of Ghana (Gausa, 2015). The craft of batik and tie-dye are like an industrial sector where different parts contribute their quota via division of labour to achieve a successful end. In the sector, we have the farmers that cultivate the cotton and the indigo plant as raw materials. We also have the weavers who weave the fabric and the dyers who produce the batik and tie dye material and merchandisers who sell the products. This craft, because of the trend of operation, tends to provide employment for the local community and also serves as a source of income to the farmers, weavers, dyers and merchandisers. If it is produced on a large scale, it will encourage reduction of price and patronage of foreign goods and other

fabric materials, and at the other end enhance the patronage of local fabric and expansion of local market in our country.

The adaptability of batik and tie-dye to the environment and the up-to-date demand of the products have made the craft a popular trade. That is why in most institutions today, the craft is encouraged. The batik and tie-dye craft is also seen as an adornment of the people and is used extensively in houses as a means of beautification. And the cultural significance of the craft can be seen among tribal groups and individuals.

Batik and tie-dye produced in Ghana has contributed significantly to the Ghanaian economy. Unfortunately, the influx of second-hand clothing and cheap new fabrics from Europe and Asia has had a great negative effect on the industry (Amubode, 2008). In recent years, consumers no longer patronize locally produced fabrics. They prefer cheap imported fabrics, either new or second-hand. Producers and merchandisers face big competition from imports of surplus clothing rejected by the thrift shops of Europe and America, and cheaper clothes and textiles from Asia especially China and Indonesia. As vast majority of the workers involved in making and selling of batik and tie-dye are women, the decline of the industry is having serious effects on the women and the country as a whole which is affecting the livelihood of many Ghanaians in the industry.

Based on these challenges that confront the batik and tie-dye industry in Ghana, it is important that a comprehensive research is conducted into the local industry to identify the challenges, causes and prescribe appropriate remedies to solve the problem.

1.3. Statement of the Problem

Traditional craft practices have neither remained static nor confined to a particular region or a community, but have gone way beyond the conventional modes of production. It is important to understand the commercial dynamics that forms an integral part of the transformative journey of crafts.

The crafts that were majorly traded within the community as utilitarian or everyday objects (Sarma, 2008; Swanson & Timothy, 2012; Yang, 2008) are gradually being commercialised to suit other needs. The changing socio-economic conditions have also forced artisans to sell items of everyday requirement, thus taking the craft from the rural to the urban market space (Handique, 2010) by intersecting traditional manufacturing practices with techniques of mass production. It may seem to be antithetic to the original value of the crafts, but there is no denying the fact that, the system has become far more complex due to the presence of artisans, craftsmen, intermediaries and consumers. Cutting across the barriers of internal audience, it has now reached the global market, thereby broadening its scope of commercial pursuit. The rise in mass tourism is another factor that contributes to the global outreach of traditional crafts, thus creating a market for the external audience (Graburn, 1976).

In the 21st Century, there is no doubt that, small and medium enterprises (SMEs) play a significant role in the economic development of a country (Aboagyewaa-Ntiri & Mintah, 2016, p. 127). Batik and tie-dye production and merchandising are major sources of income for people in Ghana because large number of men and women are involved in the business. But despite this large number, batik and tie-dye production and merchandising are not still gaining ground in order to achieve higher margin for production. Historically, the total number of large and medium sized textile manufacturing companies in Ghana by mid-1970's

was in excess of 16 companies (Quartey, 2006) whereas the garment industry also had about 138 medium and large-scale garment manufacturing companies (Quartey & Abor, 2011). In sharp contrast, several factors ranging from unfavourable and inconsistent policies emanating from the central Government to market forces have resulted in a consistent decline. Statistically, the decline had been drastic that by March 2005, a count of the major companies existing in the industry was Ghana Textile Manufacturing Company (GTMC), Akosombo Textile Limited (ATL), Ghana Textile Product (GTP), and Printex (Quartey & Abor, 2011).

Today, Ghanaian textiles have undergone complete overhaul because of globalisation. The striking effect is that, textile producers, fashion designers, manufacturers and merchandisers are expanding their umbrellas throughout the whole world. Textile manufacturing being labour intensive, has migrated from high wage developed world to developing countries; India, China, Indonesia, Bangladesh, and other Asian countries are generating valuable foreign exchange through exportation of clothing and textiles products to U.S.A., Europe and developing countries like Ghana and others. The main Ghanaian textile export destinations comprising of European Union countries, America and some parts of the ECOWAS have declined due to competition with other African countries (Kudowor, 2012). Also Western culture has prompted many women to give up batik and tie-dye clothing in favour of Western dress. At the same time, as Ghana modernises, many women are leaving batik and tie-dye making to assume new roles in society.

There is also an assumption that, producers face big competition from imports of surplus clothing rejected by the thrift shops of Europe and America, and cheaper clothes and textiles from Asia especially China and Indonesia. All these have resulted from global economic expansion of the textiles and clothing industry.

Also, domestic markets are facing major threats from smugglers of second-hand clothing, who smuggle clothes from neighboring countries. These neighboring countries (Benin, Togo and Nigeria) have no import restrictions on second-hand clothing because they generate needed foreign revenues from import duties; thus, they are ready to supply smugglers with goods (South African Institute on International Affairs, 2007). The inability of the customs department to curb this development is making manufacturers and merchandisers angry that huge sums of money are being lost (Muhammad, 2003). This invariably stifles the growth of the domestic industry. A great competition is therefore set among batik and tie-dye industries in the developed and the under developed world causing most vulnerable local industries to collapse. The batik and tie-dye industries of Ghana are not exempted in this regard with the independent batik and tie-dye producers and merchandisers being the most affected.

Similarly, globalisation and trade liberalisation of the 1980's of the world economy has drastically affected the export of Ghanaian textiles to the West African Sub-region and even Europe because the industry cannot compete favorably with cheap articles coming from Southeast Asia. This is compounded by the onset of the information and digital age on the industry which has shaped the industry products and processes. This has affected the batik and tie-dye textile cloth production and merchandising sub-sector tremendously; hence the batik and tie-dye textile cloth production is now in a declining state.

Again, poverty and economic mismanagement in the country have pushed millions of poor Ghanaians to trade in second-hand clothing. Women, widows, self-sponsored students, and sacked and retrenched workers take to the trade because it requires little start-up capital and a quick profit can be made almost immediately

(South African Institute of International Affairs, 2007). It is hard to smuggle goods into the country, but because of poverty and hunger, people are ready to walk miles carrying bales of clothing in the day or night (South African Institute of International Affairs, 2007). The ripple effect has been felt by dependent family members and relations of those workers who lost their jobs, and whose resources have been strained to their limits. Similarly, consumers rarely patronise batik and tie-dye fabrics. This problem has added to national unemployment and economic stagnation in the country. The industry operation is at its lowest ebb.

Across the world, many proactive organisations and individuals have researched and documented artistic cultures of different societies. Polakoff (2017) has made a comprehensive research and documentation of tie-dye (Adire) among the Jukun people. Hitchcock & Kerlogue (2000) has also researched and documented on Tourism, Development, and batik in Jambi. In Ghana for instance, Asmah & Okpattah (2013) have researched and documented on Sirigu symbols: A metaphoric element for batik prints.

It is a fact that these publications and others have helped to preserve and promote the batik and tie-dye in these societies and also provided authentic source of information for current and future researchers, students and lecturers to refer. Despite the availability of some published research works on batik and tie-dye, there is scarcity of comprehensive information on the production and merchandising challenges of batik and tie-dye industry. This situation has created oblivion among the public on the production and merchandising challenges. In order to help fill the gap, the researcher intends to use qualitative research approach to conduct exploratory research into the production and merchandising challenges in batik and tie-dye industry.

1.4. Purpose of the Study

The major goal of the study was to research into the challenges confronting Batik and tie-dye production and merchandising in Ghana and how the industry can be improved.

1.5. Objectives

The study sought to:

1. investigate the operations/activities of small scale batik and tie-dye production and merchandising businesses.
2. identify and examine the challenges confronting batik and tie-dye production and merchandising in Ghana.
3. analyse factors contributing to the challenges of batik and tie-dye production and merchandising in Ghana.
4. examine the impacts of production and merchandising challenges on the local batik and tie-dye industry in Ghana.

1.6. Research Questions

The study was guided by the following research questions:

1. What are the operations/activities of small scale batik and tie-dye production and merchandising businesses?
2. What are the challenges confronting batik and tie-dye production and merchandising in Ghana?
3. What factors contribute to the challenges of batik and tie-dye production and merchandising in Ghana?

4. How do the challenges of production and merchandising impact on batik and tie-dye industry in Ghana?

1.7. Significance of the Study

Effective execution of this project would yield the following benefits: it will reveal the challenges of production and merchandising of batik and tie-dye to the local producers and how it has impacted on national development. With the meager foreign exchange at our disposal, the best alternative is self-reliance as a prerequisite to self-sufficiency. The afore mentioned economic reasons laid credence to the significance of the problem facing the batik and tie-dye fabric practitioners in small scale industry in terms of buying good type of fabric like cotton, lease etc. and even, buying quality dyes which can give good output in which it would fit what is being produced in other countries.

Culturally, batik and tie-dye have their uniqueness compare with other fabrics. This project takes into consideration the local or traditional approach to the application of wax and dye, tying of the fabric and free hand drawing batik which is our cultural pattern in Ghana, stamping is not cultural to us, it belongs to the Senegalese and Tanzanians but because of its simple application it has been culturally adopted. This project focuses on our origin which is freehand drawing batik, looking at the way to eradicate the problems encountered in this case and assists in encouraging the production of batik as a reasonable cost to reduce the importation of overseas fabric as long term measure.

Another significant contribution of this project looks at the educational aspect. From the contents of the available texts on batik and tie-dye building, little has been written. Most of the approaches on batik and tie-dye are cumbersome. Experience has

shown that the time wasting approach can be corrected through a modern and befitting structure that would enhance production and merchandising of batik and tie-dye and also the way problems encountered can be corrected.

This project also acts as a challenge to the small scale batik and tie-dye producers and merchandisers on how to find end means to the challenges facing the batik and tie-dye techniques. This will also broaden the scope of textile practitioners in Ghana. The result can also be used by entrepreneurs and other small scale industries to plan for future occurrences. This is a significance development in the study of batik and other contributions that may evolve hereafter as teaching aids. And finally, it can be used as reference material by students, lecturers and other researchers.

1.8. Delimitation

The study was confined to some selected training institutions that train students in batik and tie-dye production. They include Gratis Foundation (Accra), Tema Technical Institute, Takoradi Technical University and University of Education, Winneba. The scope also covered selected small scale Batik and Tie-dye industries and retail shops in Cape Coast, Accra, Takoradi and Tema. It also included Ghana Export Promotion Council and National Board for Small Scale Industry.

The researcher chose these areas because these are the training institutes and agencies in the Central, Western and Greater Accra Regions for batik and tie dye art and for that matter would have more information for the research. Even though, there may be several challenges confronting the local batik and tie-dye industry, the study was limited to challenges of production and merchandising.

1.9. Definition of Terms

The following operational terms were used by the researcher:

Adire – A name given to indigo dyed cloth produced by Yoruba women of south western Nigeria using a variety of resist dye techniques

Craft - An activity involving skill in making things by hand.

Jambi - A province of Indonesia. It is located on the east coast of central Sumatra and its capital in Jambi

1.10. Abbreviations/acronyms used and their meanings

Abbreviations/Acronyms	Meanings
AGOA	African Growth and Opportunity Act
AMA	American Management Association
ATC	Agreement on Textile and Clothing
BAF	Business Assistance Fund
BDS	Boycott, Divestment, Sanctions
CBN	Central Bank of Nigeria
DB	Doing Business
EU	European Union
ECLA	Economic Commission for Latin America
ECOWAS	Economic Community of West African States
ERP	Economic Recovery Programme
FUSMED	Fund for Small and Medium Scale Enterprises Development
GATT	General Agreement on Tariffs and Trade
GDP	Gross Domestic Product

GEDC	Ghana Enterprise Development Commission
GFZB	Ghana Free Zones Board
GHATIS	Ghana Trade and Investment Gateway Programm
GIC	General Insurance Corporation
GIPC	Ghana Investment Promotion Centre
GRATIS	Ghana Appropriate Technology Industrial Service
GSS	Ghana Statistical Service
ILO	International Labour Organisation
IPPR	Institute of Public Policy Research
ISI	Import Substitution Policy
ITTU	Intermediate Technology Transfer Units
MDAs	Ministries, Departments, and Agencies
MFA	Multi Fibre Agreement
MOTI	Ministry of Trade and Industry
NBSSI	National Board for Small Scale Industry
NGOs	Non-Governmental Organisations
PEED	Private Enterprise & Export Development
PNDC	Provisional National Deffence Council
R & D	Research and Development
SAP	Structural Adjustment Programmes
SMEs	Small and Medium-scale Enterprises
SSI	Small Scale Industry
SSNIT	Social Security and National Insurance Trust
USA	United State of America

UIA	Uganda Investment Authority
VCTF	Venture Capital Trust Fund
WTO	World Trade Organisation

1.11. Facilities Available

Information were sought from Kwame Nkrumah University of Science and Technology, University of Education, Winneba (North and South), University of Cape Coast and University of Ghana Libraries and other places in Ghana where necessary. Other items such as digital cameras, audio recorders, personal computer, laptop, mobile phone and a desktop printer were used to collect and process the data.

1.12. Organisation of the Text

This research report consist of five chapters. Chapter one begins with the introduction and explanation of the background of the study, the statement of the problem, purpose of the study, objectives, research questions, significance of the study and delimitation. Chapter two is the presentation of the related literature review, which includes the theoretical framework and review of related topical issues in the work while chapter three is the methodology. Chapter four is results, discussions and analysis and finally chapter five is the summary that highlights major findings of the research. It concludes conclusions, recommendations and suggestions for future research. Following chapter five are the references and appendices.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1. Overview

In academic research, reliable and authenticity in literature review can be attained by breaking down the research topic into relevant sub-topics and reviewing them with reference to relevant literature. To meet the expectation of this requirement, the researcher broke down the research topic into the following sub-topics and reviewed them accordingly: Concept and scope of batik and tie-dye (concept and scope of batik dyeing, concept and scope of tie-dyeing), batik and tie-dye production processes (batik production processes, tie-dye production processes), materials, tools and equipment for batik and tie-dye production (materials, tools and equipment for batik production and tie-dye production), concept of small and medium-scale enterprises (SMES), challenges of small-medium scale enterprise, (production and merchandising), challenges of batik and tie-dye industries in Ghana (production and merchandising), factors that cause challenges of small scale industries in Ghana (production and merchandising), impacts of production and merchandising challenges on small scale production industries in Ghana and the impacts of production and merchandising challenges on batik and tie-dye production industries in Ghana.

Most of the literature critiqued were focused on studies done in Asia and Europe that has close relations with the making of batik and tie dye in Ghana. This slant was taken because the field study revealed that there were little local publications on various facets of the study that could be used for extensive literature review. It is this intermission that forms the bases of the research problem. Again, because the work that constituted the review were carefully selected, the views, opinions, experiences, views and findings shared by the authors perfectly supported or

corresponded to many aspects of the findings drawn from analysis and discussions of the data obtained from the local sources and the personal views and experiences of practitioners in the local batik and tie dye making industry.

2.2. Theoretical Framework

In all educational research, it is essential that the research is hinged on a theoretical perspectives and knowledge that clearly explain the beliefs, theories or concepts that informed the study. Swanson (2013) explained theoretical framework as a system that consists of concepts and, together with their definitions and reference to relevant scholarly literature, existing theory that is used for a particular study. He further explained that, it must demonstrate an understanding of theories and concepts that are relevant to the topic of your research paper and that relate to the broader areas of knowledge being considered. Theories are formulated to explain, predict, and understand phenomena and, in many cases, to challenge and extend existing knowledge within the limits of critical bounding assumptions (Abend, 2008). A theoretical framework is used to limit the scope of the relevant data by focusing on specific variables and defining the specific viewpoint [framework] that the researcher will take in analysing and interpreting the data to be gathered. It also facilitates the understanding of concepts and variables according to given definitions and builds new knowledge by validating or challenging theoretical assumptions. The search for a theoretical framework narrows the research question and helps researchers create hypotheses. With the initial research question in mind, social scientists read all of the existing literature on the topic. While reading, researchers highlight different definitions of the same terms and the varying methodologies to find answers to key

questions. Researchers develop a consistent definition for each concept and find the theories upon which their study seeks to build.

The main theory that would form the foundation for the study is ‘Structuralism theory of development and underdevelopment’. The basic analogy the researcher intended to portray in the theoretical framework is to identify how ‘Structuralism theory of development and underdevelopment’ has affected many industries in different societies including Ghana and to focus on the social and economic structures of society over a long transition period.

The ideas embodied in the structuralist theory can be traced to Raul Prebisch and other social scientists of the Economic Commission for Latin America (ECLA) who were charged by the United Nations (UN) with analysing the economic problems of Latin America in the 1940s and 1950s (Arthur, 2001). The structuralism theory of development and underdevelopment therefore focused mainly on the social and economic structures of society, and saw economic and industrial development as involving changes in these structures. Structuralism theory of development and underdevelopment explained the economic underdevelopment of the developing world in terms of the lack of investment and other structural factors that obstructed the process of change (Furtado, 1964). For structuralism theory of development and underdevelopment, the structural problems were reflected in the smallness of the domestic markets, which did not give the required incentives to the owners of capital, as well as in the small size of the manufacturing sector. Furthermore, the developing countries faced long-term trends of deteriorating terms of trade with the developed world because they had to sell greater quantities of their products in order to acquire the same export income (Prebisch, 1962).

Similarly, structuralism theory of development and underdevelopment is a theory that views that, the developing countries had no other option but to deepen their process of industrialisation and produce their own manufactured goods. It contended that developing countries had to protect their domestic industries over a long transition period because, as late-comers, they would otherwise be suppressed by the international markets and the dominance of the large trans-national corporations. The theory also believes that economic development demands that, there is a shift in the relative contribution of different sectors of the economy away from agriculture and toward industry, particularly manufacturing (Missio & Jayme Jr., 2012).

Again, structuralism theory of development and underdevelopment is a theory which believes that, since the social and economic structure of a society, particularly the size of its industrial sector is a requirement for long-term growth, resources had to be shifted into new industries to reduce the income elasticity of demand in the periphery for manufactured imports from the center. The theory recognised that, what is required is that investment is allocated in line with expected returns in alternative activities. The case is that, in most countries at relatively low-income levels, this will entail an increasing share of additional resources going to industry (Rodriguez, 2009).

It is believe that, manufacturing industries were essential in the growth of society since it raises productivity not just in the sector itself, but also in the other sectors of the economy. Furthermore, productivity gains and technical progress arising in manufacturing could be passed on to other sectors through their purchases of capital and intermediate goods. In policy terms, structuralist authors are associated with the protectionist import-substitution programmes pursued in the majority of the developing countries. Given the weak position of private capital, structuralists were of

the view that state intervention and comprehensive investment planning were necessary means to accomplish the most rational exploitation of the scarce resources in the developing world (Ocampo, Rada & Taylor, 2009).

Structuralists position was that, industrialisation and economic growth could be realised when governments intervened in the process through the provision of subsidies, industry protection, high tariffs, restricting foreign investment, and the promotion of exports through cheap credits. In absence of such protection, local industries could fall victim to foreign industries which had superior competitive position, and could thus ultimately drive them out of business (Lustig, 1988).

Structuralism theory of development and underdevelopment believes that, protection had to be given to producers of light manufactures, such as textiles and food processing which could be carried out by local industrialists since such activities involved the use of relatively simple standardised technologies, were not particularly capital-intensive, and could draw on pools of relatively unskilled labour. In addition, states and governments had to step in to correct the imperfections in the market system. For without adequate political intervention, market forces are bound to generate inequalities, dislocations and exploitation which will have devastating effects on the integrity of society as a whole (Jackson, 2003).

It is for this reasons, the researcher adopted this theory that will protect their domestic industries over a long transition period, and also believes economic development demands that, there is a shift in the relative contribution of different sectors of the economy toward industry, particularly manufacturing, investment is allocated in line with expected returns, governments intervened in the process through the provision of subsidies. In view of that, protection had to be given to producers of light manufactures, such as textiles and food processing and the state intervention and

comprehensive investment planning were necessary means to accomplish the most rational exploitation of the scarce resources in the developing world (David, 2000).

Analysis of the believes and principles of structuralism theory of development and underdevelopment indicate that, it reveal some of the challenges confronting the Batik and Tie-Dye industry in Ghana because Ghana is a developing country which is characterised by low industrilisation, weak capital market, insufficient government support for industries, high import dependent, small market base and others. It is therefore obvious that the theory of structuralism of development and underdevelopment reveal the gab in the research problem of the study hence its adoption for the study.

2.3. Concept and Scope of Batik and Tie-dye

The scope of batik and tie-dye industry is very large and it is a very important area of study in academic field. In dealing with such an area, it is appropriate to review a selection of what other educational thinkers have written about the subject. Although, there is a large body of literature on batik dyeing in general, for the purpose of this research, only those which are directly relevant to the study will be discussed.

2.3.1. Concept and Scope of Batik

Batik dyeing has been described as wax resist dyeing (Stephenson, 1993; Asmah and Okpattah, 2013 and The new encyclopedia, 2003). Batik is especially unique due to the way certain wax blends will “crackle” during handling, allowing lines of colour to come through on resisted areas. This adds a pattern resembling a network of veins. Cracks in the batik wax give patterns the “crackled” look so unique to batik. Stephenson (1993) further reiterated that batik is a wax resist dyeing method

that leaves intricate patterns on cloth. Though Asmah and Okpattah (2013) and The new encyclopedia (2003) did not mention intricate patterns on cloth. The new encyclopedia (2003) continued to say that, wax resist dyeing applied to whole cloth, or cloth made using this technique and can be done with many types of dyes and wax on cotton, silk and other natural fabrics. Most often cotton fabrics are used due to its properties. Silk is a little challenging to work with because of its unique wicking properties.

Kudowor (2012) also explained batik dyeing as a process of colouring cloth that requires the use of wax to block the dye from part of the cloth. As much as Hitchcock and Kerlogue (2000) have the same opinion, they used decoration of cloth instead of colouring of cloth which is synonymous. Kudowor (2012) further opined that it is the process of patterning cloth with the use of wax. Further analysis by Hitchcock and Kerlogue (2000) on batik revealed that, wax resist, is applied either by hand, using a canting or by copper stamp. Kudowor (2012) simplified wax application in batik production as “wax written”.

Reagan (2007) contended that, batik dyeing is a process of drawing the design on thin fabric in wax, then dyeing the fabric. He continued that, the method used repeated layers of wax and dye applied to the fabric, yielding an overlapping colour design. Annor, Dickson and Dzidzornu (2015) wrote that, batik is a method of dyeing a fabric using resistance to prevent the dye from penetrating into areas of the cloth. Annor, Dickson and Dzidzornu (2015) did not mention any resistant material that are used to prevent the dyes from dyeing. Amenuke, Dogbe, Asare, Ayiku and Baffoe (1999) share the same opinion as Annor, Dickson and Dzidzornu (2015) but they continued by giving examples of the substances use in resisting the dyes from entering into areas where colours are not permitted to enter as wax, cassava, and corn

starch. Comparing Kudowor (2012) and Amenuke et al (1999) position's on resistant material, both of them mentioned wax as resistant material. Amenuke et al (1999) concluded by adding other substances that serve as resistance as cassava and corn starch.

A thorough reflection on the concept of batik espoused by the above authors revealed that batik is dyeing or colouring a fabric by using a resistant material such as wax, cassava or corn starch to prevent the dyes from entering into places where colour or dye is not permitted to enter.

2.3.2. Batik Production Processes

Atta-Eyison, Amissah, & Dzamedo (2014) stated that, batik dyeing processes begin with the melting of paraffin wax in a little melting pot at a regulated temperature. This view is also shared by Asmah and Okpattah (2013), kitengestore.com (2017) and Young (2016) which stated that, wax is heated in an aluminium saucepan over hot coals in a coal pot; melt the wax inside a large basin and batik production processes involve press-heating liquid wax to the fabric respectively. Atta-Eyison, Amissah, & Dzamedo (2014) continued by stating that, the fabric is stretched on a foamy table that keeps the fabric flat and horizontal and the wax is then applied with designed blocks. Soft water is poured into an open plastic basin with a diameter that allows the fabric to be well submerged and at the same time have enough room for free movement. Appropriate amounts of dye and dye auxiliaries determined by the dyers based on the experimental parameters are dissolved and added to form the dye bath. The fabric to be dyed is folded and soaked in water to enable it to absorb the dye properly and the fabric is introduced into the dye bath. The dyers ensured that the fabric remained submerged the whole period of the dyeing

time, during dyeing, the fabric sample is gently moved in the dye solution from time to time to ensure that the solution had access to every part of the fabric. This is also done to reduce variations in shade due to the formation of folds and pleats.

The authors further stated that, at the end of the appropriate time determined by the dyer, the fabric is removed then rinsed thoroughly to get rid of excess dye that might still be on the surface of the fabric. The fabric sample is then opened up, air dried and de-waxed. For the de-waxing, two pans are used, one with boiling water and the other with warm water. With a pair of sticks to control the fabric width, the fabric is let down in open width into the first pan, stayed in there for some few minutes and then it is removed after a few repeated dips of sections of it into the boiling water. This is done from time to time to get rid of the melted wax. The fabric is then transferred immediately into the pan of warm water, rinsed and air dried. For two and three stage dyeing, waxing and dyeing was repeated for each colour, waxing areas after each dye bath in which one wanted to retain the most recent colour, (Atta-Eyison, Amissah, & Dzamedo, 2014)

Asmah and Okpattah (2013) continued by enumerating the other processes as, the wax is applied with the help of a tjanting tool the melted hot wax is applied to the negative areas of the fabric that are required to retain their colour (i.e. White). This is done for all the fabrics needed to be re-waxed and re-dyed with the required colours. Re-waxing and re-dyeing of each designed fabric continues with the same calculation of ingredients earlier used for dyeing. The designed waxed fabric, after it had received all necessary colours in the right places, the fabric is then de-waxed in a bowl of hot boiling water. The multi-coloured fabric is then dried in an airy place out of the sun and later ironed.

Kitengestore.com (2017) had a contrary view by stating other techniques and processes as, carve the design onto a sponge block using a knife, dip the sponge block into the hot, melted wax and print it on top of 100% cotton, greige fabric (called 'stamping'), put the whole fabric into the first dye bath to create the main background colour (usually the lightest colour), dry the cloth outside, repeat the same stamping, dyeing and drying process to add additional design and colour to the fabric, remove the wax by dipping the fabric into boiling water. This will remove some of the wax but not all, hand wash the fabric in cold water to remove all of the wax and finally dry the cloth outside.

Young (2016) on the other hand, continued by adding to the processes as, the wax is stamped to the fabric by hand with miniscule spouted copper cups called *tjantings* in a manner mimicking a drawing pen. The cloth is dipped in a dye-bath, allowing the parts of the fabric not covered by wax to absorb the colour. Once the first dyeing was complete, the wax was removed and additional wax designs could be drawn in these areas (thus retaining the new dye colour under the wax) with the copper implements and the cloth submerged again in a different colour dye-bath. This process could be repeated several times depending on the artist's vision. The entire process is repeated on the opposite side of the cloth. He added that, it is this time consuming and laborious retracing of the design on the opposite side that renders hand-drawn batik. He continued by saying, though only one side is seen when it is worn, the double printing of the cloth affects the design's aesthetic, increasing the colour intensity and overall visibility of the detail of the pattern and by association the durability and longevity of the design itself. Once the designing process is complete, all traces of wax are removed to reveal an intricate pattern with a subtle range of unique shades of colours. These artistic nuances and the painstaking effort involved in

the design process gives hand-painted batiks their charm and desirability, while limiting the availability and accessibility of this handicraft.

A critical reflection on the review of the processes of batik by the above authors revealed to the researcher that, Asmah and Okpattah (2013) and Young (2016) made the processes simpler by eliminating some of the processes. On the other hand, Atta-Eyison, Amissah, & Dzramedo (2014) expanded the processes to include the fabric being stretched on a foamy table, soft water poured into an open plastic, soaking the fabric to be dyed, allowing the fabric to submerge in the dye bath, removing the fabric from the dye bath at a required time, drying it under a shade before finally de-waxing it. They further went through the de-waxing processes also in detail.

Adeoye (2010) also enumerated the processes of batik making as follows; assembling of the materials, planning the design, preparing the working area, printing with wax the areas of fabric to remain white (or whatever colour the fabric is), mixing the dye baths, dipping the entire fabric into the lightest dye bath, drying the fabric by hanging it on the protected clothesline, paint with wax the areas of fabric that are to remain the colour of the first dye bath, allowing the wax to harden for a few minutes, crumpling the material to produce wax crackles, dipping the fabric in the darker of the two dye baths, drying the batik on the protected clothesline, pressing the batik and finally finishing and hanging the batik. After that the fabric de-waxed either by ironing the fabric with the padded newsprint or with hot water.

Prom (2000) postulated that, batik processes begin with the design being drawn (freehand) on the fabric and the area not to be dyed is coated with candle wax to prevent dye from penetrating the cloth in unwanted areas. The fabric is then dipped into the dye, usually synthetic dyes mixed with hot water, and sodium hydroxide in

uncertain measures which makes it difficult to replicate the exact shades created. After soaking the fabric in the dye for a certain time, depending upon the intensity of the desired colour, the fabric is then hung to drip-dry. The fabric after drying is taken to a table where the wax is scraped off and other portions are waxed for the next colour. This process is repeated until the desired number of colours is achieved. When the whole process of dyeing is finished, the material is soaked in hot water to remove the leftover wax, washed with soap, hung to dry and then ironed.

Hitchcock and Kerlogue (2000) also think that, the processes of batik making are, first of all, the need to choose and prepare the fabric, and added that, it is best to start with a good quality cotton. The chosen fabric must be prepared before use. This can be done by washing and boiling to remove dirt and prevent shrinkage afterwards. The next step is to apply the pattern by drawing with pencil directly on the material or copy from paper patterns. The next step is applying the wax along the drawn lines and ornaments. The fabric is usually stretched on a wooden frame. When the wax is applied and dried, the fabric can be dyed. The first step is to immerse the fabric in a solution of some kind of soda and few other ingredients in order to enhance absorption of colour during drying. After that, the fabric is immersed in the dye solution (always light colours must be dyed first), rinsed in cold water, dry and de-wax. The last step is to remove the wax. De-waxing is done by immersing the batik for few minutes in boiling water. Usually special substances mixed with the water to help to remove the wax (e.g. soda).

Dharmatrading.com (2018) stated the processes of batik as; pre-wash your fabric to remove any impurities that might interfere with dyeing, pre-dye a few of your fabrics in some different base colours, start melting your premixed batik wax in the little melting pot, stretch the fabric on a Frame or Hoop, which will keep the fabric

flat and horizontal, start applying your wax with tools of your choice, dye the fabric, rinse and gently hand wash the fabric in synthrapol and allow to dry, repeat process from pre-dye a few of your fabrics in some different base colours to dye the fabric as indicated above for each colour you plan for your batik, remove the wax, wash your fabric one last time in the washing machine with synthrapol to remove any leftover dye you couldn't get out by hand and dry your fabric and then iron.

Artcave.eu (2012) listed the processes of batik as, wash fabric to remove sizing, use beeswax for sharp lines as paraffin wax leaves a crackle effect, place a small amount of wax into top of double boiler, and boil water to melt; then simmer, keeping wax hot enough to penetrate the fabric (do not let it smoke), there should be enough melted wax to coat bottom edge of the stamp, warm stamp in hot wax for 30 seconds; use pliers or a clothespin to lift out shallow objects, drag stamp across rim of pot to remove excess wax, stamp fabric in desired pattern, in a large bowl, mix a dye bath of 1/2 cup liquid dye per gallon of hot water; the hot water required for powdered dyes will melt the wax, for colour fastness, add 1/2 cup salt or vinegar to the dye bath, submerge fabric for a few seconds to 20 minutes, depending on the shade desired, stir periodically with dowel, blot with paper towels and hang or lay flat to dry; fabric will lighten considerably. When fabric is dry to the touch, remove wax by ironing fabric on hottest setting (no steam) between layers of paper towels, plain newsprint, or kraft paper, change paper often, until all wax is lifted.

An assessment of the above literature revealed to the researcher that, the processes of making batik include all or some of the following processes; selection of appropriate tools and materials, preparation of the fabric, stretching the fabric on the table, preparation of the designed block, heating of wax, creation of patterns on the

fabric with melted wax either by stamping or free hand waxing, crumpling, de-waxing and ironing. The analysis further revealed that, two main waxing processes are applied in the batik making; Free-hand waxing and waxing with designed block.

2.3.2.1. Freehand Batik

The freehand design requires the ability to draw and design i.e. creativity of pattern directly on a fabric. This depends on how expert the individual or designers are and the type of design involve, using natural abstract, different shapes in designing of fabric. Different types and kind of fabric can be designed with freehand as far as the fabric will absorb the colour i.e. is dye (Prom, 2000; Young, 2006; Adeoye, 2010; Hitchcock and Kerlogue, 2000 and Asmah and Okpattah, 2013).

2.3.2.2. Foam Batik

This require the ability to make a design with foam that has already made with a particular pattern, will now be put inside the candle wax that has already be on a fire, then it would be transferred onto the fabric in a repeated pattern (Atta-Eyison, Amissah, & Dzramedo, 2014; kitengestore.com, 2017 and artcave.eu, 2012).

Note: the candle must not be too hot or too cold.

De-waxing is the removal of already used wax from the fabric and is the final process in batik techniques. An examination of the above processes used to de-wax the fabric by the researcher revealed these processes;

- ❖ First put water on top of the fire with de-waxing bowl or pot (the bowl or pot should be spacious).

- ❖ Get your already designed fabric with wax, then hold it at one end and start dipping it into the hot water number of times and raise the fabric up continuously till the wax is almost off fabric.
- ❖ Get cold water ready by the side and dip the already de-waxing fabric into the cold water, rinse and then sun dry.
- ❖ When the fabric is wet dry, remove and iron.
- ❖ Collect and squeeze out water from the wax collected from the cold water, do not pour the hot water away but allow to cool down to 0°C so that all the wax settle on the surface of the bowl or pot used for de-waxing and just remove the wax and squeeze the water from the wax because it could be re-used.

2.3.3. *Concept and Scope of Tie-dye*

Tie-dye is a craft that is widely practiced in many parts of the world. The tie-dye craft is also seen as an adornment of the people and is used extensively in homes and public places as a means of beautification. The creative characteristics of tie-dye influence consumers to crave for them if they are well finished. Taste and respect for tie dye as well as the acceptable norms and traditions reflect the type of tie-dye that is produced.

Tie-dye is a method of tying fabric together to prevent the absorption of dye to a particular area (Ogumor, 1993; Nkeonye, 1993; Amubode, 2009). Ogumor (1993) added stitching to the techniques used to prevent the absorption of dye to a particular area. Nkeonye (1993) on the other hand, went further by adding the quality of the string as strong strings in various ways before immersing it in the dye bath. He again reiterated that, the colour is absorbed in all except the tied areas thus revealing a patterned result which is seen by untying the dyed material.

Tie-dyeing is made by pleating and to ensure that colour is kept off the inside of the fold, knit, tie and sometimes stitching is done with raffia fibre from banana leaves or thread (Gausa and Ezra, 2015). This method of patterning leaves the original un-dyed area as background for the design in the dyed area (Hodge, 1982). In this method of tie-dye, fine cloth is more adaptable to fine binding or stitching and small pattern, while heavier cloth tends itself best to larger patterns. Dendel (1974) affirmed that instead of the thread in sewing and wrapping area which are to resist dye; raffia is widespread in Africa; raffia is larger than sewing thread. It is often spread on the fabric, with small decoration holes at regular intervals.

Another viewpoint of tie dye is expressed by Nkeonye (1993) who stated that, tie-dye resembles both printing and dyeing in different ways. It resembles printing in that it enables colour pattern to be introduced on the fabric as in textile printing, the technique employed is different. It also resembles printing in that, ordinary dye liquor and not a printing paste is used in each case, and yet can be applied to the fabric by immersing it in the dye solution containing the necessary fixation chemicals. Both methods of colouration employed dye resist printing to introduce patterns on clothes; that is, patterns are introduced by restricting or inhibiting the absorption of colour (primary or secondary or both) in selected areas of the cloth. The two actions thus create varied designs in the fabric after untying it. This method can produce accidental colour and design effects which can be difficult to replicate. The technique is however, simple and cheaper to use in decorating textile materials.

The design obtained from the placement of the pleats, stitches and ties, can never be an absolute means of predetermining the final visual result as agreed by Balfa (1972). Balfa again argued that, the common African desire for a pattern of

square or spiral is achieved by sewing pleat variation. The thread is sewn through one or more layers of fabric and one end is knotted.

The dye cannot penetrate beneath the strings. When one-colour dyeing takes place, the parts that have been tied remain the original ground colour and the removal of the strings reveals a two-colour design. A multi-coloured design can be made by tying and untying specific areas after each successive dyeing operation but, starting with the lighter shades and ending with the darker colour. Some fascinating effects evolve by sheer manipulation of tying and untying specific areas after each successive dyeing operation. Tie-dye is a resist technique of dyeing which involves folding, tying, sewing or knotting the fabric with raffia, twine nylon thread or any suitable material that is capable of resisting dye absorption before dyeing (Adu-Akwaboa, 1994). The tie-dye technique involves various methods of folding fabrics, tying, binding and dyeing of the fabric in a dye bath (Asmah, Okpattah & Daitey, 2016). The bindings prevent the tied portions of the fabric from receiving the dye and the bonded parts untied, reveal the designs created.

A critical look at the views expressed by the authors revealed that, Tie-dye is a modern term for a set of ancient resist-dyeing techniques, typically consists of folding, twisting, tying, sewing, knotting, pleating, or crumpling fabric or a garment and binding with a strong string, raffia or twine. And it also involves a design made of dots, in which many small points are tied with thread followed by application of dye(s). The manipulations of the fabric prior to application of dye are called resists, as they partially or completely prevent the applied dye from colouring the fabric. More sophisticated tie-dyes involve additional steps, including an initial application of dye prior to the resist, multiple sequential dye and resist steps, and the use of other types of resists (stitching, stencils) and discharge. Tie-dye is characterized by the use of

bright, saturated colours (primary, secondary or any other colour) and bold patterns. These patterns, including the spiral, mandala, and peace sign, and the use of multiple bold colours.

2.3.4. Tie-dye Production Processes

Tie dye is the least complicated way to make a colourful art splash. This craft is based on the principle that dye will not penetrate parts of a fabric that are tightly bound with twine, string, or rubber bands.

Prom (2000) stated the processes of tie-dye as, collect your materials (the fabric that works best is thin cotton), then prepare the working area by lining the mop buckets with trash can liners, place a long strip of masking tape over ten feet or so of outdoor clothesline, or cover the line with newspaper, clip the clothespins to the line to keep them handy, mix dye baths, (the less water used, the more intense your colours will be; therefore, fill each bucket with just enough lukewarm water), submerge the piece of fabric you are dyeing, add this mixture to the water in the bucket and stir, gather knots in the fabric (you may choose a random or symmetrical pattern), gather together a small area of fabric and wrap it tightly with string, twine, or a rubber band, dip all the fabric or only the knots into the lightest of your two dye baths, (If you dip only the knots, you will have less overlapping of the two colours). Also, the second colour will be. (However, the mixture of the two colours may be just what you want). Dry the fabric, remove the fabric from the dye bath when it looks slightly darker than you want the finished colour to appear (leaving the knots intact), and spread the fabric as flat as possible on several layers of newspaper on the ground. When the fabric has dried to slightly damp, remove the rubber bands or string by cutting them, being careful not to cut the fabric, hang the damp fabric on the protected

clothesline to complete drying, retie the knots, dip all the fabric, part of the fabric, or only the knots in the darker of the two dye baths, keep the fabric submerged until a shade darker than the desired darkness is reached, dry the fabric again, then press the wrinkles out. When the fabric is nearly dry, remove the twine or rubber bands, place several layers of newspaper underneath the fabric to protect the ironing board cover; then press the fabric, finish and hang your masterpiece. There are as many ways to finish the fabric as there are imaginations.

Fill bucket with enough lukewarm water, submerge the piece of fabric you are dying, add the dye bath to the water in the bucket and stir, gather knots in the fabric, gather together a small area of fabric and wrap it tightly with string, twine, raffia or a rubber band, dip the fabric into the dye baths, remove the fabric from dye bath, allow oxidation to take place for about 10 minute, untie the fabric, allow the fabric to dry and finally iron the fabric (Asmah, Okpattah & Daitey, 2016). They went further to mentioned the techniques for doing tie-dye as: The tritik technique refers to thread stitches sewn tightly into the cloth and gathered to form the resist. In marbling, the fabric is bunched up into a wrapped ball created by gathering the fabric in all directions, tied or stitch and produced by the tabletop dyeing method. The result after dyeing, indicate a blend of texture revealed after untying the fabric. Knotting technique, as the name suggests, the fabric goes through a series of knots at desired intervals along the folded length of the fabric. The resultant product forms patterns of wavy lines. The twist and coil technique also produces a tight twisted fabric that coils itself backwards. The clamping technique makes use of solid flat objects like wooden boards pressed against the fabric and tied at both ends with threads to form the resist.

En.wikipedia.org (2017) stated the process of tie-dye typically consists of folding, twisting, pleating, or crumpling fabric or a garment and binding with string or rubber bands, followed by application of dye(s). The manipulations of the fabric prior to application of dye are called resists, as they partially or completely prevent the applied dye from coloring the fabric. More sophisticated tie-dyes involve additional steps, including an initial application of dye prior to the resist, multiple sequential dye and resist steps, and the use of other types of resists (stitching, stencils) and discharge. It is characterized by the use of bright, saturated primary colours and bold patterns. These patterns, including the spiral, mandala, and peace sign, and the use of multiple bold colours. The fabric is tied with raffia around a smooth pebbles and dyed- resulting in the beautiful star-burst patterns (Polakoff, 1971).

The researcher therefore concluded from the reviews of the literature of the above authors that, the processes of tie dye are as follow: the artist will stitch a pattern on the fabric and pull the threads tightly or wrap portions of the fabric with plastic or string, the fabric is then dipped into the dye, after soaking the fabric in the dye for a certain time depending upon the intensity of the desired colour, the fabric is then hung to drip-dry. Experienced dyers can tell what other colours can be added to the mixture in order to achieve a deeper colour without soaking for a longer period. The analysis further revealed that, there are five (5) techniques used in preventing dyes from penetrating the tied area(s) and they are: tritik, marbling, knotting, clamping and finally twist and coil.

2.4. Materials, Tools and Equipment for Batik and Tie-dye Production.

Dold (2009) enumerated the materials used to produce batik and tie-dye as follows; large sheets of paper, which is used to plan the design, tracing pencil or carbon paper for transferring the design, paraffin wax, beeswax, brushes, dyes, fabric, frame (quilting frame, curtain stretchers, picture frames: for large pieces of fabric, frame, Iron, paper towels and newspapers.

Dold (2009) further explained that, paraffin wax often cracks in the dye to create interesting "spider webby" designs within the waxed area of the fabric. However, bee wax do not crack in the dye which provides a perfectly shaped design with no spider webs.

The author, pointed out that, sometimes, beewax and paraffin wax can be mixed together to prevent or reduce cracks from forming in the waxed fabric. Highlighting on the uses of brush in the production processes, Dold (2009) stated that, old or cheap paint or art brush can be used in various sizes depending on the type of design intended to create in the fabric.

Dold (2009) again mentioned that, special dyes are required to dye fabric cold as well as salt which is used as a mordant.

Diogu (n. d.) stated the materials, tools and equipment for batik and tie dye as fabric (Cotton, Rayon, Hemp, etc), melting pot, wax, newprint, Tjantings, flat brush, batik dropper pen, potato mashers (metal), stamping blocks, Tjaps, fiber reactive dyes, dyer's salt, soda ash, synthrapol or professional textile detergent, bucket, measuring spoons and cups, big spoon or stirring stick. Hitchcock and Kerlogue (2000) also listed batik and tie-dye making materials, tools and equipment as hotplate, brushes," *Cantings*", a wooden frame, rags, resin, batik fixer, plastic / metal basin, cold dye, a

tin, salt, any type of fabric except synthetic fabric, a cooking pot, newspaper, batik dye, drawing pins or stapler, paraffin wax and an iron.

Wax, "tjanting," and the brush (for applying the wax), and the European wax pencil, a small agate pan to melt the wax, gas or an alcohol lamp with an adjustable burner, an electric flat-iron for de-waxing and dyes. To dye the fabric, a rubber gloves to give some protection to the hands when handling materials in the dye-bath, lava soap for removing stains from the skin, a thermometer, a glass spoon and a stirring rod are required, a couple of smooth round pieces of wood can successfully be substituted. These are used for lifting and manipulating the material in the dye-bath and fabric. Batik can be done on all kinds of woven material, such as cotton, silk, velvet, wool, mixed goods or leather (Adeoye, 2010). Wooden printing blocks, dyeing vats, batik wax, customized tool, cotton fabric, water, wajan and a table, (Gausa, and Ezra, 2015)

Dyeing surface, work space protection, personal protection (rubber gloves, eye protection, synthrapol SP detergent and dust mask), "paint shirts", bucket, pitcher or jar, cups, bottles or other containers, ties (big thin rubber bands, twine, sinew, zip ties), pipettes, squeeze bottles and measuring cups and measuring teaspoons (Polakoff, 1971). He further added that, large pot or bucket, squirt or spray bottles, long-handles utensil, soda ash, salt, plastic bag, newspaper and/or plastic garbage bag and rags, (paper towels, cleanser)

Asmah, Okpattah, and Frimpong (2015) stated the following materials for batik and tie-dye production: 100 % mercerized cotton, vat dye, powdered cassava starch, tracing paper, distilled water for recipe preparation, mild detergent, heat source (coal pots), metal bucket, aluminium/stainless pots, plastic palette bowls, cups and

spoons, big plastic bowls as dye-baths, rubber gloves, thumb-tacks, small plastic palette bowls for measuring dyes, P.V.A (Carpenters glue), Potassium dichromate, wax, sodium hydrosulfite ($\text{Na}_2\text{S}_2\text{O}_4$), sodium hydroxide (NaOH)), aprons and wooden ladle. They continued by listing tools and equipment employed in the project include: a pair of scissors, staple machine and pins, cutting tool, coating trough, squeegee, pens and pencils, mesh, masking-tape, ruler, tjanting, masking tape, working table, pressing iron, working shed, camera, computer, water reservoir for washing and wooden frames.

Asmah and Okpattah (2013) opined that, materials, tools and equipment used to produce batik and tie-dye are: mercerized cotton, vat dye, tracing paper, water, mild detergent, heat source (coal pots), metal bucket, aluminium pots, plastic cups and spoons, big bowls as dye-baths, rubber gloves, thumb-tacks, small plastic palette bowl for measuring dyes, wax, sodium hydrosulphite, sodium hydroxide, aprons and wooden ladle. The tools and equipment employed in the project included, a pair of scissors, pens and pencils, ruler, tjanting, masking tape, working table, pressing iron, working shed, camera, computer, water reservoir and embroidery machine.

According to Asmah, Okpattah & Daitey (2016) materials for batik and tie-dye are as follows: cotton (T-shirt due to their versatility, adaptability, durability and affinity to the dye used), vat dye, sodium hydrosulphite, sodium hydroxide, tracing paper, water, mild detergent, heat source (coal pots), metal bucket, aluminium pots, plastic cups and spoons, big bowls as dye-baths, rubber gloves, thumb-tacks, small plastic palette bowl, wax, aprons, wooden slate, hand gloves, syringe and wooden stick, a pen and pencil, a ruler, tjanting, working table, pressing iron, working shed, camera, computer and water reservoir.

An analysis of the materials, tools and equipment used for batik and tie-dye production as espoused by the above authors indicate that, a large sheets of paper (tracing pencil or carbon paper), wax (paraffin or beewax), brushes (various sizes), dyes (special dyes are required), salt (used as a mordant), fabric (cotton, organdy, real silk, thin unbleached muslin), frame (quilting frame, curtain stretchers, picture frames), wax removal (iron, paper towels and newspapers), protective clothing (rubber gloves, old clothes, an old apron), melting pot, tjantings, stamping blocks, measuring spoons and cups, big spoon or stirring stick, rags, drawing pins or stapler, a pair of scissors, pens and pencils, cello-tape, a ruler and water are the needed items for batik and tie dye production.

2.5. Concept of Small and Medium-Scale Enterprises (SMEs)

Governments throughout the world attempt to promote economic progress by focusing on Small and Medium-scale Enterprises (SMEs). In both developing and developed countries, the vast majority of businesses are SMEs. It has been argued that SMEs are the backbone of most economies and are key sources of economic growth, dynamism and flexibility. Available data from the Registrar General's department in Ghana indicates that 90% of companies registered are micro, small and medium enterprises (Mensah, 2004). In order to have a meaningful discussion, it is imperative to shed light on the concept of SMEs. This will provide phenomenological and epistemological venture into the various aspects of the discussion.

Every country or region has developed its definition which varies across national statistical systems. For example, scholars like Kurokawa, Tembo, & Velde, (2008) maintained that the definition of an SME depends on number of employees,

firm size, total assets, sales and investment level. Banks define SMEs in terms of average annual sales, with thresholds that vary by country according to the size of the economies and structure of the corporate sector (Torre, Soledad, Peria & Schmukler, 2010). The World Bank defines SMEs as “enterprises with up to 300 employees and total annual sales of up to US\$15 million” (Zavatta, 2008 p.6). Approximately 97% of businesses in Mexico and Thailand are micro-small businesses (Kantis, Angelli and Koenig, 2004; Timmons, 2004).

From the African perspective, according to Mbaguta (2003 p.22), an SME “is that firm that employs a maximum of 50 employees, with a working capital of about 50 million Uganda Shillings and the turnover value of 10-50 million Uganda Shillings”. This definition is in agreement with that of Kasekende and Opondo (2003). Yet, Uganda Investment Authority (UIA) (2008 p.11) defines SMEs as “firms or enterprises which employ 50 or more people with a revenue turnover of maximum Ugandan Shillings 360 million and total assets of maximum Ugandan Shillings 360 million”. According to Uganda Bureau of Statistics (2008), an SME “is a business that employs 5 to 50 people (small scale) and 51 to 500 people (medium scale)”. This means that, in Uganda, SMEs are classified into categories of small scale and medium scale businesses. Although the discrepancies in definitions could be caused by temporal factors, it is without doubt that definitional variations complicate the design of interventional and mitigational policies (Apire, 2003).

The term “informal sector” was popularised by a 1972 study of Kenya, but Kenyans have another term for the sector: “Jua Kali”, literally “under the hot sun”(ILO, 1972). It is indicative of the severe conditions under which micro-entrepreneurs and their employees labour. This unstructured sector has emerged as a result of the incapacity of formal, regulated industries to absorb new entrants. The

advent of the Asian community to Kenya at the turn of the last century, marked the gradual shift of 'home-based' 'Jua Kali' activity to urbanised enterprises. The "Jua Kali" sector encompasses small scale entrepreneurs and workers who lack access to credit, property rights, training, and good working conditions. Originally, restricted to artisans, the term has come to include a number of professions, including auto mechanics and market vendors. In Kenya, the "Jua Kali" as an informal sector, was traditionally run in the form of small industries in a few African homes which mainly dealt with blacksmithing activities (Maundu, 1992). Among the initial urban "Jua Kali" enterprises introduced were motor-mechanics, carpentry, masonry, tinsmithery and blacksmithery (Maundu 1992). With time, the indigenous Kenyans soon entered the market and gradually expanded the industry by producing a wide range of such items as "jikos" (braziers), cooking and frying pans, steel windows, tin lamps, motor spares and leather artefacts.

Some studies estimate that informal businesses account for 35-50% of GDP in many developing countries. Similarly, in Kenya, the informal sector is quite large, it is estimated at 34.3% and accounting for 77% of employment statistics. Over 60% of those working in the informal sector are the youth, aged between 18-35 years, 50% being women (Ouma, Njeru, Kamau, Khainga, & Kiriga, 2009). The First 1993 Small & Medium Enterprises (SME) baseline survey revealed that there were approximately 910,000 SMEs employing up to 2 million people. The second SME baseline survey (1995), estimated the size of the SME sector at 708,000 enterprises employing up to 1.2 million people. Compared to the other sectors of the economy, the contribution of the SME sector to the country's Gross Domestic Product (GDP) increased from 13.8% in 1993 to over 18% in 1999, (Sessional Paper No. 2 of 2005). Currently, it is estimated that the contribution to the GDP by this sector stands at over 25%

(Economic Survey, 2012). Today the Jua Kali industry represents an enormous conglomeration of products in many towns and villages across the Republic of Kenya.

However, in Botswana, SMEs are categorised into three groups. Nkwe (2012) stated that more variables are used to determine SMEs, such as employment level, annual turnover and annual balance sheet total. He further explained that, currently Botswana's accepted definition of SMEs is based on three categories of enterprises using the annual turnover and the number of employees. Similar to Botswana, Namibia uses these categories to classify SMEs. According to the Namibia Institute of Public Policy Research (IPPR, 2010), the Ministry of Trade and Industry in Namibia defined SMEs as "a sector of business organisations composed of small business enterprises with full time employees ranging from 6 to 100 employees".

Table 1: Summarises the definition of SMEs in the context of Namibia

Sector	Employment	Turnover	Less than	Capital	Less than
		N\$000		N\$000	
Manufacturing	Less than 10 Persons	1000		500	
All other Business	Less than 5 Persons	250		100	

It is apparent from that, in Namibia, the definition of an SME is based on the number of employees, annual sales turnover as well as the capital base of a business as the relevant criteria.

According to Boon (1989), the size of the enterprises employment is the most important criterion used in Ghana to define SMEs. The Ghana Statistical Service, in their 1987 Ghana Industrial Consensus, considered firms employing between 5 and 29 employees and with fixed assets not exceeding \$100,000 as small scale, while those employing between 30 and 99 employees were put under medium scale category. In 2007, The Ghana Statistical Service again considered firms with less than 10 employees as Small Scale Enterprises and their counterparts with more than 10 employees as Medium and Large-Scale Enterprises. An alternative criteria used in defining small and medium enterprises is the value of fixed assets in the organization. However, the National Board of Small Scale Industries (NBSSI) in Ghana applies both the fixed asset and number of employees criteria. It defines a Small Scale Enterprise as “one with not more than 9 workers, has plant and machinery (excluding land, buildings and vehicles) not exceeding 1000 Ghana Cedis”. From these definitions however, it would be prudent for purposes of this study to note that the process of valuing fixed assets in itself poses a problem as continuous depreciation in the exchange rate often makes such definitions out-dated.

It is further noted that SMEs in Ghana can be categorised into urban and rural enterprises. The former can be sub-divided into 'organized' and 'unorganized' enterprises. The organized ones tend to have paid employees with a registered office whereas the unorganized category is mainly made up of artisans who work in open spaces, temporary wooden structures, or at home and employ little or in some cases no salaried workers. They rely mostly on family members or apprentices. SMEs are largely made up of family groups, individual artisans, women engaged in food production from local crops. The major activities within the SME sector include: soap and detergents making, fabrics design, clothing and tailoring, textile and leather

works, blacksmithing, tin-smithing, ceramics, timber and mining, bricks and cement production, beverages, food processing, bakeries, wood furniture production, electronic assembly, agro processing, chemical based products and mechanics (Kayanula & Quartey, 2000).

Data from the Social Security and National Insurance Trust (SSNIT) indicates that, by size classifications, the Ghanaian private sector is highly skewed, with 90% of companies employing less than 20 persons. The Ministry of Trade and Industry (MOTI), in 1998 estimated that the Ghanaian micro-small businesses sector consists of approximately 80,000 registered limited liability companies and 220,000 registered partnerships. Generally, the scope of SMEs in Ghana is classified as:

- Micro business: those employing up to 5 employees with fixed assets (including reality) not exceeding the value of 100,000 dollars;
- Small business: employ between 6 and 29 employees with fixed assets of 100,000 dollars and above;
- Medium business: employ between 30 and 99 employees with fixed assets of up to 1 million dollars.

Abor and Quartey (2010) categorised firms or industries as follows: (i) micro, less than 5 employees; (ii) small, 5-29 employees; (iii) medium, 30-99 employees; and (iv) large, 100 and more employees. For the purpose of this research, the Venture Capital Trust Fund (VCTF) Act 2004 (Act 680 section 28) definition of SMEs will be used since it is a more recent definition. SMEs are defined by the VCTF as “an industry, firm, project, undertaking or economic activity which employs not more than 100 people and whose total asset base, excluding land and building, does not exceed the cedi equivalent of US\$1 million in value”.

An analysis of the above literature on concept of SMEs revealed that, there is no universally accepted definition of SMEs as expressed by Oteh (2010) and Ward (2005). The definition depends on who is defining it and where it is being defined. This has surrendered SMEs to the subjective definitions of convenience and interpretivistic sentiments. It is also revealed that definitions of Small and Medium-scale Enterprises (SMEs) vary from country to country. Usually, it is based on such criteria as the number of employees, size of initial investment and turnover rate.

2.6. Challenges of Small and Medium-Scale Enterprises (SMEs) (Production and Merchandising)

Success in business is never automatic. It is not strictly based on luck. It depends primarily on the owner's foresight and organisation. Even then, of course, there are no guarantees. SMEs have created an indelible mark in the employment sector. This is supported by Kasekende & Opondo (2003) who confirmed that, SMEs have not only improved the number of employment opportunities for the poor but also provided an environment to foster a knowledge economy.

Ghana has over 90 percent of registered businesses are in the small and medium enterprises category (Acquah, 2015). This shows that the Small Scale Industries dominate Ghana's economy and hence, their contributions cannot be glossed over. Despite the important role of SMEs in the Ghana's economy, the rate at which they are running out of business stands at 50% annually leaving a lot to be desired (Uwonda, Okello & Okello, 2013). Agwu & Emeti (2014) opined that, poor financing, poor financial management, inadequate social infrastructures, lack of managerial skills, inability to manage growth, lack of planning and multiple taxation constitute major challenges in the performance of SMEs. Kambwale, Chisoro &

Karodia (2015) also stated that, lack of capital and access to finance, demand side constraints, supply-side constraints, lending infrastructure, policy and institutional constraints, training and education, poor crime management, poor business location are the major challenges affecting SMEs. Non-access to international marketing, lack of international marketing standards and regulations, lack of government support to SMEs, Setting customer services and needs satisfaction, lack of skills for entrepreneurship, weak networking structure for international marketing are the challenges of SMEs (Kazimoto, 2014). Turyahikayo (2015) postulated that, inadequate collateral to secure loans, informational opaqueness, low level technical and management skills, lack of professionalism both internal and external, competition from large enterprises and inadequate capacity to afford long term financing. Lack of finance, lack of comprehensive databases, low level of Research and Development (R&D) expenditures, and insufficient use of information technology and provides remedies for mitigating them (Yoshino & Taghizadeh-Hesary, 2016). Poor management skill, limited access to credit, and inadequate market were also expressed by Addaney, Akudugu & Asare (2016).

To Kusi1, Opata &, Tettey-Wayo (2015) lack of conducive, non-transparent and complicated legal and regulatory frameworks coupled with acute bureaucracy, inadequate markets access, low purchasing power, poor transport infrastructure, no knowledge of markets beyond their immediate locality are some of the challenges facing SMEs. They later added that, Low productivity and product quality, inadequate and outdated technology, low levels of technical and vocational skills, and weak business management capabilities, low competitiveness, lack of access to capital also hinder the development of SMEs. Kinyua (2014) also stated that, access to finance,

management skills, macro environment factors, entrepreneurial skills are the challenges affecting the performance of SMEs in the world.

From the above challenges, it can therefore be deduced that, the challenges of Small and Medium-Scale Enterprises are: lack of capital and access to finance, poor financial management, lack of managerial skills, lack of planning, multiple taxation, inability to manage growth, training and education, poor crime management, poor business location, competition from large enterprises, non-transparent and complicated legal and regulatory framework coupled with acute bureaucracy. In order to have a clear view on the challenges enumerated, it will be prudent to throw more light on them to have a fair idea of the effects.

2.6.1. Lack of Capital and Access to Finance

Across the world, entrepreneurs typically start businesses primarily through their own savings because of limited access to start-up capital (Mason, 1998 p.88). Access to finance seems to be the primary reason for business failure and is considered to be the greatest problem facing small and micro business owners. This was supported by Shafeek (2009 p.33) when he said; “From a business viewpoint without adequate financing, the business will be unable to maintain and acquire facilities, attract and retain capable staff, produce and market a product, or do any of the other things necessary to run a successful operation”.

This has been an age long battle for Ghanaian businesses, especially SMEs and financial institutions. Medium to long term credit facilities are hardly available for most manufacturers.

High cost of credit – cost of borrowing is just not attractive, especially when in some instances, they are competing with government. The financial institutions prefer to

lend to government; rather than businesses for a simple reason. When you lend to government it is risk free. Ghana has one of the highest interest rates in the world, with commercial banks charging close to 30% per annum and micro finance institutions charging more than 70% per annum (Nkeonye, 1993).

Mambula (2002) found that, 72 percent of entrepreneurs he studied in Nigeria considered lack of financial support as the number one constraint in developing their business. According to Mambula (2002) small businesses consider procedures for securing business loans from banks cumbersome, and the collateral demanded for such loans are excessive. Banks, on the other hand, defend their behavior by noting that, most small firms that apply for loan do not present acceptable feasibility study or good business plan. Furthermore, many entrepreneurs do not even have a deposit account in a bank, a condition for advancing a loan to an applicant. To complicate the problem, there is no law to protect a bank against loan default. Banks also point out that entrepreneurs are unwilling to acquire formal training in how to run a business. Although in some African countries banks are by law required to set aside a certain percentage of their profits for small business loans, many banks would rather pay a fine than to make what they believe to be a high risk loan.

Harper (1984) believed that, the capital shortage problem in the small firm sector partly stems from the uneconomic deployment of available resources by the owner-managers. Bruch and Hiemenz (1984) in a study of SMEs in Asia observed that, financing working capital needs was the most frequently mentioned problem. On the other hand, Binks and Ennew (1996) expressed the view that, the funding problem of SMEs is primarily due to the behavior of banks and imperfection of the capital markets.

The researcher therefore concluded that about 80% of Small and Medium Enterprises are stifled because of poor financing and other associated problems. The problem of financing SMEs is not so much the sources of funds but its accessibility. Factors identified inhibiting funds accessibility are the stringent conditions set by financial institutions, lack of adequate collateral, credit information and cost of accessing funds.

2.6.2. Poor Financial Management

Managers of bankrupt firms do not have the experience, knowledge, or vision to run their businesses. Even as the firm's age and management experience increases, knowledge and vision remain critical deficiencies that contribute to failure. A second key deficiency occurs in the area of financial management. Stokes and Wilson (2006) argued that many new owner managers, having received funds, misuse them. Small businesses are notorious for their lack of proper financial controls and information. This view was shared by Ihyembe (2000) who claimed to have seen businessmen take loan for expansion projects only to turn around to marry new wives, acquire chieftaincy titles or buy houses abroad. Some 71% of firms fail because of poor financial planning (Bruch & Hiemenz, 1984). Three particular problems that arise in this area are an unbalanced capital structure, inability to manage working capital, and undercapitalisation.

Both old and young bankrupt firms suffer this deficiency. This confirms other findings that initial problems in financial structure are difficult to overcome and continue to haunt firms as they age. This study suggests that the underlying factor contributing to financial difficulties is management failure rather than external factors associated with imperfect capital markets. Many bankrupt firms face problems in

attaining financing in capital markets; but, it is the internal lack of managerial expertise in many of these firms that prevents exploration of different financing options. Ramsden (2010) stated that, the low financial literacy rate amongst SME owners is a serious challenge for effectively managing SME finances and prevents SMEs from assessing and understanding different financing options and the completion of complicated loan application forms. Additionally, SMEs financial statements are not transparent, thus making them risky borrowers.

Assessment from the above authors indicated that, managers of bankrupt firm do not have the vision to run their businesses as they are unable to manage the finances as a result of their low financial literacy and their financial control.

2.6.3. Lack of Managerial Skills

Several studies have considered the management capacities of the top management team as key factors for small business growth. Managerial skills involves the knowledge to fulfil some activities or tasks and these skills can be acquired through learning and experience and are used by managers to enable them to maintain efficiency in the way employees complete their working tasks (Sutevski, 2012). Ibrahim & Goodwin (1986) provided evidence that management skills are critical factors in both the failure and success of businesses. They illustrate that accounting, cash flow, and marketing need management skills and lack of them is a major cause of failure. Weaknesses in these areas are found to impact on all other areas of the business. The researcher therefore can deduced that lack of management skills which is shortage of core competence and a skilled top management team is one of the main challenges faced by SMEs and expertise is another major constraint hindering the progress of the SME sector in Ghana.

2.6.4. Lack of Planning

Another fact worth considering is that, majority of new businesses fail within few years of their establishment mostly due to poor planning or no planning. Richardson and Richardson (2009 p.2) defined planning as, “the design of a desired future and of effective ways of bringing the future about and as examining the future and drawing up a plan of action”. Planning is a critical managerial function as it helps one to identify the objectives or targets and develop suitable actions or implementation plans (Nieman, 2006).

Most people who go into business enter a field related to their current employment or a favorite hobby. They do not do a market study first to see whether the demand for their product or service is growing, declining or stagnating. They also fail to allot the proper time for administrative tasks. Most new business owners assume the majority of their time will be spent producing and marketing their product or service. Unfortunately, this is not the case. An inordinate amount of time is spent on administration - talking on the phone, purchasing supplies and equipment, filling out government forms, and taking care of other mundane duties. Internet business-to-business services are helping to cut down the time factor of some of these duties; however, it is still a relevant oversight.

2.6.5. Multiple Taxation

Tax is a charge levied on the citizens by a country or state. Tax is an obligatory payment which the country imposes on its citizens, firms, and organizations not as a penalty for any offence or immediate exchange of goods but as income to enable government meet its expenditure (Ali-Nayea, 2008). Taxes are important for the government as they are the major source of funds for government

expenditure. Income obtained from taxation of individuals and businesses are used to run governments as well as provide infrastructure such as good roads, water supply, and electricity which are essential for the smooth running of these businesses that are mainly manufacturing companies and as such rely on these commodities to survive. The tax policy must be one that will not encourage SMEs to remain in the informal sector or to evade or avoid tax payments. Majority of small businesses are less likely to attain or maintain their growing profitability due to factors including tax policies. This implies that as a policy maker and regulator, Government must consider the factors that could affect the competitiveness of the small enterprises. This is because SMEs play a crucial role in driving economic growth in both developing and developed countries. However, the mortality rate of these small firms is very high. About 80% of SMEs in Ghana die before their 5th anniversary (Aryeetey, 2001). Among the factors responsible for these untimely close-ups are tax related issues, ranging from multiple taxations to enormous tax burdens. Multiple taxation is a situation in which the same earnings are taxed more than twice (Farlex Financial Dictionary, 2012).

Sunyani (B/A) August 13, 2014. GNA - Nana Baah Boakye, Executive Director of the National Board for Small Scale Industry (NBSSI), on Wednesday said, "multiple taxes paid by small and medium scale entrepreneurs is a major obstacle retarding their growth". According to Imaniafrica.org (2016), IMANI Ghana alerted on April 29, 2016: how Government's tax regime hurts and what to do about it. They express their displeasure how Ghanaian businesses make 33 different tax payments a year, spend 224 hours a year filing, preparing and paying taxes amounting to 32.70% of profits- (Doing Business (DB) Report, 2016). The 2016 World Bank Doing Business (DB) affirmed report regarding the "Paying Taxes" indicator paints a bad

picture of Ghana: Ghana stands at 106 in a ranking of 189 economies. DB sheds light on how easy or difficult it is for a local entrepreneur to open and run a small to medium-size business when complying with relevant regulations.

The researcher can therefore conclude that, many businesses in Ghana can tell you horrible stories of multiple taxation. The “agents” that come to collect random taxes you have never heard of, the frustration of dealing with many different faces of the tax law and the sheer amount of tax you have to pay. This is a major hindrance to running a business smoothly in Ghana. Better taxation policies will allow both sides to meet their objectives including increasing manufacturing competitiveness, government revenue and job creation.

2.6.6. Inability to Manage Growth

A common problem faced by successful companies is growing beyond management resources or skills. According to Mienie (2009), growth in any business places severe pressure upon its resources and sometimes necessitates SMEs to acquire more resources, which plunge SMEs, in many instances, into severe cash flow problems that finally lead them into failure.

As the company grows, you may surpass certain individuals' ability to manage and plan. If a change becomes necessary, do not lower your standards just to fill vacant positions or to accommodate someone within your organisation. Decide on the skills necessary for the position and insist the individual has them. So, the founder's attitude, ability to be objective, willingness to bring in needed help, and share power are all crucial to success. "Most startups make the mistake of falling in love with their product or service.

A critical look by the researcher indicated that, lack of self-criticism that causes many companies, startups and their more mature counterparts, to fail. Startups suffer this fate more often because there are more dreamers than doers.

2.6.7. Training and Education

Training is a vital source for any employee, as it presents them with information, expertise and capabilities to execute duties to perfection within a specific job profile (Nieman, 2006). He continued by saying that, training is also a prerequisite for employee development, which has an extended period of focus and prepares the individual for his/her aspirations.

According to Ruth (2010), education and skills are needed to run micro and small enterprises. Most research studies on African entrepreneurship have concluded that training programs for entrepreneurs have been few and far between and different in content than what is needed (Wallace, 1999). The training has been mostly urban-centered, and given by people unfamiliar with the actual needs of African entrepreneurs. The technology involved in the training tended to be beyond what trainees can afford to buy and use. In most cases there was no after-training follow up services. And there was no effort made to ascertain the effectiveness of the training.

Storey (2007) stated that, the general assumption is that the businesses that pay more attention to training and development will be more successful in the long-term. Although this claim is widely established, evidence to show that training and management development enhance SME performance is equivocal. Mason (2006) argued that training should not be forced on SMEs, as they are able to accommodate official training only to a certain extent, but they should rather be encouraged to conduct in-service training.

Assessment of the literature revealed that, the majority of micro and small enterprises in Ghana are not well equipped in terms of education and skills. The majority of those who run SMEs are those whose educational background is low. Hence, they may not be well equipped to carry out managerial routines for their enterprises.

2.6.8. Poor Crime Management

According to Resnik (2008), the American Management Association (AMA) estimates that up 20% of small businesses fail each year because of fatal crime losses. This serious problem of theft can befall a business from any source, be it from a professional criminal, a customer, a supplier or an employee. The pressure and vulnerabilities to theft vary with the kind and size of the business. On the other hand, Hodgetts and Kuratko (2008) focus more on the internal crime in small businesses. According to their study, internal crime is caused by the following factors:

- Hiring personnel without a careful background check or employment references;
- Failure to enforce strict, uniform rules for even minor infractions;
- Failure to establish a climate of trust, confidence, and respect for employees as well as incentives for outstanding and honest performance;
- Failure to apply techniques that will thwart opportunities for employee theft; and Cost-cutting measures.

An examination of the above literature on poor crime management indicates that, theft is a serious problem that can befall a business be it a customer, employee or a supplier. It again revealed that, hiring personnel without a background checks, failure to enforce strict and uniform rules and establishing a climate of trust, confidence and respect for employee can have adverse effect on the firm in terms of crime.

2.6.9. Poor Business Location

Pickle and Abrahamson (2009) argued that, it is not unusual for a small business owner to select a location based primarily on convenience or cost. A location may be chosen because of the availability of a vacant building, proximity to the owner's residence or low rent. One of the reasons why small businesses fail is because they select a site for their business without first making a thorough analysis of the overall location's potential for the business's survival and growth. Harvie and Charoenrat (2015) indicated that the importance of location is determined by the type of business and the proximity of the business to its customers (i.e. must customers travel to the business or must the business owner travel to the customers). Other factors to be considered are whether the business offers a special product or service with little direct competition and whether convenience is the key selling point in what the business offers to customers. They continued to state that, poor location may be caused by a supermarket or any other competing small business enterprise that is located close to a new small business.

Longenecker, Moore & Petty (2006) noted that, the importance of the location decision is underscored by the costs and impracticality of pulling up stakes and moving an established business if the decision on the location proves to be wrong.

Based on location, if the choice of location is particularly poor, the business may never be able to get off the ground, even with adequate financing and superior managerial ability. In the article by All Business: Champions of Small Business (2014), the above view is corroborated by the indication that even the best restaurant or retail store will fail if it is in the wrong place. It is important to consider factors such as traffic (how many potential customers pass the business during the course of an afternoon or evening) and convenience (how hard is it for regular customers to get to the location on a regular basis) when scouting for a location for a business. The high rents charged by store owners on good locations have also forced real small-scale operators into the streets or at best into accessible places.

After review of poor business location, the researcher can induce that the high cost of rent on good locations have force small business owners to select a location based on convenience, cost, availability of vacant building, proximity to the owner's residence or low rent. It further revealed that, a good location of business is determined by the type of business and the proximity to its customers.

2.6.10. Competition from Large Enterprises

Competition is everywhere and it cannot be escaped. In every aspect of our lives in every day, we see the effect of competition and the rule we play in it. We effect how businesses operate, market, and sell their goods and services, and we are the deciding factors in how well a business does. Business competition and competition in general is usually seen as a good thing (Wallace, 1999). People like to think that competition is good for everyone, but as you can see that is not the case.

Harvie and Charoenrat (2015) stated that, business competition is hard on small businesses due to the global economy and global competition. Now that there are so many options of hiring, purchasing, and selling on an international level, competition has become even more competitive. This makes it even harder on small businesses trying to make a profit within their trade or services. They have to face more and more businesses and markets and have to worry about trying to beat out their competition. Parts that can be extremely difficult include other companies outsourcing employees. Large companies can easily hire workers online or from other countries and pay the workers a much smaller wage or salary compared to small businesses, who cannot easily access this labor market. Small businesses regulate themselves according to their locations and what is within their range or scope of employment (Getahun, 2016).

They do not have all the extra benefits or capital to expand and outsource like large companies. One prime example is how we, the Ghanaians, purchase many of our goods from China. This is because labour is much cheaper in China and they are able to produce more for a smaller price (Hodgetts and Kuratko, 2008; Gbandi & Amisshah, 2014). This makes it hard on small businesses and even large businesses within Ghana who are struggling to factor in all of their costs and have to keep up with foreign rates.

From the above literature the researcher can conclude that, the issue of competition from large enterprises may simply not go away until the Ministry of Trade and Industry is able to walk the talk. There are lots of foreigners operating in sectors reserved for just Ghanaians, as stipulated by law. The Ministry has promised to deal with it but nothing concrete yet. Again, issue of dumping is still lingering. Cheap imports from China are still flooding the Ghanaian market, killing local industries.

2.6.11. Non-transparent and Complicated Legal and Regulatory Frameworks coupled with Acute Bureaucracy

High start-up costs for businesses, including licensing and registration requirements, can impose excessive and unnecessary burdens on Micro-Small businesses. The high cost of settling legal claims and excessive delays in court proceedings adversely affect micro-small businesses operations. The impact of devolution of SMEs development depends on the architecture of the regulatory and institutional framework inclined to support SMEs in an economy (Kiggundu, 2002). Research by Hart (1979) observed that governments that are not concerned with the promotion of small enterprises should examine the impact of its policies and programmes on the small businesses. McKee (1991) made a similar observation that government regulation about wages, taxation, licensing and others are among the important reasons why the informal sector business develops. Without careful attention, government policies could crush the small business sector in any economy.

Davidson (1989) noted that an unfavorable tax system, complicated rules and regulations can heavily hamper small firms' growth. Krasniqi (2007) showed that corruption is a major source of the rise in unfair competition. He further emphasized that the cost of complying with regulations and increased tax rates increases small firms' expenses while limiting their growth. In the case of Ghana, the cumbersome procedure for registering and commencing businesses are key issues often cited. However, Aryeetey *et al.* (1994) found that, this accounted for less than 1% of their sample. For now, the absence of antitrust legislation favours larger businesses, whilst the lack of protection for property rights limits Micro-Small businesses access to foreign technologies.

A reflection on the review of Non-transparent and complicated legal and regulatory frameworks coupled with acute bureaucracy stated by the above authors revealed to the researcher that, high start-up cost for businesses including licensing and registration requirements, high cost of settling legal claims, taxation, institutional framework, complicated rules and regulation, cumbersome procedure for registering and commencing business are issues affecting small and medium-scale businesses in Ghana.

2.7. Production and Merchandising Challenges of Batik and Tie-dye Industries in Ghana

The Batik and tie-dye industry in Ghana used to boom previously, however, the industry has experienced drastic decline in recent times which the industry players attribute to some challenges confronting the industry. Obviously, some of the challenges affect production while others affect merchandising. The ensuing sub-topics will review production and merchandising challenges that confront the batik and tie-dye industry in developing countries including Ghana.

2.7.1. Production Challenges of Batik and Tie-dye Industry in Ghana

The production of batik and tie-dye fabrics in Ghana, although not indigenous has come to be accepted as a fabric production method as well as one of the easiest ways of starting a business. Batik and tie-dye are methods of textile decoration is a creative form of self-expression in fabric design that use a technique such as resist dyeing. Batik and tie-dye production activities as a means of providing livelihood for economic sustenance. In recent times, the industry has gone through some difficult

times resulting in decline of production lines of most of the batik and tie-dye industries.

The decline of the production has been attributed to lack of capital to finance the industry, difficulty in obtaining raw materials (Hitchcock and Kerlogue, 2000; Boakye, 2008; indonesia-investments.com, 2016). Hitchcock and Kerlogue (2000) continued by stating that limited market, skill training, capital and bank loans, in addition to the lack of skilled professionals in the field of promotion and sales. Boakye (2008) on the other hand argued that external forces such as smuggling of manufactured textiles and garments from neighbouring countries like Togo, Burkina Faso, Nigeria among others, advance technologies in textiles and garments manufacturing of industrialised countries such as China and India has also contributed to the decline. indonesia-investments.com (2016) also of the view that, dependent on imports of raw materials, (which make batik and tie-dye industry highly vulnerable to fluctuations in the exchange rate.), the lack of events that encourage the use of batik and tie-dye, lack of quality and quantity in terms of promotional campaigns and other sorts of advertisement that can encourage people's enthusiasm for batik and tie-dye products, lack of education about the art of batik and tie-dye and lack of interest of the younger generation are some of the factors attributed to the decline .

Aboagyewaa-Ntiri and Mintah (2016) attributed the decline of the batik and tie-dye industry to lack of finance, low productivity, technology and managerial capabilities, intensified globalisation that offers cheap products to international markets, new and emerging technologies that renders old technologies obsolete, cost ineffective and inefficient in production processes competing with other global giants. Poor quality of dyes, lack of drying facilities, difficulty in accessing fuel wood for boiling, lack of financial support to expand business, space and proper infrastructure,

problems with purchasing raw materials, piracy, capital, marketing and health problems (Acquah & Oduro, 2012)

According to Nyangala (2017), access to finance, innovation, government policies, non-financial factor, unstable price of batik and tie-dye, difficulties in getting the loan for capital, lack of business experience, the stiff competition in the market, lack of skilled workers and the high price of raw material as well as difficulties in drying of batik and tie-dye cloth during the rainy season. Abor and Quartey (2010) are also of the view that the decline is as a result of access to finance, lack of managerial skills, equipment and technology, regulatory issues, and access to international markets are the factors challenging the batik and tie-dye industries in Ghana.

Dasmani & Aglobitse (n.d.) postulated that, level of education, business experience, training programs of entrepreneur and accessibility to credit were found to be highly positively significant in affecting the level of efficiency of the batik and tie-dye enterprises. Difficulty in acquiring a workshop, lack of marketing outlet, lack of skilled labour, lack of capital, promotion and advertising of batik and tie-dye is still lacks as most of batik and tie-dye owners still do direct sales or entrust their products with the seller at a traditional market in the local area (Fianu & Zentey, 2000). Inadequate infrastructure, unrelenting technological change, lack of sufficient capital, exchange rate, quality material needed for the effective production are the view expressed by Adeoye (2010).

Critical analysis of the factors that cause the decline of batik and tie-dye indicate that lack or access to finance has been the major factor causing the decline of batik and tie-dye industries in Ghana. Other factors include; difficulty in obtaining raw materials, limited market as a result of the youth resorting to second-hand goods,

skill training, low productivity, technology and managerial capabilities, government policies, non-financial factor, unstable price of batik and tie-dye, equipment and technology, level of education, business experience, training programs for entrepreneur, batik and tie-dye owners still do direct sales or entrust their products with the seller at a traditional market in the local area.

2.7.2. Merchandising Challenges of Batik and Tie-dye Industry in Ghana

In the 21st century, there is no doubt that, small and medium-scale enterprises (SMEs) play a significant role in the economic development of a country. Through trade liberalisation of the 1980's, the textile manufacturing sector of which the batik and tie-dye small scale textiles cloth is a sub-sector, has been plagued with a number of challenges. Generally, the merchandising of textiles worldwide is driven by certain key factors.

With reference to Adeoye (2010), major factors that determine the success or decline of textile merchandising are; globalisation and liberalisation of the world economy, trade policy, smugglers of second-hand cloth, high rate of foreign exchange, lack of sufficient capital, buyer's knowledge and understanding of a particular market. These factors, from the point of view of the researcher, directly or indirectly influence the sales of textiles to a greater extent as the dynamisms in batik and tie-dye determine the demand for specific type of textiles for specific purposes. From this perspective, it will not be out of place to state that the textile industry is obliged to consider the batik and tie-dye trends in order to produce to satisfy the demand at a particular period of time. This is very paramount in the sense that failure to do so will lead to low patronage which will eventually affect the smooth running of the industry.

To Fianu & Zentey (2000) inability to meet orders on schedule, unfavourable trade terms and export problems (cumbersome bureaucratic procedures, delay/default in payment of exporters, high freight/port charges, poor work attitude of officials, difficulty in getting intermediaries) are some of the challenges facing the decline of merchandising in batik and tie-dye in the country. Trade liberalisation, influx of textiles products, imperfect market, unwholesome textiles imports, dwindling textiles exports, poor packaging also serve as a barrier to export to market Ghanaweb.com (2018).

Poon (2017) stated that, capital, marketing capabilities, imports from China and Indonesia are both competitive and equally accessible, mass-produced printed textiles flood markets in substitution for more expensive hand-painted batik and tie-dye. Cheap imports, smuggling and other trade barriers. smuggling and trade malpractices (Quartey, 2006). Assessment of consumers of a product can be seen from the indicators the attributes of the product, such as product pricing, quality of raw materials, availability of raw materials, labor absorption, environmental impact, creativity motif, the speed of production, distribution, sales, and technology mastery. (Harisudin, Rizali, Antriyandarti & Ani, 2016)

Borshalina (2014) documented that, for a successful sale of every products, there is the need to give proper attention to the four (4) Ps: Product, Price, Promotion and Place. He further explained them as- *Product*; to smoothen the flow of products from the producer to the final consumer, the corporation was not only demanded to make products suitable to trends of the consumers. *Price*; beside product design, the price is one of the marketing elements important in determining whether a product is accepted or refused by its consumers. *Promotion*; the mean to use to enhance the selling of a product is through promotion. *Place*; the company's activities that make

the product available by using distribution and trade channels, coverage, assortments, locations, inventory and transportation characteristics and alternatives. Access to financial services due to complicated application procedures and restricting credit for specific purposes, financial liberalisation, trade liberalisation (Dasmani & Aglobitse, n.d.).

Howard (2013) believed that, challenges of the World Trade Organisation (WTO) and its implications on the member countries, Agreement on Textile and Clothing (ATC), Trade Liberalisation Policy, Import Substitution Industrialisation Policy (ISI) and African Growth and Opportunity Act (AGOA) have affected the merchandising of textiles and clothing including batik and tie-dye in the country. He further explained the effects as: challenges of the World Trade Organisation (WTO) and its implications on the member countries; believed that the WTO would undermine the principles of democracy and simply make the rich much richer at the detriment of the poor. Critics of the WTO contended that, the organisation hurts developing countries and weakens health and environmental safety standards in order to promote the interests of large corporations. On the Agreement on Textile and Clothing (ATC) emphasized that, Agreement on Textiles is one of the hardest-fought issues in the WTO, as it was in the former General Agreement on Tariffs and Trade (GATT) system as a “special case”. Trade Liberalisation Policy which involves systematic elimination or reduction of cross border taxes (tariffs) and quantitative restrictions on imports, restrictions on the nature and scope of support measures for domestic production and the elimination of certain kinds of restrictions on the flow of trade-related direct investment (Appiah, 2002). Import Substitution Industrialisation Policy (ISI), defined as a trade and economic policy based on the premise that a country should attempt to substitute products which it imports (mostly finished goods)

with locally produced types and African Growth and Opportunity Act (AGOA) (Howard, 2014). The African Growth and Opportunity Act which was enacted into law on May 18, 2000 by the Ex-President Clinton of United States of America (USA) as Title 1 of The Trade and Development Act of 2000 has had an adverse effect on the sale of batik and tie-dye industry.

Assessment of the above authors revealed that, trade liberalisation, lack of sufficient capital, influx of textiles products and globalisation remain the topmost challenges affecting the growth of textiles and for that matter batik and tie-dye merchandising in the country. Other challenges are; trade policy, smugglers of second-hand cloth, high rate of foreign exchange, buyer's knowledge and understanding of a particular market, unfavourable trade terms and export problems, cheap imports, marketing capabilities and poor packaging also contribute to the decline of the industry. The analysis further revealed that the four (4) 'Ps' also contribute to the merchandising of every product and finally our involvement in World Trade Organisation (WTO), Agreement on Textile and Clothing (ATC), Trade Liberalisation Policy, Import Substitution Industrialisation Policy (ISI) and African Growth and Opportunity Act (AGOA) have had impact on our merchandising of textiles (batik and tie-tie).

2.8. Factors that cause Production and Merchandising Challenges of SMEs in Ghana

Small and medium sized firms dominate both developed and developing economies in terms of employment and number of companies, yet their full potential remains untapped (Fouad, 2013). Here in Ghana, it is estimated that, SMEs provide about 85 percent of manufacturing employment, account for 90 percent of existing

businesses in the country, and contributed 49 percent to the country's GDP in 2012. They contribute to employment creation, provision of basic goods and services, and generation of export and tax revenues for national socio-economic development (Frimpong, n.d.),

In order to stimulate the development and growth of SMEs, various instruments and models of financial and non-financial support to this sector have been developed (Grover and Suominen, 2014). Relevant institutions in a number of developed world economies, to a lesser or greater extent, stimulate growth and development of SMEs and entrepreneurship through adjusting business environment to defined needs of the SME sector, the rule of law or through the direct monetary incentives (Erastus, Stephen, & Abdullai, 2014).

Unfortunately, despite all the institutional support in developed and developing countries, the failure rate of small businesses is very high globally. About 50% of new businesses fail during their first five years. Factors attributed to the failure of small scale enterprises are tied to some economic variables and the challenges that generally characterized the nation's economy. Concluding on the factors that cause the challenges of small-scale industry Fouad (2013) asserted that, poor management skill such as human resources, financial management, general management, production management and marketing management.

2.8.1. Factors that cause Production Challenges of the Batik and Tie-dye Industry in Ghana

The important role played by small scale batik and tie-dye manufacturing enterprises in Ghana's economies have been increasingly realized over the past years. Not only are they important for the vitality of the business sector, they also provide

new jobs. However, there has been a fluctuating trend in batik and tie-dye production over the last decade, which threatens the growth of the industry. The challenges have been associated with certain factors that threatens the survival of the industry.

Hurst and Pugsley (2011) found learning new skills are necessary for managers of small businesses to make decisions to assist them in creating success. Many small business owners in Ghana especially batik and tie-dyer are dissatisfied with being self-employed which leads to low commitment and eventual business failure (Farrington, 2012). For the small business owners to be successful, Farrington found they must be satisfied with self-employment, have a passion for the job, show a commitment to the business, and have a personal involvement in steering the enterprises to success. Small business owners are those operating businesses to provide income to their families while entrepreneurs aimed at achieving profit and growth of businesses (Ionita, 2012). The intention of business owners is important. Farrington (2012) stated that, if owners of small businesses such as batik and tie-dyers restrict their intention to providing income to their families, the growth of their business is not guaranteed. Therefore, the small business owners are faced with the challenge of their intention of starting a new business for family income or make a profit and grow the business. There is enough evidence that if the intention of owners is for self-sustenance, small businesses might not grow, but an entrepreneur who set a business for profit usually grow the business.

Similarly, Lee, Jeon, and Na (2016) suggested age and the educational background of small business (batik and tie-dye) managers play a role in influencing success. Educational background and experience of the managers help the use of financial plans to make an impact on the performance of small business start-ups (Mengel & Wouters, 2015).

The formal factors include export regulations, licensing, and franchising procedures and the informal factors include the global perception of African products or services, the nature of international markets, and cultural factors (Dana & Ratten, 2017). Educational and professional qualification, skills, and experience of owners and managers of small businesses contribute to the success of Ghanaian small businesses. Political, socio-cultural, legal and regulatory, economic, and ecological factors (Lampadarios, 2016). The political leadership of a country provides the enabling environment for businesses to thrive (Agwu & Emeti, 2014). They continued to say poor financing, inadequate social infrastructure, multiple taxations, and lack of managerial skills of producers of batik and tie-dyer.

Opara (2011) identified six key factors that cause the challenges facing batik and tie-dye industries in Ghana. These are low demand for products and services, poor and insufficient infrastructure in the economy, corruption, low profit, incompetence in business management, and lack of support from government and financial institutions. Kazimoto (n.d.) also enumerated the factors causing the challenges facing batik and tie-dye industries as poor strategic planning, poor understanding of the use of technology in business, lack of management skills and competencies in record keeping.

Getahun (2016) asserted the challenges as high level of unemployment, high poverty incidence, lack of managerial skills and low industrialisation capacity, lack of finance, inconsistent government policies and inadequate infrastructure and insecurity of the business climate among others. He continued to say that low level of entrepreneurial skills, poor management practice, inadequate equity capital and lack of information among other problems. Persistent low level of technology, inadequate entrepreneurial skills of operators and the absence of an effective management

technique, lack of financial support from the government (Aworemi, Abdul-Azeez, & Opoola, n.d)

Muchoki (n.d.) asserted the factors as, failure to plan and lack of technical know-how that often leads to business failure. Due to their size and resource limitations, they are unable to develop new technologies or to make vital changes in existing ones, Muchoki adds.

Kamunge¹, Njeru, and Tirimba, (2014) were of the view that, access to finance and availability of management experience are the key socio-economic factors affecting the performance of batik and tie-dye industries. They added access to business information, access to infrastructure and government policy and regulations. Lack of planning, improper financing, access to infrastructure and poor management have been cited as the main causes of failure of small enterprises including batik and tie-dye industry (Longenecker, Moore, & Petty, 2006).

After a thorough review of factors that cause the production challenges of the local batik and tie-dye industries in Ghana, the researcher therefore attributed the factors to non-financial support on the part of the government, negative cash flow, poor record keeping, managerial skills, physical infrastructure, marketing, high rate of tax, low industrialisation, inconsistent government policies, educational background, political leadership of a country among others.

2.8.2. Factors that cause Merchandising Challenges of the Batik and Tie-dye Industry in Ghana

The local market is facing stiff competition from finished imported print such as calico, grey-baft, wax print, furnishing materials usually from China, Togo, Nigeria

and most recently from India and Pakistan. Most of these fabrics are smuggled into the country. Factors attributed to these challenges are enormous.

Rantso (2014) revealed that, small businesses face different challenges that limit their survival and development. Majority of local entrepreneurs establishing micro businesses are susceptible to failure that is attributed to both internal factors (wrong pricing, negative cash flows, poor record keeping, management problems, lack of planning and faulty products) and external factors (government taxation, load shedding, inadequate capital, poor markets and high rents). Kazimoto (n.d.) posited that financial, human resources and managerial problems are the most characterized as internal factors (records management, managerial skills, business control system) and external factors (taxation, capital market, physical infrastructure, inflation, and government control)

Onukwuli, Akam, & Onwuka (2014) opined that, sustainability and competitiveness and internal managerial problems are identified as the major causes of small businesses failure. The managers of small businesses perform poorly in the areas of bookkeeping, marketing, warehousing, stock control, production scheduling and quality controls. Factors of small businesses failure lie on both internal and external (Temtime and Pansiri, 2004; Onukwuli et al, 2014; Corman & Lussier, 1996).

The most common reasons according to Corman and Lussier (1996) are inadequate managerial skills, inadequate financing and weak competitive position, causes of personal nature, unfavourable business environment, market elements and neglecting entrepreneurship. The most common factors of small businesses failure are management related challenges. The ability of managers to perform has a very important bearing on performance of small businesses (lack of education and

professional training). Difficulties in the collection of receivables from debtors; complicated legal procedures that regulate the work and business operations of enterprises; high rates of taxes and contributions on wages; the negative impact of the global economic crisis; expensive and complicated procedures to obtain loans from commercial banks; strong competition in the industry branch in which the industry operates; weak support of relevant institutions to the marketing sector; high and unique VAT rate; complicated procedures for obtaining guarantees in guarantee funds; and not having quality standard certificates (Petkovic, Jager and Sasic, 2016)

According to Lampadarijos (2016) the enterprise success or failure factors of small businesses include age and size of the company, business network, customer relations management, financial resources, internationalisation, human capital, market and product development, marketing, and strategic planning. The capital to invest is critical to the growth of marketing industry's sustenance and survival. Gbandi and Amissah (2014) found the failure of merchandising sector to access long-term financing as the main source of merchandising sector failure in Ghana. Similarly, (Gumel) 2017 asserted inadequate funding of merchandising local batik and tie-dye remain their barrier with Ghanaian capital markets.

An assessment of the above literature on factors that cause merchandising challenges of batik and tie-dye industry revealed that both internal and external factors play a major role in either the success or failure of the sector. The internal factors are as follows: wrong pricing, negative cash flows, poor record keeping, management problems, business control system, lack of planning and faulty products and external factors are: government taxation, load shedding, inadequate capital, inflation, physical infrastructure, poor markets and high rents).

2.9. Policies and Strategies to Improve Production and Merchandising of Batik and Tie-dye in Ghana.

From the happenings in the business industry, past and present observation and statistics of fallen businesses or growth of some businesses have shown that, government policies have a high degree of impact on the development of small scale industries (Oparanma, 2010). Policies may originate in response to problems encountered in organisational operation or both with respect to various interest groups associated with the firm sometimes referred to as the claimants on the operation (Suresh, 2014). .

Ibekwe (1984) stressing the importance of policy making at government level wrote that, the objectives of policies of a country as often stated are increase of output, reduction of inflation, reduction of unemployment, diminution of economy inequality and trade balance creation. Ahiazu and Nwokoye (1984) shared the view that, business legislation (policies) made by government are aimed at including acceptable behaviour from individuals, groups and corporate entities in a civilized society and imposing sanctions on deviant behaviours. Government policies can aid flexibility by removing barriers to resource reallocation and by encouraging competition in the domestic economy (Bank of Lao PDR., 2008). Outward oriented trade strategies and government policies encouraging domestic competition are therefore complementary.

The various business registration requirements, levies for business registration, and several investment legislations, are being rationalised while ministries, departments, and agencies (MDAs) that administer business regulations are being made to be more responsive to the needs and imperatives of the private sector.

According to Ghana Statistical Service (GSS) (2000), by the mid-1990s, additional policies were designed to assist the distressed but potentially viable enterprises that were finding it difficult to survive under the economic reforms. These policies included: (1) tariff policy reforms in 1994; (2) the establishment of the Business Assistance Fund (BAF) in 1993, Private Enterprise & Export Development (PEED) policy in 1994, and the investment policy Fund for Small and Medium Scale Enterprises Development (FUSMED) in 1990 to provide the needed funds to boost industrial production; (4) the promulgation of a new investment code (Ghana Investment Promotion Centre (GIPC) Act of 1994 to Provisional National Promotion Council (PNDC) Law 116) and the establishment of the General Insurance Corporation (GIC); (5) the Ghana Trade and Investment Gateway Programme (GHATIG) in 1996; (6) establishment of the Ghana Free Zones Board (GFZB) in 1995; (7) institutional and regulatory reforms in general.

Government of Ghana (2010) recommended some institutional and regulatory policies to boost industrial production. These include: (1) ensuring easy access to business registration and acquisition of permits; (2) strengthening the capacity of relevant institutions to deliver efficient services countrywide; (3) promoting harmonious labour and industrial relations in the manufacturing sector to increase productivity; (4) formulating and implementing appropriate laws to ensure that Ghanaians at all levels directly benefit from the industrialisation process. Ghana Statistical Service (GSS) (2008), suggested that, ultimately the success of Ghana's industry policy will be measured by the extent to which it empowers the private sector (especially small and medium enterprises) within a highly competitive manufacturing sector to expand and create opportunities for employment and reduce poverty and spatial inequalities in Ghana.

The main macro-economic reforms and restructuring that directly or indirectly, affect the development of MSEs include: adoption of market economic policy; deregulation of domestic prices; devaluation of the local currency; privatisation of public enterprises; decentralisation and devolution of power and the formation of regional states; formulation of a new labour law; financial sector reforms including the opening of private banks, insurance companies and microfinance institutions (Ageba and Amha, 2006). The reforms also included the monetary management and liberalisation of interest rates and foreign exchange market; fiscal policy reform including tax reform, budgetary restructuring and reduction of government deficits; introduction of investment laws to encourage private (both domestic and foreign) investment; liberalisation and promotion of foreign trade; and promotion of favourable economic environment and bilateral, regional and multilateral international relations (Ethiopian Ministry of Trade and Industry, 1997)

The strategy stresses that, various policy, structural and institutional related problems and bottlenecks have constrained the role of the MSE sector in and contribution to the national economy. It thus primarily aims at creating enabling legal, institutional and other supportive environments for the development of MSEs. The intended MSE support include creating legal framework; improving access to finance; introducing different incentive schemes; encouraging partnerships; providing training in entrepreneurship, skills, and management; improving access to appropriate technology, information, advice and markets; and developing infrastructure (Gemini, 1995).

Liedhom and Mead (1999) opined that, the fundamental principles guiding interventions by stakeholders (government, private sector, non-governmental organisations (NGOs), Associations, Chambers and others) include: that support to

the Micro and Small Enterprise (MSE) operators will be based on private sector development; that all support to the MSE sector should be designed to be all-round; that support services should, as much as possible, be based on fees; that addressing marketing problems of MSE operators will be given due consideration; that emphasis will be given to the advancement of women; that supporting institutions should provide solid services to the MSE operators using adequately skilled and trained staff; that the private sector will be involved in the supply of commercial Boycott, Divestment, Sanctions (BDS) to MSE operators; and that cooperative ventures should be facilitated.

The industrial development strategy, issued in 2003, recognised the promotion of MSEs as an important instrument to create productive private sector and entrepreneurship, hence accords it with the priority and emphasis it deserve. It promises to make every effort to support this sector through provision of infrastructure (working premises and land), financial facilities, supply of raw materials, training, etc. Federal and regional governments are expected to coordinate the support services.

Dhar (2008) stressed that industrial undertakings in the private sector have necessarily to fit into the framework of the social and economic policy of the state and will be subject to control and regulation in terms of the industries (Development and Regulation) Act and other relevant legislations. The state has been following a policy of supporting cottage, village and small scale industries by restricting the volume of production in the large scale sector by differential taxation or by direct subsidies. The aim of the state policy will be to ensure that the decentralised sector acquires sufficient vitality to be self-supporting and its development is integrated with that or

large-scale industry. The extension of rural electrification, and the availability of power at prices, which the workers can afford, will also be of considerable help.

According to Drucker (1997), the 1989 Central Bank of Nigeria (CBN) annual report stipulated that, in the year 1989, government adopted a rational industrial policy designed to achieve accelerated industrial growth. The major delimits of the policy includes increasing local content of industrial output improvement of the nation's technological capacity and increased export of manufactured goods. Priorities of policy focus on small medium enterprises as engine of industrial growth and medium of employment generation. In 1989, Government directed licensed banks to create small scale industrial department in their establishments to ensure access to create and manage facilities. The tariff Review Board was directed to keep level of tariff protection in constant focus and offer manufacturers protection against dumping and unfair competition (Oparanma, 2010).

Asmelash (2002) argued that, among the measures needed to support MSE development are: (a) Undertake a thorough review of the policy and regulatory environment with the aim of determining their weaknesses and learning from best practices within and outside Africa and revamp their laws, regulations and procedures in a manner that will stimulate the growth of MSEs; (b) Regularly review policies to determine their effectiveness; and (c) Continued effort to harmonise laws, regulations and procedures at national and regional levels. Raju (2004) stressed the development of cottage and small-scale industries by limiting the volume of production of the large-scale industries, imposing differential taxation, providing direct subsidies and establishment of industrial estates. These measures were expected to enhance the competitiveness of the small-scale sector through modernisation of the technique of production. Rural electrification and power at affordable prices was extended to

induce the development of the Small Scale Industry (SSI) sector and to further facilitate their operation, industrial cooperatives were set up (Bhattacharyya, 1989).

Abdallah (2010) stated that, the decline in textile exports from 1992 to 1998, the report indicated, can be attributed to internal and external bottlenecks, particularly within the ECOWAS sub-region due to trade barriers. Some of the trade barriers include, among others, imposition of 20 percent import duty by Côte d'Ivoire (contrary to ECOWAS regulations), transit tax collected at Benin, extortion by Nigerian authorities, and the risk of currency devaluation. Adeoye (2010) stated that, globalisation and liberalisation of the world economy has drastically affected the export of Ghanaian textiles to the West African Sub-region and even Europe because the industry cannot compete favourably with cheap articles coming from Southeast Asia.

An examination of the above literature indicates that regulating product prices, directing private investment, exit barriers and resource mobility, the competitive environment, controlling interest rates and credit allocation, and intervening in labour markets are the policies and strategies the various governments have put in place to improve batik and tie dye for that matter SMEs in Ghana.

2.10. Impacts of Production and Merchandising Challenges on Small-Scale Production Industry in Ghana.

The stability of the basic parameters of the macroeconomic policies (monetary, foreign exchange and tax policy) is important for the realisation of such potential development of the small scale production industry and the national economy as a whole. The improvement of the business climate (among other, due to Ghana's membership in the World Trade Organization) and the liberalisation actions

affected the market rules, increasing the openness of the national economy, greater access to foreign markets and, ultimately, improving the competitiveness of the small scale production industry. Studies on industrial development of different countries have shown that small and micro enterprises constitute an integral part of the over-all industrial sector and play an active and significant role in the growth and development of these countries.

Over the years, various governments of Ghana have recognised the need to develop the small and micro enterprises (Bhasin and Akpalu, 2001). These enterprises contribute significantly to employment generation and output growth of different countries of which Ghana is not an exception. When launching a new financial package titled “Smile” in 1997, Dr. K. Duffuor, the governor of Bank of Ghana stated, “As long as we neglect the small business sector we will always have problem of unemployment as well as under-developed non-traditional sector and we shall always remain a dependent economy and vision 2020 will remain a dream”.

Abaka and Mayer (1994) in their report on small-scale enterprises observed that, the small enterprises are major creators of employment due to their labour-intensive technologies. They are the seedbeds for new entrepreneurs, the vehicles to bring development to the rural areas, and use technologies, which are generally more, appropriate for them.

Over the last several years, increasing attention has been paid, in both the academic and policy community, to the importance of micro, small and medium enterprises (MSMEs). Arguments have been made for their relationship with growth, employment, innovation, competition, and poverty reduction, though strong evidence of causal relationships remains elusive. (IFC/WORLD BANK, 2006:15)

It is estimated that SMEs employ 22% of the adult population in developing countries (Daniels, 1994). In addition, SMEs serve as a training grounds for entrepreneurship and managerial development and enable motivated individuals to find new avenues for investment and expanding their operations (Aremu and Adeyemi, 2011). The sector employs about 15.5% of the labour force in Ghana and has experienced higher employment growth than micro and large scale enterprises 5% in Ghana (Romer, 1986)

In addition, Ghana's private sector has been identified as the engine of growth and economic transformation in the area of enterprise development (Anyanwu, 2001). The sector's output as a percentage of GDP accounted for 6% of GDP in 1998 (kayanula and Quartey, 2000). This has affected growth in the Ghanaian economy has been slow characterised by brief periods of relatively high growth depending on the performance of the external sector of the economy coupled with an increasing labour force, unemployment has become one of the major challenges facing the economy.

Boomgard and Angell (1994) contended that, Ghanaians in income generating activities if supported with credit will help the poorest Ghanaians save, pay their children's school fees, buy school uniform, provide clothing and also improve their nutritional status of the family food basket. Many MSEs have played their roles in employment creation, poverty alleviation, creation of entrepreneurship and national economic development (MoFED, 2010). As Habtamu, Aregawi and Nigusu (2013) noted MSEs do serve as a means of bringing economic transition by using the skill and the talent of people without requiring high-level training, much capital and sophisticated technology.

In the short-run by providing incomes, jobs, especially for women, and foreign currency receipts and in the long-run by providing countries the opportunity for sustained economic development in those countries with appropriate policies and institutions to enhance the dynamic effects of textiles and clothing (Jodie and Dirk, 2008). The sector absorbs large numbers of unskilled labour, typically drawing them from rural agricultural households to rural locations. Despite relatively low start-up investment costs, expansion of the sector provides a base to build capital for more technologically demanding activities in other sectors. Growth of the sector allows imports of more advanced technologies to be financed through revenues gained from garment exports (Brenton and Hoppe, 2007)

A critical look at the above review indicate that, SMEs tend to be more effective in the utilisation of local resources using simple and affordable technology, reduce unemployment, income generation, and poverty alleviation. It also play a fundamental role in utilising and adding value to local resources. In addition, development of SMEs facilitates distribution of economic activities within the economy and thus fosters equitable income distribution. Furthermore, SMEs technologies are easier to acquire, transfer and adopt. Also, SMEs are better positioned to satisfy limited demands brought about by small and localised markets due to their lower overheads and fixed costs. The review further revealed that the inflow of imports has adversely affected medium-size firms. This was, however, not strange since the textile industry is the sub-sector that has been most overwhelmed by competition from imports.

2.11. Impacts of Production and Merchandising Challenges on Batik and Tie-dye Production Industry in Ghana

The Textile Industry in Ghana was once a very vibrant industry, which employed over 25,000 workers (Quartey, 2006). According to MOTI Report (2004), the textile sector has been one of the major industrial sources of employment to many Ghanaians giving employment to about 25,000 people across the country in the 1970s which accounted for 27% of the total employment from the manufacturing sector. It is estimated that, textile exports generated \$27.2 million dollars in 1992 to Ghana, and this increased to \$179.7 million in 1994. This, in fact, had a very significant impact on the national economy (AGOA Implementation, 2000). Most of the companies in the industry produced high quality designs and textile brands, which had high patronage on the local, West African and international markets. Finished Textiles produced by these companies were in high demand on the Ghanaian market because they were predominantly used in the design and production of traditional apparels such as the Kaba, Slits and other exquisite wears. The Industry was not only a source of employment to many Ghanaians but also accounted for about 10% - 12% of the country's total Gross Domestic Product, (GDP) (Ministry of Trade and Industry [M.O.T.I], 2010)

The role of the informal sector in economic development particularly in providing employment and income to the poor made the Government of Ghana set up various programmes and agencies to provide loans, grants, equipment and training to operators to boost their operations, service delivery and entrepreneurship skill. Key institutions were set up to assist SMEs and prominent among them are The Office of Business Promotion, the present Ghana Enterprise Development Commission (GEDC). It aims at assisting Ghanaian businessmen to enter into fields where

foreigners mainly operated but which became available to Ghanaians after the Alliance Compliance Order'6 in 1970. GEDC also had packages for strengthening small scale industry in general, both technically and financially.

Others are The Economic Recovery Programme (ERP) instituted in 1983 has broadened the institutional support for SMEs, The National Board for Small Scale Industries (NBSSI) has also been established within the Ministry of Industry, Science and Technology to address the needs of small businesses. The NBSSI established an Entrepreneurial Development Programme, intended to train and assist persons with entrepreneurial abilities into self-employment. In 1987, the industrial sector also witnessed the coming into operation of the Ghana Appropriate Technology Industrial Service (GRATIS). It was to supervise the operations of Intermediate Technology Transfer Units (ITTUs) in the country. GRATIS aims at upgrading small scale industrial concerns by transferring appropriate technology to small scale and informal industries at the grass root level. ITTUs in the regions are intended to develop the engineering abilities of small scale manufacturing and service industries engaged in vehicle repairs and other related trades. They are also to address the needs of non-engineering industries. So far, six (6) ITTUs have been set up in Ghana in the following towns: Cape Coast, Ho, Kumasi, Sunyani, Tamale and Tema. In recent times, the industry has gone through difficult moments due to certain policies programmes and initiatives by the government, among them are; trade liberalisation, import substitution, industrilisation policy, African Growth and Opportunity Act (AGOA) and among others.

An examination of the above literature on the impacts of production and merchandising challenges on batik and tie-dye production indicates that, it a source of employment to many Ghanaians, accounted for the country's total Gross Domestic

Product (GDP), providing income to the poor, strengthening small scale industry in general, both technically and financially, established an Entrepreneurial Development Programmes, intended to train and assist persons with entrepreneurial abilities into self-employment and aims at upgrading small scale industrial concerns by transferring appropriate technology to small scale and informal industries at the grass root level.

2.11.1. Trade Liberalisation Programme

It has been argued by industry watchtowers that, the near collapse of the textile industry in Ghana is attributed to the trade liberalisation policy, adding that, liberalisation in trade in Ghana has led to the flood of textile products from China and other countries (Egu, 2009). Developed countries and the international organizations the WTO controls, such as the IMF (International Monetary Fund) have put strong pressure on developing countries to liberalize their trade laws despite uncertain consequences for long-run development prospects. This has been one of the major factors of the collapse of most local industries in the developing countries who are members of the World Trade Organisation (WTO) such as Ghana. Verma (2000) posited that, the international trade in textiles and clothing is being transformed significantly owing to the phasing out of the Multi Fibre Agreement (MFA) era, and ushering in of the era of quota-free trade.

Frings (2001) has complained that, overseas production has stolen thousands of domestic jobs in textile and apparel production. In the small developing countries where free trade had brought about competitive advantage in favour of well developed countries with high production capacity at the detriment of vulnerable domestic factories which find it extremely difficult to withstand the competition leading to the closure of a number of them, with high redundancy rate in such countries. By 1982,

most of these industries went out of business and the situation deteriorated under trade liberalisation, which formed part of the Structural Adjustment Programmes (SAP) pursued in the 1980s and 1990s by Ghana government. Employment declined from 7,000 in 1995 to 5,000 in 2000. The reforms led to increased importation of textiles and other used apparel, which facilitated the death and closure of many textile industries in Ghana (MOTI, 2004 as cited in Quartey, 2006). Taylor (1994) however contended that, the introduction of the trade liberalisation policy brought competitiveness and dynamism in the Ghanaian market and as a result, inefficient 53 entrepreneurs and salesmen have gone out of business.

The researcher therefore concluded from the review of the above authors that, trade liberalisation programme has led to the flood of textile products from China and other countries, overseas production being stolen thousands of domestic jobs in textile production, free trade under this, had brought about competitive advantage in favour of well developed countries with high production capacity. The vulnerable domestic factories find it extremely difficult to withstand the competition leading to the closure of a number of them with high redundancy rate in the country. It has also led to the importation of textiles and other used apparel, which facilitated the death and closure of many textile industries in Ghana.

2.11.2. Import Substitution Industrialisation Policy (ISI)

Blouet and Blouet (2002) defined Import Substitution Industrialisation (ISI) as trade and economic policy based on the premise that a country should attempt to substitute products with its imports (mostly finished goods) with locally produced types.

Blouet and Blouet (2002) further opined that, the industry it creates are inefficient and obsolete, and that the focus on industrial development impoverishes or deprive local commodity producers who are primarily rural. Import Substitution Industrialisation Policy ISI does not encourage the development of small or cottage industry which provides skill and employment to the rural folks due to the emphasis it places on the attainment of economy of scale resulting in shutting down of production of most textiles firms including the batik and tie-dye firms in the industry. A lot of workers have been made redundant as a result of these shut downs (Sackey, 2011).

From the above authors the researcher therefore concluded that, Import Substitution Industrialisation Policy has affected the country by depriving local commodity producers who are primarily rural, not encouraging the development of small or cottage industry and shutting down production of most textiles firms including the batik and tie-dye firms.

2.11.3. African Growth and Opportunity Act (AGOA)

AGOA provides duty-free and quota-free access to the US it imposes lots of restrictions and commercial challenges that few industries or countries can meet in that offer of duty-free and quota-free access to the US does not apply to all African textiles and clothing exports as it does not apply to exports of African fabrics or household textiles with locally based materials. To protect the US clothing/textiles industries were included in AGOA for monitoring local production capacity and country of origin which make it an obligation for African countries to collaborate with the US Customs Service whenever country of origin verification is requested (Salinger, 2001).

By 1995, employment within the sub-sector declined from 25,000 in the 1970s to 7,000, and declined further to 5,000 in 2000. As the situation continues to deteriorate, employment continues to decline. As at March 2005, employment rate of the four major textile companies in Ghana stood at 2,961. A survey of 40 textiles and garments industries in 2005 confirms a worse situation where about 44% of industry respondents had cut down on employment. From the total number of firms that had shed staff, 59% had laid off about 5% of their workforce, 24% had laid off about 6-10% and 11% had cut down employment by over 70% between 2000 and 2005 (MOTI, 2004; Quartey, 2006).

Bruce-Amartey, Kodwo Amissah & Safo-Ankama (2014) have observed that it has adversely affected the employment of textile graduates in such companies whose establishments were tailored towards providing the needed manpower for the textile, batik and tie-dye industry.

According to Keane & Willem (2008), the challenges have affected employment, especially for women, foreign currency receipts by providing countries the opportunity for sustained economic development in the country with appropriate policies and institutions to enhance the dynamic effects of textiles and clothing. The challenge has affected economic and social development. For economic development, the country's GDP, employment, export diversification and expansion of manufactured exports and foreign exchange, exploit their labour cost advantages and fill emerging niches and meet buyer demands in the country. Social aspects: The challenge on the social aspects of batik and tie-dye industry (apart from the job cut). While wages in developing country like Ghana, some assembly activities will be lower than wages in developed countries in downstream activities in the same clothing value chain, this misses the point for two reasons.

After a thorough review of the impact of African Growth and Opportunity Act the researcher concluded that duty-free and quota-free access to the US does not apply to all African textiles and clothing exports thereby making it impossible to enjoy. The review further revealed that, the act has affected economic and social development which invariably has also affected foreign exchange.

2.11.4. Trade and other Policies

The pattern and effects of batik and tie-dye firms in developing countries has been affected by trade and other economic policies. Countries with adequate public policies and private sectors have used the opportunities provided by temporary trade preferences for the batik and tie-dye to move up the value added chain (e.g. Asian Tigers, Mauritius, Costa Rica); other countries have also used the trade preferences to attract a very important part of their manufacturing base (e.g. Lesotho, Bangladesh, Malawi) but may still have to make full use of the opportunities offered to develop dynamically and diversify into other activities at a time they are faced with competition from other countries, e.g. China which affects batik and tie-dye based strategies (Keane and Willem, 2008)

The decline in the industry has consequences for an industry that attracts a considerable number of tourists all year round. According to Abor & Quartey (2010) stated that, the total number of tourists arriving in Ghana in 2009 were 74,293 and according to the World Bank (2015), the total number of tourists that visited Ghana in 2010 amounted to 931,000. These tourists patronise the batik and tie-dye textile cloths as souvenirs especially products such as scarves and other portable items made of batik and tie-dye cloth. It can be inferred that, this sector contributes greatly to the economy of Ghana. Therefore, the collapse of the batik and tie-dye textile sub sector

which also attracts a considerable number of tourists means the loss of important revenue to the state from tourism as well as taxes from the numerous retailers, producers, dye suppliers, fabric manufacturers, designers and other stakeholders who are indirectly connected to the industry

In terms of taxes, revenue from the local industry is shrinking particularly at a time when the government is hardpressed for cash to accelerate its development agenda. Meanwhile, the floodgate seems to have been opened to a few to smuggle into the country what can be produce here to meet the demands of the market. The Textiles, Garments and Leather Employees Union (TEGLEU) of the Ghana Federation of Labour has warned of massive job losses within the local Textile industry if government fails to check the incessant smuggling of pirated textile products into the country. China has gradually taken over Ghanaian market with a primary focus on the Textiles industry where the growth of it's exports constitute a double agony for the country (Nwankwo, Ewuim, & Asoya, 2012).

A reflection on the review of trade and other policies revealed to the researcher that, tourists patronise the batik and tie-dye textile cloths as souvenirs especially products such as scarves and other portable items made of batik and tie-dye cloth. It can be inferred that, this sector contributes greatly to the economy of Ghana. Therefore, the collapse of the batik and tie-dye textile sub sector would loose important revenue to the state as well as taxes from the numerous retailers, producers, dye suppliers, fabric manufacturers, designers and other stakeholders who are indirectly connected to the industry.

Yhi- Min and Huddle (n.d) have indicated that the collapse of the sector may affect contributions in the following areas: 1) Employment creation: that products of

the small-scale sector have higher employment content than most large-scale manufacturing activities. Since the small-scale sector could put to work a part of the rural population that might otherwise be left out. The gains from development of the small-scale sector are likely to be spread over a broad base and therefore to improve income distribution. 2) Balance in geographic distribution. Unevenness in the geographical distribution of economic activities and a resulting regional inequality in income distribution. The magnitude of migration and growth in the labour force, implying that regional imbalance and high urban unemployment and congestion are closely related. Regional imbalance is thus partly responsible for rural poverty and stagnation. Expansion of the sector can slow the destabilising flow of population to the urban areas insofar as employment opportunity in the rural as well as urban areas is a fundamental variable in the migratory flow equation. 3) Trade and export potential. The present structure of international trade is characterised by the flow of industrial and manufactured goods from the developed to the developing countries, and the flow of raw materials and agricultural products in the opposite direction.

An examination of the above literature indicated to the researcher that, the collapse of batik and tie-dye will affect employment and income: being able to adapt more easily to market conditions given their broadly skilled technologies, able to withstand adverse economic conditions and to make better use of scarce resources than large scale enterprises. Research in Ghana and many other countries have also shown that capital productivity is often higher in SMEs than it is the case with Large Scale Enterprises. The creation of more employment opportunities, leading to a more equitable distribution of income and will ensure increased productivity with better technology.

CHAPTER THREE

METHODOLOGY

3.1. Overview

This chapter consist of the methodology the researcher used to conduct the study. It consists of research design, definition of the population, the sample population, sampling procedure, data collection instruments and procedures and methods of data presentation and analysis.

3.2. Research Design

The researcher used qualitative research approach to conduct the study. The qualitative research was used because the nature of the study required the researcher to rely heavily upon extensive observation, provide clear and in-depth interview and description that result in non-numerical data (Cohen, Manion and Morrison, 2007; Baumgartner, Strong and Hensley, 2002) as the researcher would visit participants in their shops, interview them on their operations and observe them in their environments. These unique characteristics of this type of research made it appropriate for the study because, the nature of the research required the researcher to rely heavily upon extensive observation and in-depth interview to collect a large pool of data that could effectively answer the research questions for the study. Another reason that necessitated the use of qualitative research technique was to allow the researcher to share in the understanding and perceptions of others and to explore how people structure and give meaning to event (Berg, 2001).

Also this type of research approach was used because the nature of the study required the researcher to collect data based on words from a small number of individuals' accounts and experience of the participants' views during the

interpretation and analysis of the data (Creswell, 2003). To enable the researcher collect relevant and authentic data for the study to meet the objectives and research questions, the researcher adopted exploratory case study research method for the study.

The exploratory case study research method was adopted because, fieldwork and data collection may be undertaken before defining a research question, may be seen as a prelude to a large social scientific study and may be useful as a pilot study, for example, when planning a larger and more comprehensive investigation (Berg, 2001). Again, it is a methodological approach that involves systematically gathering of information about social setting, event, or group to permit the researcher to effectively understand how it operates or functions (Hamel, Dufour, & Fortin, 1993). It is extremely rich, detailed, and in-depth information characterise the type of information gathered (Champion, 1993) and involves in-depth interviews, and participant observation (Hagan, 1993; Yin, 1994). Again, it is concerned with a rich and vivid description of events relevant to the case, highlights specific events that are relevant to the case, the researcher being integrally involved in the case and attempt is made to portray the richness of the case in writing up the report (Cohen, Manion and Morrison, 2007). Finally, triangulation can be a useful technique where a researcher is engaged in a case study where a particular example of complex phenomena is undertaken.

3.3. Population of the Study

The population of the study consisted of all training institutions (technical institution and tertiary institutions), Small Scale Industries, retail shops, exporters, Ghana Export Promotion Council and National Board for Small Scale Industry in

Ghana. However, due to the large number of such training institutions, Small Scale Industries, retail shops, Ghana Export Promotion Council and National Board for Small Scale Industries in Ghana, the researcher concentrated in Western, Central and Greater Accra regions of Ghana where a number of batik and tie-dye producers and merchandiser are located. To enable the researcher to obtain reasonably accessible number of such training institutions, Small Scale Industries, retail shops, Ghana Export Promotion Council and National Board for Small Scale Industries in Western, Central and Greater Accra regions of Ghana, some of them were sampled for the study.

3.4. Sampling Procedure

To obtain sample population from the accessible population that would be representative of the target population, it was imperative that the accessible population was reduced to specific elements or individuals on whom the data was sought (Neuman, 2000).

To enable the researcher gather credible and valid data for the study, a non-probability sampling technique (purposive) was used to select the training institutions, Small Scale Industries, retail shops, Ghana Export Promotion Council and National Board for Small Scale Industries in the Western, Central and Greater Accra regions. The training institutions were categorised into two (2) according to their specialisations. The categorisation of the training institutions consisted of the following: technical and tertiary institutions.

After a thorough consideration, the researcher employed purposive sampling method to select the training institutions (Takoradi Technical University and Tema Technical Institute), Ghana Export Promotion Council and National Board for Small

Scale Industries from the said regions that could fairly represent the population and provide credible and authentic information that could effectively substantiate the research questions and to meet the objectives of the study. Purposive sampling technique helped in the selection of respondents who provided relevant and factual information for discussion (Leedy and Ormrod, 2005). Kumekpor (2002) stated that purposive sampling involve picking units on the basis of their known characteristics. He explained further that, they are intentionally picked for the study because of their characteristics or they satisfy certain qualities which are not randomly distributed in the universe, but they are typical or exhibit most of the characteristics of interest to the study. These agencies were selected because of their long years of teaching, operations and dealings with them.

The researcher again used purposive sampling method to select six (6) Small Scale Industries and six (6) retail shops that could fairly represent the population and provide credible and authentic information that could effectively substantiate the research questions of the study. These industries and shops were selected because of their long years of working experience, area of specialisation in the industry and the number of retailing years of batik and tie-dye products.

3.5. Sample Population

In order to facilitate data collection and gather credible and reliable data for the study, the population was further reduced to a reasonable smaller unit within which a sample population was selected (Cohen, Manion and Morrison, 2007). Due to the large number of training institutions, agencies and shops in Western, Central and Greater Accra regions of Ghana, the researcher selected two (2) training institutions (Tema Technical Institute (Tema) and Takoradi Technical University (Takoradi), six

(6) Small Scale Industries (Cape Coast, Takoradi, and Accra), six (6) retail shops (Takoradi, Cape Coast and Accra), Ghana Export Promotion Council (Accra) and National Board for Small Scale Industries (Accra).

Even though there are a number of training institutions, agencies, organizations, small scale and retail shops in each category, challenges of accessibility and corporation confronted by the researcher during the field study necessitated the limitation of the study to these number for the study. However, they were selected based on the set criteria. Table 2 shows the categorisation of study institutions and organisations and their location.



Table 2: Categorisation of study institutions and organisations and their locations

Categorisation	Institution/organisation	location	
Tertiary institution	Takoradi Technical University	Takoradi	
Technical institution	Tema Technical Institute	Tema	
Small scale industries	Olitex	Takoradi	
	Aggie Will Batik Centre	Takoradi	
	Eli-Ema Batik and Tie-dye	Cape Coast	
	Dorank Fabrics	Cape Coast	
	Glory Tex	Accra	
	Mckatex Kreatives	Accra	
	Retail shops	The great power of God	Takoradi
		Hope and Glory	Takoradi
		Philcon Enterprise	Cape Coast
		Thy will Shop	Cape Coast
God's Power Enterprise		Accra	
Institution	Great are you Lord	Accra	
	National Board for Small Scale Industries	Accra	
	Ghana Export Promotion Authority	Accra	

To obtain the sample population for the study, the researcher selected respondents from each category. Table 3 represents the details of the sample distribution

Table 3: Institutions/organisations, locations and the number selected

Institution/organisation	location	Number selected
Tertiary institution	Takoradi Technical University	1
Technical institutions	Tema Technical Institute	1
Small scale industries	Olitex	1
	Aggie Will Batik Centre	1
	Eli-Ema Batik and Tie-dye	1
	Dorank Fabrics	1
	Glory Tex	1
	Mckatex Kreatives	1
	The Great Power of God	1
	Hope and Glory	1
	Philcon Enterprise	1
	Thy Will Shop	1
Retail shops	God's Power	1
	Great Are You Lord	1
	Ghana Export Promotion Council	1
National Board for Small Scale Industries	Head Office, Accra	1
Total		16

3.6. Data Collection Instruments

Data for the study were gathered from two main sources: primary and secondary sources. The primary data were gathered with interviews (unstructured and semi-structured) and non-participant observation, while the secondary data were gathered through written materials.

The unstructured interview was adopted because, the researcher wanted to create a warm atmosphere between the researcher and the respondents and to produce a platform for soliciting detailed information about different problems in production and merchandising that have evolved over the period since some of these information might not have been documented. The researcher thought it would be more appropriate to use informal and casual conversational style to interview the practitioners and retailers in their working environment and during the observation periods with pre-conceived focused questions based on the objectives and research questions of the study. The strategy also enabled the researcher to engage in flexible interviews with the practitioners and retailers in Western, Central and Greater Accra regions that generated series of relevant follow-up questions which demanded further probes to clarify some facts and get detailed information from them. The interviews were focused on different categories of respondents. For example, owners/managers of the small-scale industries and owners/attendants of the retail shops. The questions were open ended. With regards to the owners/managers of small-scale industries, the questions sought to establish the production challenges they have been facing over the years while the questions for the owners/attendants of the retail shops also sought to find out the merchandising challenges of batik and tie-dye products in Ghana.

Semi-structured interviews were also employed to seek information from the officials of the training institutions, Ghana Export Promotion Authority and National

Board for Small-Scale Industry. Though this approach was flexible, it was guided by some specific pre-set questions that were aimed at some aspects of the objectives and research questions of the study. The interviews were focused on different categories of respondents. For example, head of department/lecturer in the training institutions, human resource/marketing manager of Ghana Export Promotion Authority and National Board for Small-Scale Industry. The questions for each category were open ended. With regards to the head of department/lecturer in the training institutions, the questions sought to establish the teaching methods of batik and tie-dye, different production techniques and the relevance of training batik and tie-dyers in these times. For human resource/marketing manager of Export Promotion Council and National Board for Small-Scale Industry, the questions focused on the impact of production and merchandising challenges of batik and tie-dye in Ghana and possible interventions to improve the production and merchandising of batik and tie-dye fabrics in the local industry.

Non-participant observation was also adopted for all the small scale industries and agencies the researcher visited during the field study. The owners, managers, heads of department, lecturers and attendants of the various agencies granted the researcher some time to enter their institutions and shops to observe the activities of the students and workers since different operations were performed in the institutions and shops for the researcher to predetermine rigidly which aspect of the activities to be observed during the visit. The researcher used his personal experience to select relevant operations he thought could meet the objectives and research questions of the study during the observation. Relevant documented information were also retrieved from transcript, manuals, invoices, brochures, newspapers and thesis of the

institutions, shops, offices and agencies on production and merchandising of batik and tie-dye in Ghana.

3.7. Data Collection Procedure

The researcher collected both primary and secondary data for the study. However, majority of the data collected on the field were primary due to the nature of the research objectives and the research questions for the study. To gain access to the workshops, offices, institutions and agencies used for the study, the researcher collected introductory letter from the Department of Music Education, U. E. W. to seek permission into the premises of all the study organizations. The researcher therefore visited every relevant unit or section in the shops (production and retail) that could be accessed during the study to observe their operations/activities, tools, materials, equipment, designs, sales books and some products, interviewed them and took photographs.

The researcher also engaged some of the workers in casual conversation through unstructured interviews on their work schedule and other issues concerning the workshop and recorded on audio tape and mobile phone. However, the researcher wrote down responses of the interviewee who did not allow him to record their voices electronically and took some notes during the observation periods. The researcher also visited the institutions (Technical and tertiary) to interview relevant officers and retrieved relevant documents that could be used for the study.

The researcher again, visited the agencies (Ghana Export Promotion Authority and National Board for Small Scale Industry) to interview relevant officers and retrieved relevant documents and took photograph of different kinds of works to augment those that were taken from the premises and those given to him by the

people during his visits. The researcher also made comprehensive reading and analysis of the published literature on the various sub-topics in the chapter two to gather relevant secondary data to review the literature.

3.8. Method of Data Analysis

Different kinds of data were gathered from the interviews and the field notes taken from the observations were manually transcribed and classified by the researcher based on the objectives and research questions of the study. The data were transcribed manually because the researcher was not familiar with transcription software. The transcribed data were coded and placed under the appropriate classification, interpreted and analysed qualitatively to reflect the objectives and research questions of the study. The various visual data (pictures) obtained from the workshops, institutions and agencies were sifted, edited and grouped into appropriate classifications. The data were presented and analysed to reflect the research objectives and questions.

In order to simplify the data presentation and analyses, and to ensure that the data commensurate with the objectives and research questions of the study, the researcher adopted thematic and descriptive analysis to present and analyse the data. These approaches are mostly suitable when unstructured, semi-structured and open-ended questions were used to gather research data and also allowed the researcher to paraphrase or state the research questions verbatim and highlight the individual items that were posed to answer each of them.

The researcher adopted thematic analysis because it is a method for identifying, analysing, and reporting patterns (themes) within the data and can produce an insightful analysis that answers particular research questions' (Braun and

Clarke, 2006). In addition, this approach complemented the research questions by facilitating an investigation of the interview data from two perspectives: first, from a data-driven perspective and a perspective based on coding in an inductive way; second from the research question perspective to check if the data were consistent with the research questions and providing sufficient information. Bazeley (2009, p.6) also claimed that themes only attain full significance when they are linked to form a coordinated picture or an explanatory model: 'Describe, compare, relate' are three-step formula for reporting the results. Again, it involves the search for and identification of common threads that extend across an entire interview or set of interviews (DeSantis & Noel Ugarriza, 2000). Braun and Clarke (2006) summarises it into six (6) phases of conducting thematic analysis as: becoming familiar with the data, generating initial codes, searching for themes, reviewing themes, defining and naming themes and producing the report.

The researcher adopted thematic and descriptive approach because the value of qualitative description lies not only in the knowledge that can originate from it, but also because it is a vehicle for presenting and treating research methods as living entities that resist simple classification, and can result in establishing meaning and solid findings (Giorgi, 1992; Holloway & Todres, 2005; Sandelowski, 2010). The format below was used to group and present the data:

1. Operation / activities of small scale batik and tie-dye producers and merchandisers
 - Batik and tie-dye production (Material, tools, equipment, processes and managerial structure)
 - Batik and tie-dye merchandising (Managerial structure and customer relations)

2. Challenges confronting batik and tie-dye production in Ghana.
 - Challenges confronting batik production in Ghana
 - Challenges confronting tie-dye production in Ghana

3. Challenges confronting batik and tie-dye merchandising in Ghana
 - Challenges confronting batik merchandising in Ghana
 - Challenges confronting tie-dye merchandising in Ghana

4. Factors contributing to the challenges of batik and tie-dye production in Ghana.
 - Factors contributing to the challenges batik production in Ghana
 - Factors contributing to the challenges of tie-dye production in Ghana

5. Factors contributing to the challenges of batik and tie-dye merchandising in Ghana
 - Factors contributing to the challenges of batik merchandising in Ghana
 - Factors contributing to the challenges of tie-dye merchandising in Ghana

6. Impacts of production and merchandising challenges of batik and tie-dye industries in Ghana.
 - Positive impacts of production and merchandising challenges of batik and tie-dye industries in Ghana.
 - Negative impacts of production and merchandising challenges of batik and tie-dye industries in Ghana.

After the data had been presented and thoroughly analysed, the major findings that emerged from the analyses were discussed qualitatively to confirm the research

questions and prove the objectives of the study. In order to establish the veracity of existed data that was presented and analysed, the researcher used triangulation (cross-referencing) analytical approach to examine and discuss some of the findings to reflect the research questions and objectives so that meaningful conclusions could be drawn to help solve the research problem.



CHAPTER FOUR

RESULTS, DISCUSSIONS AND ANALYSIS

4.1. Overview

This chapter presents, discusses and analysis the data obtained from transcriptions of the interviews conducted, the observations made as well as the field notes taken during the data collection. The objectives of this study were to investigate the operations/activities of small-scale batik and tie-dye production and merchandising businesses, identify and examine the challenges confronting production and merchandising, analyse factors contributing to the challenges of production and merchandising and examine the impacts of production and merchandising challenges on the local batik and tie-dye industries in Ghana. The findings that emerged from the transcriptions, expansion of the field notes and the observations made were also discussed qualitatively based on the objectives and research questions of the study.

The researcher transcribed all the responses obtained from the unstructured and semi-structured interviews and expanded the field notes taken from the observations. The statistical data obtained from the study organisations were also analysed with simple statistical tables and bar charts. Relevant photographs taken personally from the study organisations during the field study were sifted. The transcribed data and the expanded field notes were coded to develop relevant main and subordinate themes which guided the researcher to present the findings in a coherent and logical sequence. The relevant photographs were also inserted at appropriate positions to give visual impressions of the events.

In order to reduce the volume of the transcribed data, most of the responses given by the respondents were paraphrased during the presentation, discussion and analysis of the data. However, in some cases relevant statements made by the respondents were quoted to indicate the voices of the respondents in the presentation and analysis.

After the data analysis, the major findings that emerged from the analysis were discussed comprehensively with reference to the relevant literature in chapter two (2) to reflect the objectives and research questions of the study. Even though the thematic analysis approach dominated the data analysis, qualitative descriptive method where also employed were necessary. The data were presented, analysed and discussed under the following major and subordinate themes in this order.

1. Biographical data of respondents
2. Operation / activities of small-scale batik and tie-dye producers and merchandisers
 - Batik and tie-dye production (Materials, tools, equipment, processes and managerial structure)
 - Batik and tie-dye merchandising (Managerial structure and customer relation)
3. Challenges confronting batik and tie-dye production and merchandising in Ghana.
 - Challenges confronting batik and tie-dye production in Ghana
 - Challenges confronting batik and tie-dye merchandising in Ghana
4. Factors contributing to the challenges of batik and tie-dye production and merchandising in Ghana.

- Factors contributing to the challenges of batik and tie-dye production in Ghana
 - Factors contributing to the challenges of batik and tie-dye merchandising in Ghana
5. Impacts of production and merchandising of batik and tie-dye industries in Ghana.
- Positive impacts of production and merchandising of batik and tie-dye industries in Ghana.
 - Negative impacts of production and merchandising of batik and tie-dye industries in Ghana.

4.2. Biographical Data of Respondents

For the sake of anonymity and confidentiality of the identity and responses of the respondents, the researcher did not provide the actual names of the respondents. However, relevant biographical information about them were provided in Table 6. to inform readers about their relevance and credibility in the study. Each respondent was therefore represented with an uppercase alphabet letter.

Table 4: Bio Data of Respondents

Respondent	Name of Enterprise or Institution	Age range	Highest academic Qualification	Professional Training	Position	No. of years worked
A	Olitex	46-55 Years	M. S. L. C.	-	Entrepreneur	20 years
B	Aggie Will Batik Center	46-55 Years	H. N. D.	-	Entrepreneur	15 years
C	Eli-Ema Batik and Tie-dye	Above 56 Years	M. S. L. C.	Gratis Foundation	Entrepreneur	20 years
D	Dorank Fabrics	36-45 Years	S. S. C. E	-	Entrepreneur	13 years
E	Glory Tex	36-45 Years	H. N. D.	-	Entrepreneur	5 years
F	Mckatex Kreatives	26-35 Years	B-Tech commercial art	-	Entrepreneur	7 years
G	The great power of God	36-45 Years	S. S. C. E.	-	Entrepreneur	15 years
H	Hope and Glory	46-55 Years	M. S. L. C.	-	Entrepreneur	15 years
I	Philcon Enterprise	36-45 Years	Vocational school	-	Entrepreneur	6 years
J	Great are you Lord	36-45 Years	Tertiary	-	Entrepreneur	20 years
K	God's power Enterprise	36-45 Years	S. S. C. E	-	Entrepreneur	21 years
L	With Christ in the vessel	36-45 Years	B. E. C. E.	-	Entrepreneur	16 years
M	Takoradi Technical University	36-45 Years	Master degree in art and culture	-	Senior Lecturer	8 years
N	Tema Textiles Institute	36-45 Years	H. N. D.	Takoradi Polytechnic	Teacher	9 years
O	N. B. S. S. I.	46- 55 Years	BA Arts	University of Ghana	Project Officer	11 years
P	Ghana Export Promotion Authority	26-35 Years	Bsc. marketing	GIMPA	Assistant Export Development Officer	3 years

(Source: Fieldwork, 2019)

4.3. Operations / Activities of Small-Scale Batik and Tie-dye Producers and Merchandisers

This finding responded to objective one and research question one of the study which aimed at investigating the operations/ activities of small-scale batik and tie-dye production and merchandising businesses in Western, Central and Greater Accra regions of Ghana. The section sought to identify the materials, tools, equipment, processes and managerial structure of batik and tie-dye production and as a small-scale industry and the human resources and managerial structure of batik and tie-dye merchandising in the said regions. The processed data were presented, analysed and discussed under the following sub-themes:

4.3.1. Batik and Tie-dye Production (Materials, Tools and Equipment, Processes and Managerial Structure)

This section presents findings on the materials, tools and equipment, processes and managerial structure on batik and tie-dye as a small scale industry in Western, Central and Greater Accra regions of Ghana. These institutions were the only institutions that train people on batik and tie-dye as a small-scale industry in the said regions.

4.3.1.2. Materials, Tools and Equipment

The interview and observation by the researcher aimed at finding the materials, tools and equipment from the six (6) batik and tie-dye producers and two (2) institutions that train people on batik and tie-dye as a small-scale industry.

All the producers of batik and tie-dye (respondents 'A', 'B', 'C', 'D', 'E' and 'F') stated fabric, dyes, wax, caustic soda and hydrosulphide as materials, padded

table, wooden and foam blocks as tools and equipment for batik and tie-dye production. Respondent 'A', 'B' and 'F' specified the fabric as calico, respondents 'C' and 'D' qualified the fabric as 100% cotton and mercerized cotton respectively. Respondent 'B' mentioned linen in addition to the cotton that he mentioned. In terms of the dyes, which were not specified by respondents 'A', 'B', 'C' and 'D', respondents 'F' specified the dye as vat dyes. Respondent 'E' mentioned vat and reactive dyes.

In addition to the materials, tools and equipment mentioned, respondent 'A' added salt, soda ash, raffia and twine for tying of fabric, stamps, rubber bowls for dyeing, plastic spoons, pail, stick, stove, iron pot for de-waxing, waxing bowl, gloves, wellington boot, nose mask, safety goggles and tracing wheel. Respondent 'B' added to the materials, tools and equipment as, raffia, foam, gloves, bowls, wax pan, coal pot, padded table, iron pot, sticks and triple stove. Respondent 'C' alluded to, pots, gloves, containers, bowls for dyeing and rinsing, pail, bucket, wooden sticks, plastic spoon, twine and raffia. Respondent 'D' simplified the materials, tools and equipment as, stamps, motifs and coal pot. Respondent 'E' stated the materials, tools and equipment as, soda ash, local salt, padded table, gas burner, bowls, nose covers, goggles, wellington boot, gloves, spoon (plastics), pail, barrel for de-waxing and dyeing, stick for de-waxing. Respondent 'F' also pointed out, locally produced Tjanting, waxing table (padded), stamps, bowls for dyeing and de-waxing, ruler (improvised), gloves, pencils, burner gas, coal pot and sticks.

A thorough reflection of the responses of the above producers of batik and tie-dye revealed that, materials, tools and equipment needed for the production of batik and tie-dye are mercerized cotton, dyes, caustic soda, hydrosulphide, local salt,

padded table, foam, stamps and source of heat which was mentioned by almost all the producers as the most important items used. These materials and tools were mentioned by Gausa and Ezra (2015) as wooden printing blocks, dyeing vats, batik wax, customized tool, cotton fabric, water, wajan and a table. In addition, ruler, pencil, nose covers, goggles, wellington boot, gloves, spoon (plastics), pail, bowls for dyeing and washing, iron pot for de-waxing and dyeing, stick for de-waxing were some of the materials, tools and equipment mentioned. Though some respondents mentioned stove, triple stove, coal pot, gas burner they are all sources of heat. The researcher also noticed and can deduce from the analysis that, some of the producers do batik only as respondents 'D', 'E' and 'F' did not mention any tying agent being twine or raffia.

The researcher also noticed that some of the producers took precautional measures as they mentioned goggles, gloves, wellington boot and nose cover. Again, the analysis of the responses indicated that, all the tools and equipment were locally made which makes them available on the market thereby easy to come-by and some can be produced by the producers. This confirms the materials, tools and equipment mentioned by Asmah and Okpattah (2013) as mercerized cotton, vat dye, tracing paper, water, mild detergent, heat source (coal pots), metal bucket, aluminium pots, plastic cups and spoons, big bowls as dye-baths, rubber gloves, thumb-tacks, small plastic palette bowl for measuring dyes, wax, sodium hydrosulphide, sodium hydroxide, aprons and wooden ladle. The tools and equipment employed in the project included, a pair of scissors, pens and pencils, ruler, tjanting, masking tape, working table, pressing iron, working shed and water reservoir.

In respect of the institutions that train people on batik and tie-dye as a small-scale industry, Respondent 'M' mentioned, mercerised cotton, dyes (Vat), caustic soda, hydrosulphide, bowls for dyeing, pans for melting wax, gas burner, drying lines, iron, padded table, stamps (wooden and foam) iron pot for de-waxing, sticks for de-waxing, twine, raffia, needle and pencil. Respondent 'N' also stated cotton, dyes, hydrosulphide, caustic soda, padded table, basins for dyeing, electric stove for de-waxing, pot, iron pot, stamp (wooden and foam) brush, brooms, raffia, thread (nylon thread), needle and wooden sticks.

From the above respondents, the materials, tools and equipment for batik and tie-dye are mercerised cotton, dyes (Vat), caustic soda, hydrosulphide, bowls for dyeing, pans for melting wax, gas burner, drying lines, iron, padded table, stamps (wood and foam), iron pot for de-waxing, sticks for de-waxing, twine, raffia, needle, brush and pencil

It is again revealed that, the institutions that train people on batik and tie-dye (respondents 'M' and 'N') produced both the tying and sewing (tritik) methods as both of them mentioned the tying agents as twine, raffia, thread. Figure 1 to Figure 8 were pictures of materials, tools and equipment used for the production of batik and tie-dye.



1(A)



1(B)

Figure 1: ('A' and 'B'): Dyes use for dyeing fabric

(Source: Fieldwork, Data, 2019, Cape Coast)



Figure 2: Caustic soda

(Source: Fieldwork, Data, 2019, Cape Coast)



Figure 3: Wax for batik dyeing

(Source: Fieldwork, Data, 2019, Cape Coast)



Figure 4: Padded table for batik dyeing

(Source: Fieldwork, Data, 2019, Cape Coast)



Figure 5: Designed Foam blocks for application of wax

(Source: Fieldwork, Data, 2019, Cape Coast)



Figure 6: Designed Wooden blocks for application of wax

(Source: Fieldwork, Data, 2019, Cape Coast)



Figure 7: Wellington boot for protection of the foot
(Source: *Fieldwork, Data, 2019, Cape Coast*)



Figure 8: Leather gloves for protecting of the hand
(Source: *Fieldwork, Data, 2019, Cape Coast*)

4.3.1.3. Batik production Processes

This section presents the findings on the processes for batik production by the six (6) producers in the Central, Western and Greater Accra regions of Ghana. Respondent 'I' enumerated the processes as, dye first colour which is background

colour, stamp and dye the second colour, stamp and dye the third colour, put it down for oxidation to take place, wash for excess dye to remove, de-wax, wash again with detergent, rinse the fabric and iron whiles damp.

Respondent 'B' on the other hand, simplified the process by saying, "do your design, look for your material, set your fire, melt wax, stamp, dye, de-wax, wash to remove excess dyes, rinse with clean water and iron".

Respondent 'C' gave a comprehensive processes as, you draw your design, get your motif on paper, transfer your design onto the block (foam), use blade or cutter to remove the negative part from the foam (the positive can be a raised or sunken effect depending on the type of effect require), get your fabric and stretch on the padded table, melt the wax, (to determine the required temperature for the wax, the foam must be able to collect the wax to cover all the raised surface. If there is smoke in the wax, it means the temperature is very high which must be cooled either by adding wax or lowering the fire). Register your foam with wax unto the fabric, warm a little water to mix your dye, add caustic soda and hydrosulphide. Put the prepared dye solution into a bowl of water, add enough water that can contain all the materials you want to dye. Wear your gloves, watch your time, submerge your fabric in the dye solution for the required time, depending on the type of shade you want, after dyeing, remove the fabric from the dye solution and dry it in the sun. After you have dried the fabric for about 5 (five) minutes for oxidation to take place, you remove and wash the fabric for 2(two) or 3(three) times for the excess dyes to remove. On de-waxing, he continued by saying,

boil water to a required temperature that can remove the wax from the fabric, immerse the fabric in the boiled water, and use the wooden sticks to roll the fabric so that all the wax will melt from the fabric, use plastic cup to collect

the wax from the top of the boiling water into another bowl containing cooled water for the wax to solidify, after that remove the fabric from the boiling water and rinse, dry it and iron it while the fabric is still damp.

This process of producing batik and tie-dye has been acknowledged by Atta-Eyison, Amissah, & Dzramedo (2014) in chapter two. Respondent 'D' on the other hand, simplified the whole processes as, stamping, dyeing, de-wax, wash, dry and iron.

Respondent 'E' described the processes as, have fabric spread on the padded table, melting of wax, stamping the design, dye the fabric, dry the fabric, stamp and dye for the next colour, washing to remove the excess dye, de-wax, wash, rinse, dry and iron while still damp.

Respondent 'F' outlined the processes as, get the fabric, spread the fabric on the padded table, plan the work on a paper, transfer the design on paper onto the fabric, do some sketches, application of wax, dye, dry, de-waxing, set the fire to heat the water to a certain boiling point to melt the wax, immerse the fabric into the boiling water, wash, rinse, dry and iron.

With respect to batik production processes, respondents 'E' and 'F' stated that, batik dyeing process begins with getting the fabric and spreading it on the padded table. Respondent 'F' continued by saying "plan your work on paper and transfer the design on paper onto the fabric".

Respondent 'B' and 'C' are of different view as they started with the drawing of design or motif on paper and transferring the design onto the block (wood or foam), then use blade or cutter to remove the negative part from the block. Throwing more light on the positive and the negatives of the block, they said, "the positive can be raised or sunked depending on the type of effect required". They continued by saying,

“you get your fabric and stretch on the padded table” as this is the third stage of their process, it is the first stage of respondents ‘E’ and ‘F’.

Respondents ‘C’, ‘E’ and ‘F’ continued by saying “melt the wax”, respondent ‘C’ threw more light on the temperature of the melted wax as the foam must collect the wax to cover all the raised surface. She went further by adding that, “if there is smoke in the wax, it means the temperature is very high which must be cooled either by adding wax or lowering the fire”. This stage of melting the wax being the fifth stage of respondent ‘C’ and third stage of respondents ‘E’ and ‘F’, it is the first stage of respondent ‘D’. Respondent ‘C’ continued with the process by, registering the design with the wax unto the fabric. Respondents ‘E’ and ‘F’ used stamping of design and application of design respectively which are synonymous. Respondents ‘A’ and ‘B’ simplified it as stamping. Respondent ‘C’ continued by stating that, warm a little water to mix your dye, add caustic soda and hydrosulphide, put the prepared dye solution into a bowl of water, add enough water that can contain all the materials you want to dye, wear your gloves, watch your time, and submerge your fabric in the dye solution for the required time (depending on the type of shade you want). As respondent ‘C’ elaborated this stage of the dyeing process, the rest of the respondents (‘A’, ‘B’, ‘D’, ‘E’ and ‘F’) simplified it as dyeing of the fabric. After dyeing the fabric, you remove the fabric from the dye solution, dry it under a shade for about five (5) minutes for oxidation to take place. If second and third colour is required, the whole process is repeated, then the final stage is to de-wax the fabric. Respondent ‘C’ gave a detailed account of how the fabric is de-wax by saying, “boil water to a required temperature that can remove the wax from the fabric, use the fabric, and use the wooden sticks to roll the fabric so that all the wax will remove from the fabric, use plastic cup to collect the wax from the top of the boiling water into another bowl

containing cooled water”. After that, remove the fabric from the boiling water and rinse the fabric. The rest of the respondents (‘A’, ‘B’, ‘D’, ‘E’ and ‘F’) simplified this process by saying de-wax the fabric. After de-waxing, wash the fabric with a bar soap, dry the fabric and iron whiles damp as narrated by all the respondents.

On the part of the institutions that train people on batik and tie-dye, respondent ‘M’ presented the processes as, lay your fabric on the padded table, mark where you are going to stamp, melt your wax, use stamp to stamp on the fabric where you want to retain its background colour, dye the stamped fabric for about 30minutes, remove it from the dye-bath and allow oxidation to take place, stamp again to retain the first colour dyed, dye the second colour but for this allow the fabric to stay in the dye- bath for a longer time as it is going to dye and the fabric which has been dyed before, remove to allow oxidation to take place, now de-wax the fabric by putting it into the iron pot containing hot water with the help of the sticks, wash the fabric to remove excess dyes from the fabric, rinse the fabric with clean water, dry it under shade, iron the fabric whiles still damp but can also rub the surface of the fabric with solid wax to make the fabric lustre.

Respondent ‘N’ also described the processes as, prepare the fabric by making sure the fabric is free from greases, look for your designs, plan the work on paper, dye the background colour if desired, lay the fabric on the padded table, transfer the design onto the fabric, stamp with your design, dye the fabric (dye the lighter colour first), dry it under shade for oxidation to take place, after dyeing all the required colours, de-wax the fabric, (boil water to the required heat that will melt all the wax, put the fabric in the boiling water, use sticks to turn the fabric so that all the wax will melt from the fabric), remove the fabric from the boiling water and put it in a cool water, wash the fabric with a bar soap, rinse with clean water, dry it, iron to remove

excess wax and at the same time straighten the fabric and fold it into sheet. This procedure was also shared by Prom (2000) in chapter two.

Respondent 'N' stated the processes for making batik as, making sure the fabric is free from any form of greases by mercerizing the fabric, look for your designs, plan the work on paper and dye the background colour if desired, lay the fabric on the padded table. This is the first stage of respondent 'M' and the fifth stage of respondent 'N'. Respondent 'O' continued as, mark where you are going to stamp as respondent 'M' also stated, transfer the design onto the fabric which are synonymous. Both respondents proceeded by melting of the wax and stamping it on the fabric, respondent 'M' detailed it by saying stamp to retain the background colour and dye the fabric for about 30 minutes. Respondent 'O' also highlighted on dyeing lighter colour first. After dyeing for the required time, remove fabric from dye solution and allow oxidation to take place as said by both respondents, de-wax the fabric by boiling water to the required heat that will melt all the wax, put the fabric in the boiling water, use sticks to turn the fabric so that all the wax will melt from the fabric and remove the fabric from the boiling water, wash the fabric with a bar soap to remove excess dyes, rinse with clean water, dry it while still damp as stated by both respondents. As respondent 'N' says, iron to remove excess wax and at the same time straighten the fabric, respondent 'M' says apply solid wax to the fabric to make it lustre and then respondent 'N' concluded it by saying, fold it into sheet.

The researcher deduced from the above processes that, lots of producers of batik simplified the processes with an exception of institutions that train people on batik that have detailed processes as compared to those producers of batik, except respondent 'C' who also has a detailed processes, probably as a result of many

workshops attended. Figure 9-16 are photographs of some of the batik production processes:



Figure 9: Waxed fabric ready to be dyed
(Source: *Fieldwork, Data, 2019, Cape Coast*)



Figure 10: Waxed fabric ready to be dyed second colour
(Source: *Fieldwork, Data, 2019, Cape Coast*)



Figure 11: Dyed fabric allowing for oxidation to take place
(Source: *Fieldwork, Data, 2019, Cape Coast*)



12(A)



12(B)

Figure 12: ('A' and 'B'): Dewaxing of dyed fabric
(Source: *Fieldwork, Data, 2019, Cape Coast*)



Figure 13: Collecting of wax from iron pot to be recycled for later use

(Source: Fieldwork, Data, 2019, Cape Coast)



Figure 14: Washing of de-waxed fabric

(Source: Fieldwork, Data, 2019, Cape Coast)



Figure 15: Rinsing of fabric after washing
(Source: *Fieldwork, Data, 2019, Cape Coast*)



Figure 16: Drying of rinsed fabric
(Source: *Fieldwork, Data, 2019, Cape Coast*)

4.3.1.4. Tie-dye Production Processes

The interview conducted on the processes of tie-dye production used by the producers and institutions that train people on tie-dye production revealed that, Respondent 'B' stated the processes as, fold and tie the fabric depending on the type of effect preferred, prepare your dye-bath, dye the first colour for the required time, remove the dyed fabric from the dye solution, allow oxidation to take place, dye the second and third colour, remove the fabric from the dye solution, allow oxidation to take place, wash the fabric to remove excess dyes, rinse the fabric, dry the fabric under a shade and iron it.

Respondent 'C' outlined the processes as, fold and tie the material (the folding or tying will give you the effect), submerge the fabric into water to help in absorption of dye, dye the fabric to the required time to give you the kind of shade you want, remove the fabric from the dye solution, put it down for oxidation to take place, wash and rinse to remove excess dyes from the fabric, dry the fabric and after that iron it.

Respondent 'M' stated two different processes of producing tie-dye as the stitching method (Tritik) and fold and tie method. With regards to the Tritik, the respondent described the process as, sew the fabric with twine to the required style, pull the twine so that the fabric will pull up, immerse the fabric into the dye solution, sew the fabric again for another colour to be dyed, dye the second colour, remove the fabric from the dye solution for oxidation to take place, untie the fabric, wash for excess dyes to remove, rinse with clean water and allow it to dry and iron it whiles the fabric is still damp to fix the dye to the fabric.

With the fold and dye method the respondent stated the processes as, fold the fabric depending on the kind of design you prefer, dye the fabric, fold and dye for the second, third and subsequent colours, remove the fabric from the dye solution and allow for oxidation to take place, dry the fabric and iron while still damp.

Respondent 'N' also narrated the processes as, design on paper, fold in such a way that you will get your design, tie the fabric, dye the fabric with the first colour, retie and dye the next colour, carefully remove the raffia or nylon cord, allow oxidation to take place, wash to remove excess dyes (with a bar soap), rinse with clean water, dry after rinsing, iron and fold them into sheets.

Analysis from the above processes revealed that, tie-dye has two main methods: "stitching" (tritik) and "fold and dye" that are employed as the dyeing processes as stated in the literature in chapter two by Asmah, Okpattah & Daitey (2016). en.wikipedia.org (2017) has more than two (2) processes of tie-dye as opposed to the two (2) processes mentioned by the respondents. It classified the processes as, folding, twisting, pleating, or crumpling and marbling of fabric or a garment and binding with string or rubber bands, followed by application of dye(s). The researcher deduced from the above processes for the stitching method as, plan your design on paper, prepare your fabric, stitch the design on the fabric according to the plan, submerge the fabric into water to aid in fast dyeing, prepare the dye-bath, dye the first colour for the required period, remove fabric from the dye solution, allow oxidation to take place, dye the second and the subsequent colours for the required time, remove from the dye solution, again allow oxidation to take place, wash and rinse with clean water, dry it under shade and finally iron and fold.

With regards to the fold and tie method, the researcher concluded with the following processes: design on paper, fold the fabric depending on the type of design preferred, submerge the fabric in clean water for the first dye to dye properly and quicker, tie the fabric, dye the fabric with the first colour, retie and dye the next colour, carefully remove the raffia or nylon cord, allow oxidation to take place, wash to remove excess dyes (with a bar soap), rinse with clean water, dry after rinsing, iron and fold them into sheets.

Another interesting pattern that emerged from the analysis was that, lots of the producers do not do tie-dye as people prefer batik to tie-dye because batik comes with different designs, patterns and styles as compared to tie-dye.

4.3.1.1. Managerial Structure of Batik and Tie-dye Producers

With this objective, the researcher interviewed the batik and tie-dye producers to know the management structure they employed in the running of their enterprises. Respondent 'A' said that, "the money accrued from the sale of my product(s) do not need more than one person to manage". She went further to say that, "after all, the money was not given to me by the bank, it is my own money why should I have a team to manage my own money". This assertion was reiterated by all the other five (5) producers of batik and tie-dye that, they don't need anyone to help them manage their own funds. It was obvious that all the producers were looking at management as managing of funds and not the industry. The researcher proceeded to ask whether they have received any training on accounting practices and book keeping, it was also unanimously answered by the six (6) producers of batik and tie-dye as "No".

All the respondents (producers of batik and tie-dye) interviewed by the researcher indicated that, they manage their own enterprise without any managerial

training or skill needed for a company to succeed. These responses by the respondents confirmed an assertion made by Getahun (2016) that, lack of managerial skills is a challenge faced by many SMEs. Ibrahim & Goodwin (1986) also attested that, management skills are critical factors in both the failure and success of businesses. They went further to explain that, accounting, cash flow and marketing need management skills are important factors for the success of every business. However, lack of them cause a failure

It was revealed that, lack of training and experiences, poor management practices, sloppy book keeping and poor accounting practices are the major setbacks of the industry. This statement has been affirmed by Wallace (1999, pp. 10-13) that, “most research studies on African entrepreneurship have concluded that training programs for entrepreneurs have been few and far between and different in content than what is needed of which Ghana is part”. Other challenges include, spending more than reinvesting, lack of adequate plan, poor marketing effort, lack of planning and enthusiasm, lack of good information about the business and poor knowledge of the market which these entrepreneurs lack are hindering the progress of the industry. This poor managerial practices identified in the responses of the batik and tie-dye producers have been hinted by Scarborough & Zimmerer (2008) who asserted that, a company’s success is determined, to the greater extent, by good expert and technical directives, decisions and policies by both management team and board of directors who are elected or appointed to oversee to the company’s affair for sustainable development.

It was observed that, all these producers see management as how monies received as a result of sale of product(s) is managed to prevent waste. It was again observed that, lack of basic accounting principles, marketing, managing human

resources, and business information were the primary causes of small business failures. Upon this revelations, the researcher therefore concluded that, management vacuum was therefore created hence the decline of the batik and tie-dye industry.

4.3.2. Batik and Tie-dye Merchandising (Managerial Structure and Customer Relations)

4.3.2.1. Managerial Structure

The study looked at six (6) batik and tie-dye merchandise businesses in Western, Central and Greater Accra regions of Ghana.

The researcher asked the respondents the kind of managerial structure they employed, all the respondents said, 'no' to this question. The researcher further asked, whether they have had any form of training on managerial skills and information on marketing strategy, again all the respondents answered 'no'.

The observation and interview made by the researcher indicated that, all the respondents do not have managerial structure to steer the affairs of the enterprise. All the respondents manage their own firm without any managerial skill, no idea on leadership style and lack access to sufficient market information and frequently make changes in business strategy.

The researcher deduced from the findings that, frequent changes in business strategy were responsible for small business failure. Small business failure is due to lack of proper business planning. Another cause of small businesses failure is poor management. Although it is not easy to recognise what constitutes poor management, the majority of small businesses problems are characterised as managerial. This assertion is attested by Getahun (2016), Kazimoto (2014) and Agwu & Emeti (2014)

in the literature that, lack of managerial skills, low level of entrepreneurial skills and poor management practice of producers of batik and tie-dyer are some of the causes of SME failure.

4.3.2.2. *Customer Relations*

With respect to how these merchandisers attract and retain customers, respondent 'G' said that, "I wear it to more places" this was also said by respondent 'K'. Respondent 'G' continued by saying "through recommendations from other people who use my products". Respondent 'H' said, "through display (by hanging them on shelves)". This was reiterated by respondent 'I' who also said that, "displaying of goods", which are synonymous and added that, sometimes "I talk to them about the quality and longitivity of the product". These are the strategies they employ to attract their customers.

Respondent 'J' also said that, "myself, I am an advertisement". She further outlined these to support her claims.

- Customer relations are very important in merchandising as I relate very well to my customers.
- Appearance of the merchandiser being a factor as I am always neat in terms of appearance to receive my customers.
- Reception given to my customer to feel they are always welcome
- And the grace of God.

Respondent 'L' said "I always try to ensure sufficient inventory levels result in regular supply and stock, customer changing needs, product diversity and pricing strategy are the things I employ to attract more customers".

Relationship marketing is a business strategy used by entrepreneurs to build, nurture, and manage communications with their clients (Ademola & Michael, 2012). Small businesses use marketing and customer service to attract and retain customers.

Building a relationship with customers through supplying their needs influences loyalty and retention from customers. The interview revealed that, almost all of the respondents of the batik and tie-dye merchandising have no in-service training and for that matter have little or no technical knowledge in customer relations and for that matter lack the requisite technicalities regarding proper practices that are essential in customer relations. The bio data of the merchandisers confirms this statement.

4.4. Challenges Confronting Batik and Tie-dye Production and Merchandising in Ghana

This finding responded to objective two and research question two of the study which aimed at identifying and examining the challenges confronting batik and tie-dye production and merchandising in Ghana.

To obtain appropriate data for this objective and research question, the researcher employed unstructured interviews, still-picture photography and observation to gather primary data from the study producers, merchandisers and other relevant organisations in the study. The respondents consisted of seasoned and experienced batik and tie-dye producers and merchandisers who have been in the business for a period ranging from three to twenty years, senior lecturer at Takoradi Technical University, a teacher at Tema Technical Institute, project officer of NBSSI and assistant export development officer of GEPA as state owned enterprise and authority respectively. The processed data was presented, analysed and discussed under the following sub-themes:

Responding to the question, what are the challenges confronting batik and tie-dye production and merchandising in Ghana, in response, respondents 'A', 'B', 'D', 'E', 'F', 'H', 'I', 'J', 'M', 'N', 'O' and 'P' mentioned that, access to and lack of

finance (ability to raise funds to start or grow their business) as a major problem for the industry. Respondent 'O' further explained that,

Production and merchandising businesses are always constrained by the limited availability of financial resources to meet the operational and investment needs. A large percentages of the SME sector do not have access to adequate and appropriate forms of credit.

Respondents 'A', 'B', 'C', 'D', 'E' and 'G' stated that, importation of foreign fabrics from neighboring countries and China is a challenge facing batik and tie-dye industry as, most of these clothes are smuggled to the country through the porous borders hence making the price low as compared to batik and tie-dye produced in the country. This challenge was also stressed by respondents 'I' and 'M' as fabrics from neighboring countries and China are normally low priced as compared to batik and tie-dye. These fabrics from these countries because of high technological advancement and other factors in China and other countries, production cost are low making the price of the fabric low which eventually attract more patronage than batik and tie-dye.

Respondents 'A', 'B', 'C', 'E', 'G' and 'H' also stated that, low patronage of batik and tie-dye products by Ghanaians. This view is shared by respondents 'I', 'J', 'K', 'L' and 'P', to them lots of Ghanaians don't patronise made in Ghana goods of which batik and tie-dye products is not an exception. They said that, Ghanaians prefer ready-made dress and second-hand clothes because they are cheap and accessible and also think that foreign goods are of good quality (in terms of colour fastness and durability) as compared to locally made goods.

Respondent 'D' and 'J' added that, high tariff on batik and tie-dye materials are some of the challenges faced by producers and merchandising the industry. This view is also shared by respondent 'K' as,

Most of the materials for batik and tie-dye are imported into the country, taxes on them are so high that after producing the fabric it makes the fabric expensive making producers add all the production cost to the finished goods.

They admitted that, though taxes are essential for the financing of government activities such as social and economic development programs in the country. According to the respondents, duties charge at various ports and borders are high as there is no standardised billing system as goods are charged by the discretion of the officer in-charge. Sometimes, the same item is taxed more than twice. To the respondents, the state tax force confronted small businesses with elevated taxes, multiple taxation and ad-hoc tax. Perhaps no regulation and insufficient enlightenment or education on tax issues. They further stated that,

high taxation and duty rates have made many small businesses to close down since the gap between expenditures and profits is not favourable and some have even suffered losses leading to their closure.

The challenge of multiple taxation and other tax related issues can be substantiated by imaniafrica.org (2016) as they alerted on April 29, 2016: How Government's tax regime hurts and what to do about it. Doing Business (DB) Report (2016) also expressed their displeasure on how Ghanaian businesses make 33 different tax payments a year, spend 224 hours a year filing, preparing and paying taxes amounting to 32.70% of profits and the Executive Director of the National Board for Small Scale Industry (NBSSI) on Wednesday, August 13, 2014 at Sunyani

on multiple taxes paid by small and medium scale entrepreneurs as a major obstacle retarding their growth, all in chapter two of the literature review.

Depreciation of the local currency is another challenge stated by respondents 'F', 'M' and 'N'. To respondent 'M', "most of batik and tie-dye materials are imported into the country, the depreciation of the currency affects the business". She added that, the time batik and tie-dye materials are imported into the country, the cedi most time might have depreciated making the batik and tie-dye producers unable to purchase the required quantities for the needed production thereby either reducing the quantity of the dyes, caustic soda or hydrosulphide which eventually affect the quality of the batik or tie-dye produced.

Respondents 'A', 'G', 'J', 'L' and 'N' also said that, quality of material and potency of dyes, hydrosulphide and caustic soda being some of the challenges in the industry. In terms of quality of material, respondent 'L' stated that,

Initially we were getting the fabric (calico) from Juapong Textiles which is of high quality. Later along the line, the factory was not able to meet the demand market as they were also supplying ATL, GTP and other textiles companies in Ghana. As a result of Juapong Textile not being able to meet the demand market, those who were having enough money went to China and import calico to especially batik and tie-dye producers. And because importers want more profit, they imported grade '2' and grade '3' of the calico making the material less quality.

Respondents 'A', 'G', 'J' and 'L' also had this to say, the high cost of grade '1' fabric used for the production comes with a cost which makes the batik and tie-dye fabric expensive. As a result, most of the producers resort to the use of grade '3' fabric which is less expensive and thereby making the fabric a little bit affordable to

the ordinary Ghanaian. On the part of the potency of dyes, hydrosulphide and the caustic soda, these respondents said, most of the chemicals have been on the shelves for a long time and not properly covered making it to lose its potency. This challenge is also shared by respondents 'H' who mentioned fading of the fabric, which he also explained it as the potency of the dyes, caustic soda and hydrosulphide. According to respondent 'G', the quality of dyes and the potency of caustic soda and hydrosulphide used by the batik and tie-dye producers have effect on the finished fabric as lots of customers complain that, when the fabric is washed, the colour fades and making the fabric unattractive.

Respondent 'O' again mentioned structural challenges as issues that require regulatory or policy interventions and operational challenges as impact on how well businesses are managed and the efficiency and sustainability of their operations.

However, apart from the challenges stated above, producers shared other challenges in addition to the ones stated above by both producers and merchandisers. Respondent 'C' added lack of proper training for batik and tie-dye producers has also been another challenge faced by producers in the industry as most of the batik and tie-dye producers were trained for a shorter period so they did not acquire the requisite skills and expertise to produce high quality batik and tie-dye that will attract more customers. She explained this lack of proper training to batik and tie-dye producers as a result of the booming industry around the year 2000 to 2010, when lots of schools (both public and private), government ministries, department and agencies were using batik and tie-dye as Friday wear. Again churches, social groups and many organisations were using batik and tie-dye products to supplement their clothing needs. Government and many NGOs trained a lot of youth across Ghana into the industry as a way to eradicate poverty. Some were trained for one month, three weeks

and even some as low as three days for the job which made the industry volatile to everyone to invade the market with the low products and in effect affected the quality of the products.

Problem of marketing was revealed as another challenge by respondent 'D', "as lots of people were producing batik and tie-dye, some of the merchandisers took advantage and credit the batik and tie-dye from the producers promising to pay after selling and never payed back".

Apart from the challenges outlined by respondent 'M' above, he concluded that, "high cost of labour" as another challenge faced by producers in the industry. He explained further by citing batik being a quite labourious and time consuming work needs some helping hands as you want to do it in commercial quantity. People you employ have to be paid well to enable them to do proper work.

Respondent 'P' on the other hand, concluded by stating that, adhering to international standards, packaging and labelling. Adhering to international standard was further explained by the respondent as, "every country has its quality standard that has to be met before the product(s) could be accepted into the country". Batik and tie-dye producers most of the time do not meet the needed standards especially the international market making it impossible for them to export. On the issue of packaging and labelling, she expressed the view that, "the finishing of most products by local Ghanaian artisans are poor which do not attract customers and do not meet the standards of the international market". As some of the producers of batik and tie-dye do not rinse the fabric well to remove excess dye, as customers wash lots of the dyes are washed off creating an impression that, batik and tie-dye fabrics fade. She explained further that, some also do not de-wax the fabric well as some of the wax still remain in the fabric making wearing the fabric uncomfortable.

Merchandisers on the other hand have other challenges apart from the ones expressed by both producers and merchandisers. Respondent ‘G’ stated that, high price of batik and tie-dye fabric. This challenge is also shared by respondent ‘I’ and ‘M’ which they also stated that, high cost of materials make the fabric expensive. To the respondents, entrepreneurs need to establish prices that will earn necessary profits by first understanding what it costs them to make, market, and deliver their products to the merchandisers. They explained further that, small business owners (batik and tie-dye producers) often overprice their goods resulting in loss of customers that ultimately cause their failure. This makes Ghanaians and other people see batik and tie-dye fabrics as expensive thereby purchasing other fabrics rather than batik and tie-dye.

Apart from the points raised by respondent ‘I’ above, he continued that, “pirating of Ghanaian symbols and printing of batik and tie-dye by the Chinese is also another challenge hindering the merchandising business”. This view was also shared by respondent ‘K’ as, “some Chinese textiles firms produced printed batik and tie-dye fabrics which looks like batik and tie-dye which is supposed to be hand-made which finally, find their way to the Ghanaian market”. These fabrics are normally of low class and very cheap making Ghanaians patronise them and leaving the hand-made batik and tie-dye fabrics because of the poverty level in the country. Respondent ‘L’ shared the same sentiment as, some of the merchandisers engage in “pirating and printing large quantities of batik and tie-dye designs to be sold in Ghanaian market to the detriment of the local batik and tie-dye merchandisers”. Respondent ‘L’ again confirmed that,

These batik and tie-dye designs are usually sent to China and other Asian countries by Ghanaian textile merchandisers to be printed and smuggled into the country to be sold at a very cheap price to local consumers.

She lamented that,

The situation is very worrisome and creates unfair competition in the domestic textile market in the sense that the dealers of the imitation prints sell their products far below the hand-made batik and tie-dye production cost as they manage to import these prints without paying the right taxes.

Figure 17 ‘A’, ‘B’, ‘C’ and ‘D’ are evidences of printed batik and tie-dye fabrics produced in China which are imported into the local market. Figure 18 ‘A’, ‘B’ and ‘C’ are also examples of hand-made batik and tie-dye fabrics produced in Ghana.



17(A)



17(B)

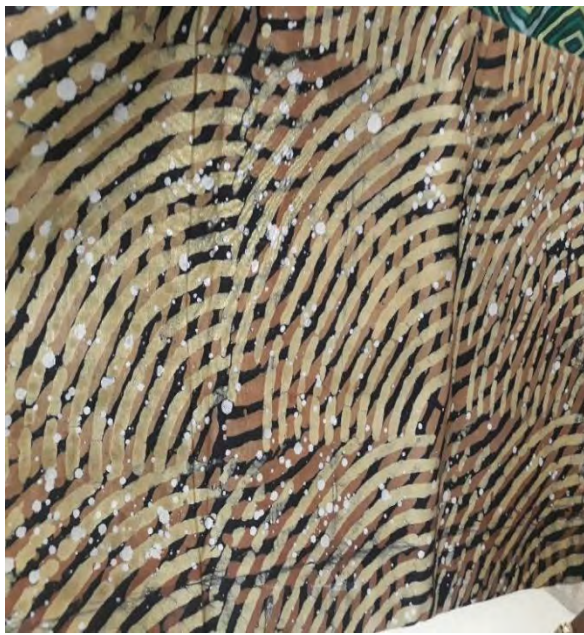


17(C)

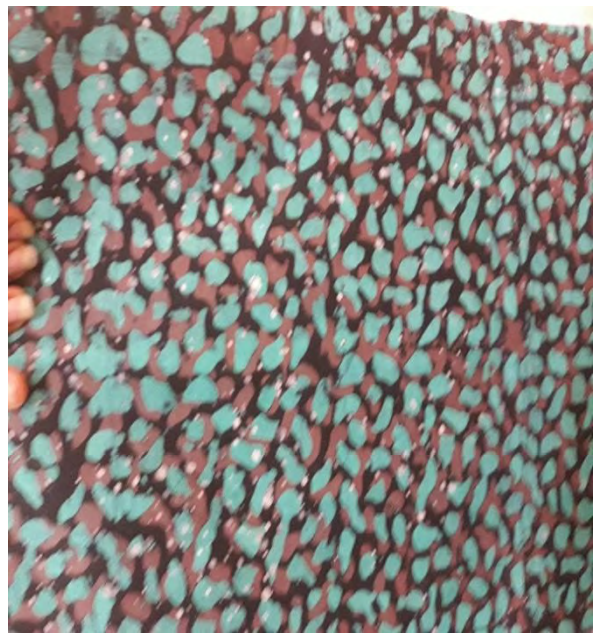


17(D)

Figure 17: (‘A’, ‘B’, ‘C’ and ‘D’): Printed batik and tie-dye from China
 (Source: Merchandiser, Fieldwork, Data, 2019, Takoradi)



18(A)



18(B)



18(C)

Figure 18: ('A', 'B' and 'C'): Hand-made batik and tie-dye
(Source: Merchandiser, Fieldwork, Data, 2019, Takoradi)

Smuggling of fabrics is another view shared by respondents 'I' and 'K' apart from other views shared by these respondents above. To them some of the merchandisers smuggle large quantities of fabrics from the neighboring countries and not paying the necessary tax that would add to the cost of running the business. In effect, making the price of the fabrics low which invariably attract many Ghanaians. These respondents said that, CEPS officials are part of the upsurge in smuggling of textiles in the country. Respondent "K" was emphatic with the justification that, "CEPS officials make personal profits through the activities of the small-cross-border importers by taking bribes from them and allowing them to cross the borders with the smuggled goods" and for that matter are against the ban".

Respondent 'J' pointed out that, colour differences in batik and tie-dye is another challenge affecting the merchandising business. To her, "the same colour produced by the same person has colour variations". For example, an institution may order a fabric for its members to be produced in two or three colour design, the same colour may come with different shades and tints making the fabric unattractive to the firm or the institution. Meanwhile when this fabric is to be printed, it will come with the same design and colour making it attractive and nice for the institution. He again added that, the quantity to be produced in a shortest possible time is also another problem by batik and tie-dye producers. She explained that,

Sometimes an order may come to produce a certain quantity within a shortest possible time, batik and tie-dye producers are not able to meet the needed quantity which also affect the merchandising business.

Respondent 'L' also added that, colour combination is another challenge faced by merchandisers. To her "lots of people complain about the combination of colours used by the producers". Sometimes the producers combine complementary colours which makes the work unattractive to many. She concluded that, "one-way design by the

producers” is another challenge. Batik and tie-dye producers resort to one-way design making the fabric common in the society. A certain design may be repeated a number of times without varying them. This is as a result of the producer not being creative and resort to buying of commercially produced designs in the market. She continued that, “though the buying of these ready-made designs are not bad but over reliance of these designs make producers not creative as art forms best sell when there is creativity in it”. She added that, batik and tie-dye producers do not do design research and development to create a variety of designs to meet the demands of their clients.

The observation made by the researcher on price points also revealed significant differences in local textiles like batik and tie-dye, G.T.P., A.T.L., Da Viva, Nu-Style and other foreign textiles with the local prints costing about twice higher than the foreign types. This challenge is supported by the prices of these fabrics that was asked by the researcher.

Table 5: Price Point of Different Cloth

Type of print	Price per half piece (GH¢)
Batik and tie-dye	90
Hi-target	60
Nu-style	90
Da-Viva	80
G, T, P.	120
A. T. L.	120
Odeen	40

(Source: Merchandiser, Fieldwork, 2019, Accra)

Respondent ‘N’ also concluded that, “how well businesses are managed and the efficiency and sustainability of their operations”. She explained that, scarcity of

management practice is prevalent in most SMEs including batik and tie-dye merchandisers. She added, “lack of adequate managerial skills is a significant constraint on batik and tie-dye merchandising development”. This is confirmed by Agwu & Emeti (2014) that, poor financial management, lack of managerial skills, inability to manage growth and lack of planning constitute major challenges in the performance of SMEs. Again, lack of support services or their relatively higher unit cost can hamper merchandiser’s efforts to improve their management said by respondent ‘N’. He ascribed the reason that, “the entrepreneurs cannot afford the high cost of training and advisory services”. However, there are some who do not find it necessary to upgrade their skills due to complacency.

The study found that, export of textiles and garment in the country over the past five years has not been favourable as expected. Statistics on textiles and garment export of the industry provided by respondent ‘P’ revealed that, there was a considerably decrease in export from 2013 to 2015 of which batik and tie-dye is part. The major cause of the decrease of the Ghana export of textiles and garment industry from the interview as well as observable findings is attributed to packaging, labeling, limited international market experience, poor quality control, product standardisation and a little access to international market partners. Within five years of Ghana’s export of textiles and garment, export has decrease as indicated in table 8 and table 9.

Table 6: Export Destinations of Cotton Fabrics (Grey Baft) from 2013 – 2017.

PRODUCT	DESTINATION	YEAR (VALUE IN US\$)				
		2013	2014	2015	2016	2017
Cotton fabrics (grey baft)	Benin	4,228,230	2,961,629	2,600,550	2,621,460	2,408,081
	Togo	3,130,830	1,331,959	1,475,268	1,085,398	1,073,454
	Cote D'Ivoire	2,991,095	3,675,559	2,191,581	1,450,639	1,036,956
	Niger	1,613,524	317,926	122,986	1,677,554	857,25
	Nigeria	1,081,695	2,818,521	5,845,630	754,414	388,718
	Burkina Faso	590,904	433,136	69,831		
	Democratic Republic of Congo	186,339	112,993			
	China	139,304				
	Congo	35,787	192,493	15,274	1,182,621	
	Republic of Uganda	17,396			22,536	
	South Africa			25,740		
	Cameroon		516,029		157,072	
	Guinea		246,874	75,677		
	Netherland			30,368		
	United State of America				29,367	
	Rwandese Republic				12,056	
	Republic of Zambia					23,586
	Liberia					11,562
	Australia					7,410
	Sierra Leone					6,596
Germany					2,583	

(Source: GEPA, Data, 2019, Accra)

Statistics on five (5) major cotton fabrics (grey baft) destinations are Benin, Togo, Cote D'Ivoire, Nigeria and Niger. Though the other countries are equally important, the researcher sees them as insignificant. The study found that, the performance of the cotton fabrics (grey baft) in these countries over the past five (5) years have not been favourable as expected. Statistics on export of cotton fabrics levels of the industry provided by GEPA reveals that, there was a considerably decrease in export from 2013 – 2017 as indicated in figure 19 to figure 23.



Figure 19: Value of Cotton fabrics (grey baft) exported to Benin from 2013 – 2017

Export value of cotton fabric (grey baft) in figure 19 shows that, the industry recorded a total of US \$ 4,228,230.00 in 2013 and decrease in 2014 and 2015 to a value of US \$ 2,961,629.00 and US \$ 2,600,550.00 respectively. However, in 2016 the value appreciated a little over 2015 to a value of US \$ 2,621,460.00 making a difference of US \$ 20,910.00. In 2017, the value again decreased to US \$ 2,408,081.00. This statistics clearly show that, between 2013 to 2017 the value of export has decreased by 43%.

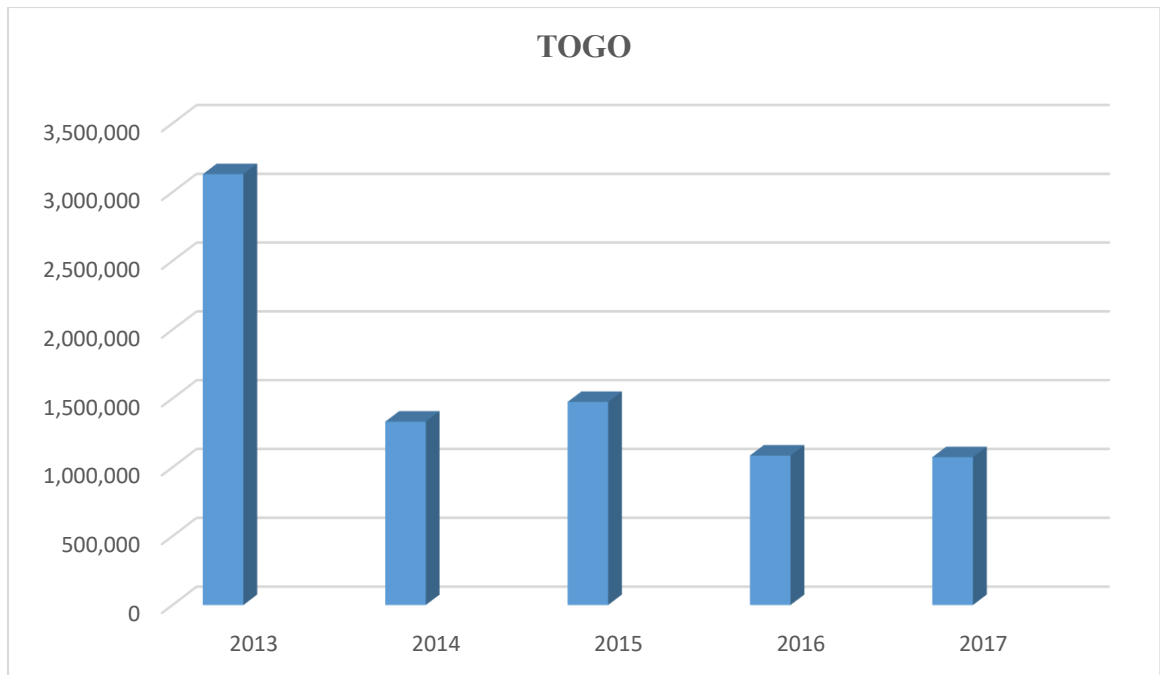


Figure 20: Value of Cotton fabrics (grey baft) exported to Togo from 2013 - 2017

Export value of cotton fabric (grey baft) in figure 20 shows that, the industry recorded a total of US \$ 3,130,830.00 in 2013 and decrease in 2014 to a value of US \$ 1,331,959.00 which is more than 50%. In 2015 the value appreciated a little to US \$ 1,475,268.00 which is also even not up to 50% of 2013. However, in 2016 the value again decreased to US \$ 1,085,398.00 and further decreases to US \$ 1,073,454.00. This statistics clearly show that, between 2013 to 2017 the value of export has decreased by more than 65.7%.

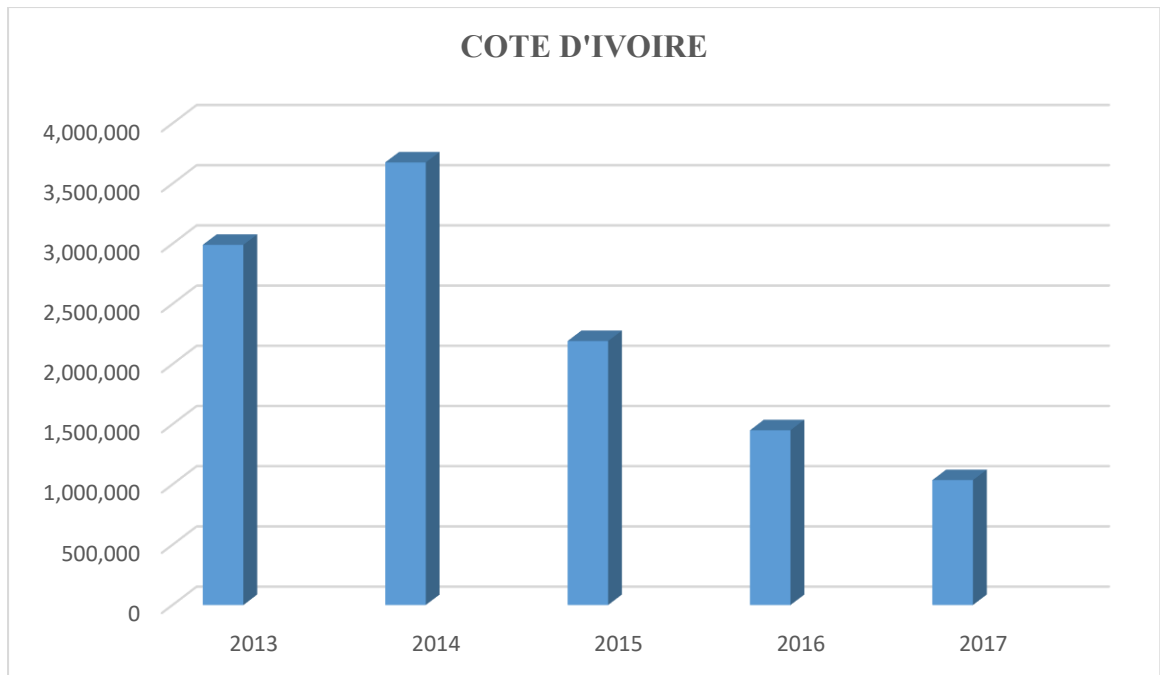


Figure 21: Value of Cotton fabrics (grey baft) exported to Cote D'Ivoire from 2013 - 2017

Figure 21 shows that, the industry recorded a total of US \$ 2,991,095.00 in 2013 and increased in 2014 to a value of US \$ 3,675,559.00. However, the value decreased in 2015, 2016 and 2017 to US \$ 2,191,581.00., US \$ 1,450,639.00 and US \$ 1,036,956.00 respectively. This statistics clearly show that, between 2013 to 2017 the value of export has decreased by 71.7%.

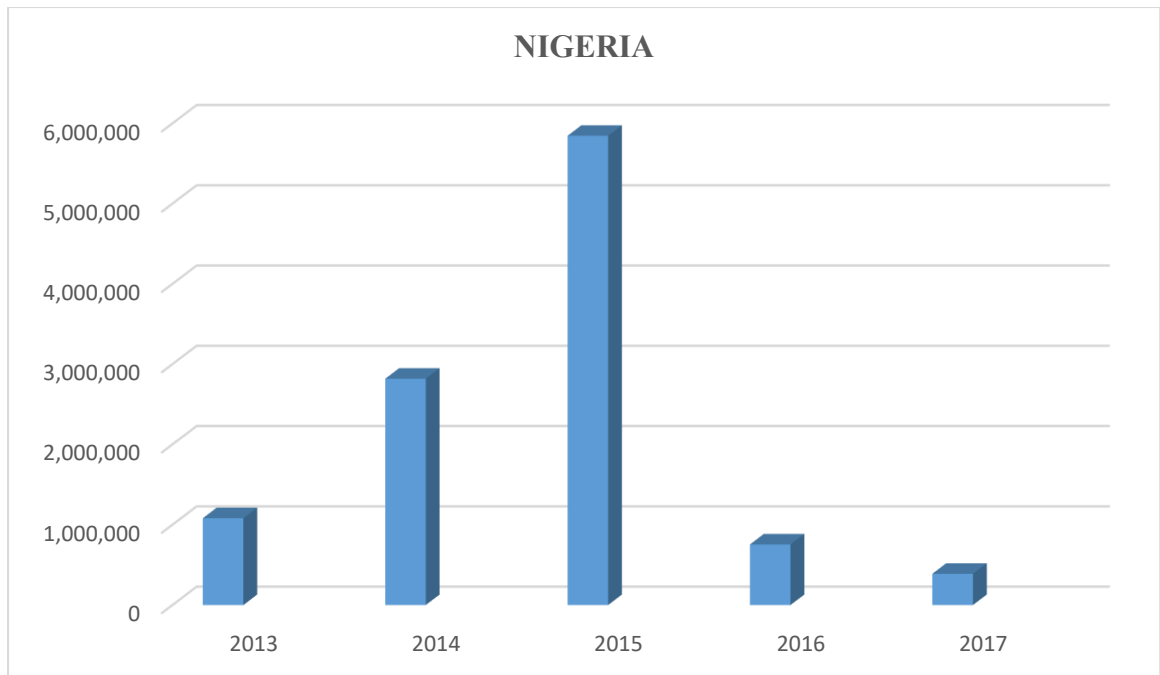


Figure 22: Value of Cotton fabrics (grey baft) exported to Nigeria from 2013 – 2017

Figure 22 shows that, the industry recorded a total of US \$ 1,081,695.00 in 2013 and increased significantly in 2014 and 2015 to a value of US \$ 2,818,521.00 and 5,845,630.00 respectively. However, in 2016 and 2017 the value again decreased significantly to US \$ 754,414.00 and US \$ 388,718.00 respectively. This statistics clearly show that, between 2013 to 2015 the value of export saw a significant increased but decreased drastically from 2016 and 2017 by 93.3% of the 2015 which is the highest value of export to Nigeria.

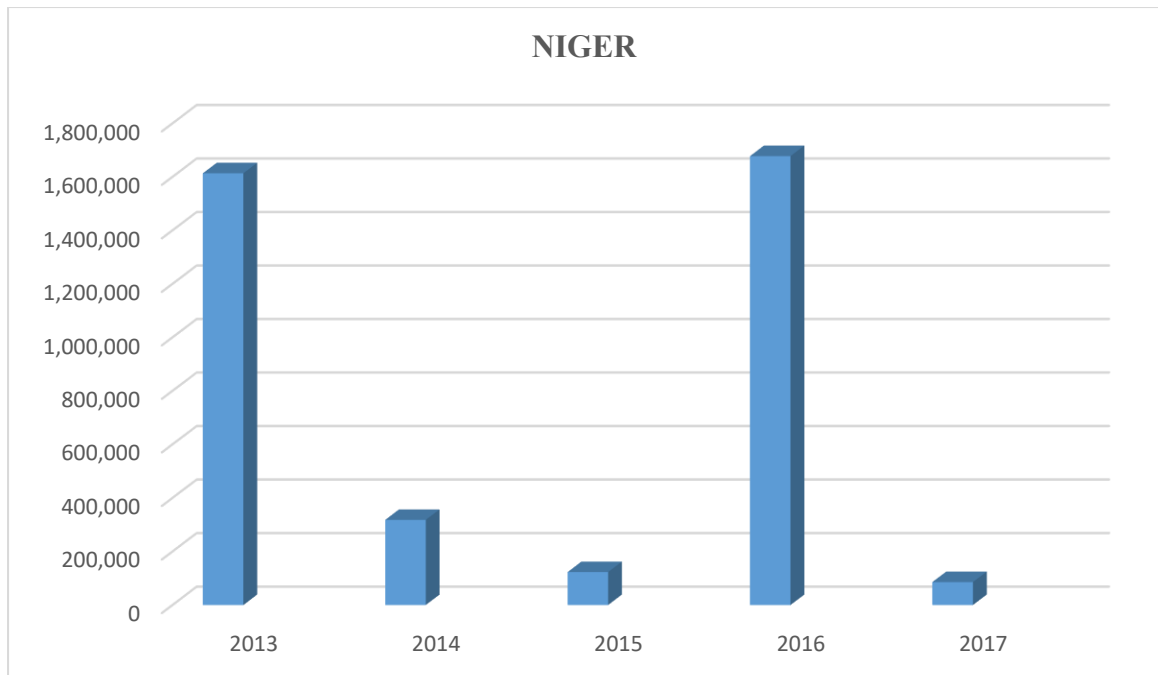


Figure 23: Value of Cotton fabrics (grey baft) exported to Niger from 2013 - 2017

Figure 23 shows that, the industry recorded a total of US \$ 1,613,524.00 in 2013 and saw a magnificent decreased in 2014 and 2015 to a value of US \$ 317,926.00 and US \$ 122,986.00 respectively. In 2016 however, the value saw a significant increased to a value of US \$ 1,677,554.00. In 2017, the value again decreased to US \$ 85,725.00. This statistics clearly show that, between 2013 to 2017 the value of export has decreased by 94.7%. This decline can be substantiated by Hitchcock and kerlogue (2000) in chapter two that, limited market, skill training, in addition to the lack of skilled professionals in the field of promotion and sales.

Table 7: Export Destinations of Garment/Clothing from 2013 – 2017.

PRODUCT	DESTINATION	YEAR					(VALUE IN US\$)
		2013	2014	2015	2016	2017	
Garment/Clothing	United State of America	3,760,830	7,285,420	12,55,2390	6,735,094	11,193,262	
	Nigeria	267,640	1,244,755	740,886			
	United Kingdom	225,598	116,608	84,570	114,929	84,323	
	Germany	217,773		2,713			
	Norway	189,628	128,774	139,736	84,552	198,001	
	Sierra Leone	90,010		6,796		36,187	
	Benin	84,151	83,159	65,512	14,732	31,588	
	Liberia	82,275	36,748				
	Democratic Republic of Congo	65,100					
	Cote D'Ivoire	56,633	235,094	68,567	30,195	69,607	
	Togo		229,572		15,710	42,225	
	Saudi Arabia		121,371				
	Burkina Faso		684,52		83,308	715,725	
	Mali			10,173		29,884	
	France			75,581	43,690		
	Australia						
	Guinea				14,960	53,778	
Belgium				12,126			

(Source: GEPA, Data, 2019, Accra)

Statistics on five (5) major garment/clothing destinations are U. S. A., U. K., Benin, Norway and Cote D'Ivoire. The study found that, the performance of the garment/clothing in these countries over the past five (5) years has not been favourable as expected. Statistics on export of garment/clothing levels of the industry provided by GEDA reveals that there was a considerably decrease in export from 2013 – 2017 as indicated in figure 24 to figure 28.

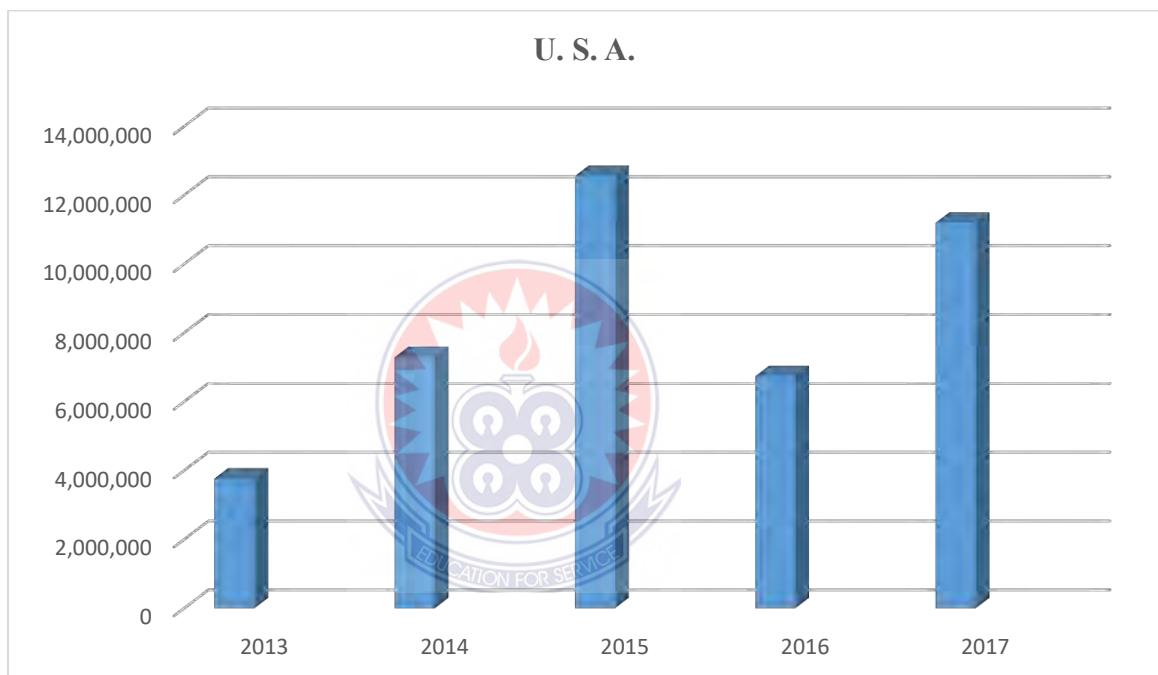


Figure 24: Value of Garment/Clothing exported to U. S. A. from 2013 - 2017

Export value of garment/clothing in figure 24 shows that, the industry recorded a total of US \$ 3,760,830.00 in 2013 and increased in 2014 and 2015 to a value of US \$ 7,285,420.00 and US \$ 12,552,390.00 respectively. However, in 2016 the value decreased a little to a value of US \$ 6,735,094.00 making a difference of US \$ 20,910.00. In 2017, the value again increased to US \$ 11,193,262.00. This statistics clearly show that, between 2013 to 2017 the value of export has shown an increased by 197.6%.

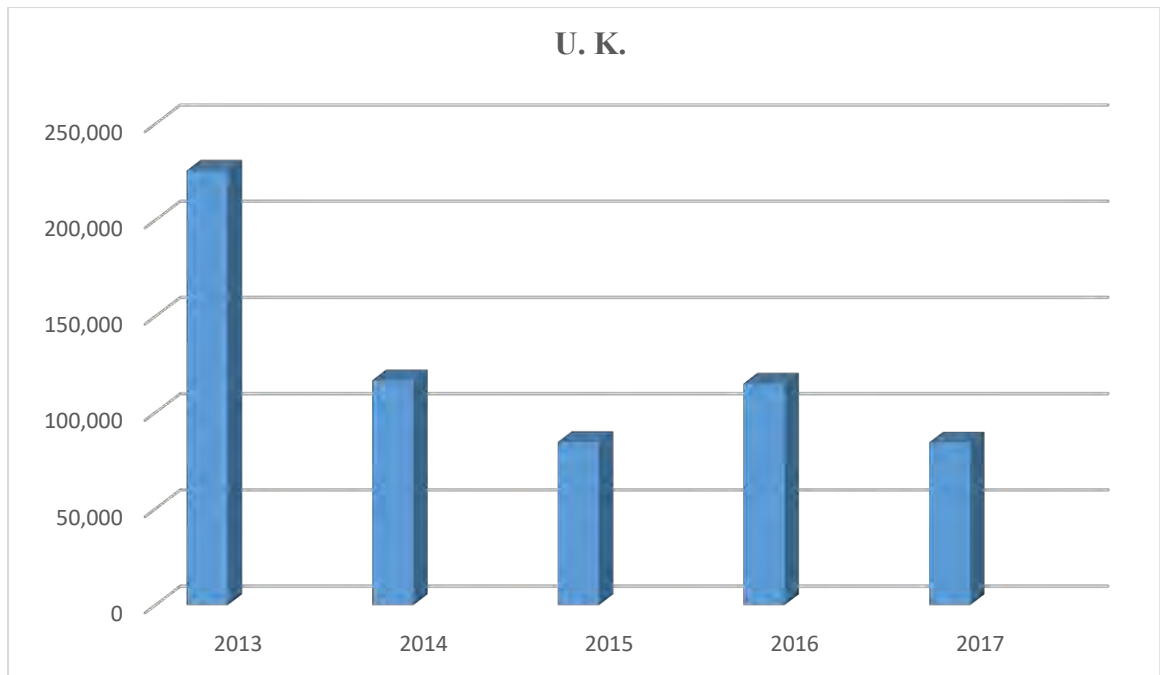


Figure 25: Value of Garment/Clothing exported to U. K. from 2013 – 2017

Figure 25 shows that, the industry recorded a total of US \$ 225,598.00 in 2013 and decreased in 2014 and 2015 to a value of US \$ 116,608.00 and US \$ 84,570.00 respectively. However, in 2016 the value appreciated a little over 2015 to a value of US \$ 114,929.00 making a difference of US \$ 30,359.00. In 2017, the value again decreased to US \$ 84,323.00. This statistics clearly show that, between 2013 to 2017 the value of export has decreased by 62.6%.

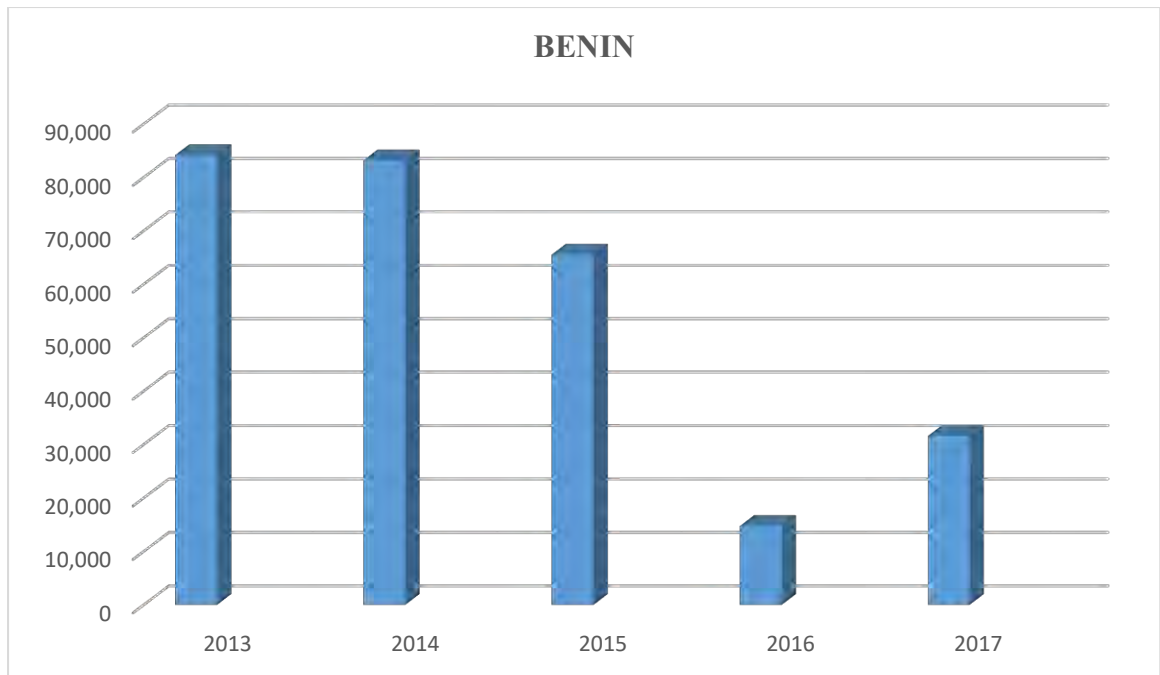


Figure 26: Value of Garment/Clothing exported to Benin from 2013 – 2017

Figure 26 shows that, the industry recorded a total of US \$ 84,151.00 in 2013 and decreased slightly in 2014 and 2015 to a value of US \$ 83,159.00 and US \$ 65,512.00 respectively. However, in 2016 the value decreased drastically to a value of US \$ 14,732.00. In 2017, the value again increased a little over 2016 to a value of US \$ 31,588.00. This statistics clearly show that, between 2013 to 2017 the value of export has decreased by 62.5%.

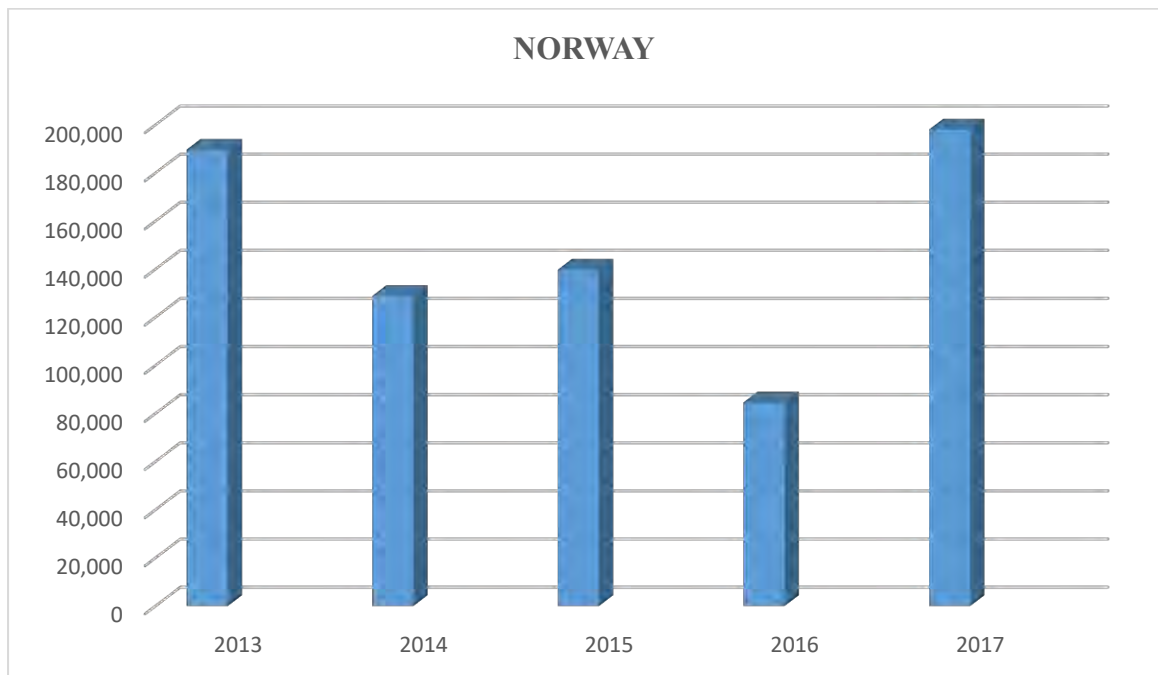


Figure 27: Value of Garment/Clothing exported to Norway from 2013 – 2017

Figure 27 shows that, the industry recorded a total of US \$ 189,628.00 in 2013 and decreased in 2014 to a value of US \$ 128,772.00. In 2015 the industry recorded slight increased to a value of US \$ 139,736. In 2016, the value again decreased to a value of US \$ 84,552.00. In 2017, the value again increased to a value of US \$ 198,001.00. This statistics clearly show that, between 2013 to 2017 the value of export has been unstable as it was decreased in 2014, increased in 2015, and decreased again in 2016 and finally increasing in 2017. However, from 2013 to 2016, the value decreased by 55.4%.

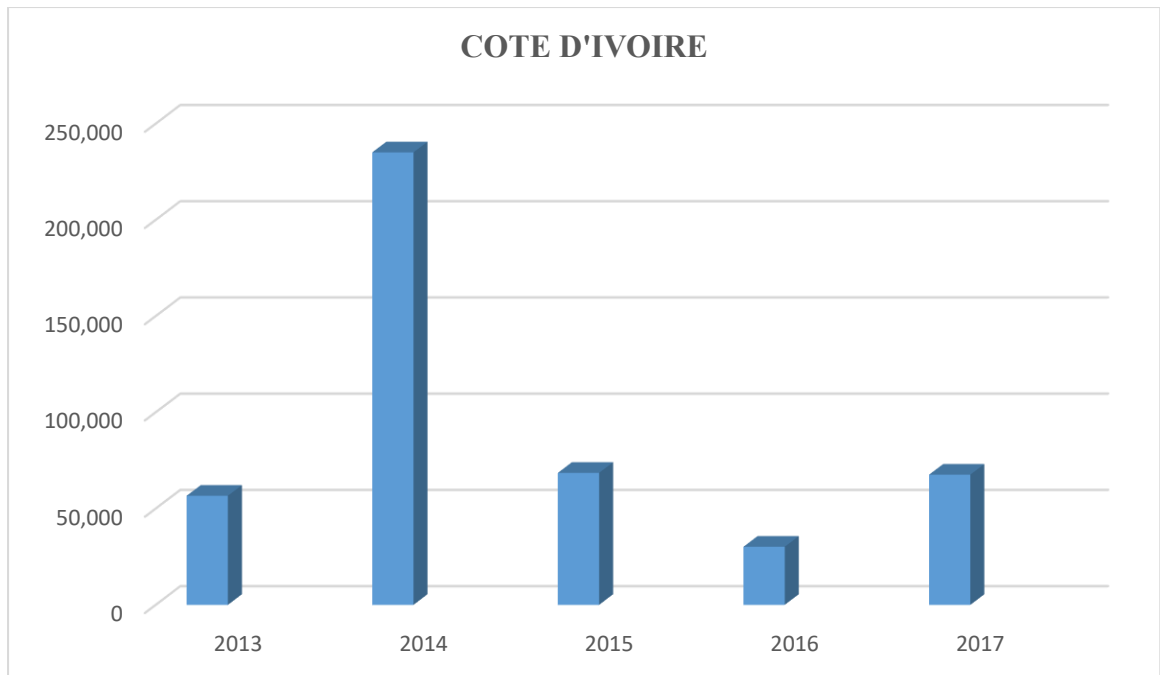


Figure 28: Value of Garment/Clothing exported to Cote D’Ivoire from 2013 – 2017

Figure 28 shows that, the industry recorded a total of US \$ 56,633.00 in 2013 and increased significantly in 2014 to a value of US \$ 235,094.00. However, in 2016 the value decreased drastically in 2015 to a value of US \$ 68,567.00 making a difference of US \$ 166,533.00. In 2016, the value again decreased to US \$ 30,195.00. In 2017 the industry recorded an increase to a value of US \$ 69,607. This statistics clearly show that, between 2014 to 2017 the value of export has decreased by 70.4%.

A critical analysis of the various export reveal a decline in value of export of Cotton Fabrics (grey baft) and Garment/Clothing has seen a drastic decline between 43% to 94.7% in all the export destinations, with exception of U. S. A. which showed an increase from 2013 to 2017 of 197.6% with a slight decrease in 2016 which was even better than 2013.

A thorough reflection on the interviews conducted by the researcher indicated that, the major challenge that affects batik and tie-dye producers and merchandisers is access to and lack of finance as this was expressed by almost all the respondents and

being their first challenge mentioned. This statement is supported by Shafeek (2009) that, access to finance seems to be the primary reason for business failure and is considered to be the greatest problem facing small and micro business owners. It's also confirmed the statement made by Kambwale, Chisoro & Karodia (2015) in chapter two that, lack of capital and access to finance, policy and institutional constraints, are the major challenges affecting SMEs. Again, Mambula (2002) also confirmed this assertion that, 72 percent of entrepreneurs he studied in Nigeria considered lack of financial support as the number one constraint in developing their businesses. Though the study was conducted in Nigeria, it can be replicated in Ghana. He went further to state that, small businesses consider procedures for securing business loans from banks cumbersome, and the collateral demanded for such loans is excessive. As batik and tie-dye producers and merchandisers are small and medium scale enterprise (SME), as several banks including commercial and rural banks are often unwilling to lend funds to SMEs because of how SMEs manage their finances hence being able to retrieve their capital, how well businesses are managed and the efficiency and sustainability of their operation cannot be predicted, lack or low level of collateral, perceived lack of business sustainability, credit unworthiness stemming from poor record keeping and low repayment of loans. Those financial institutions who are ready to help also charge high lending rate. This also confirms the statement made by Nkeonye (1993) in the literature that, Ghana has one of the highest interest rates in the world, with commercial banks charging close to 30% per annum and micro finance institutions charging more than 70% per annum. Further induction was also made from the analysis that, lots of producers and merchandisers finance their firms through personal savings and sometimes borrow from families and friends. Mason (1998) justified this in chapter two as, across the world, entrepreneurs

typically start businesses primarily through their own savings because of limited access to start-up capital.

It can also be deduced from the analysis of the responses that, another major challenge by the producers and merchandiser is importation and smuggling of other clothing and fabric from neighboring countries is affecting the industry. This is supported by a statement made by Adeoye (2010) and Quartey (2006) as, the decline of textile merchandising is smugglers of second-hand cloth from the neighbouring countries. Boakye (2008) in chapter two argued that, external forces such as smuggling of manufactured textiles and garments from neighbouring countries like Togo, Burkina Faso, Nigeria among others, advance technologies in textiles and garments manufacturing of industrialised countries such as China and India has also contributed to the decline. Lots of importers also import fabrics from China, that are of low quality and low price which lots of people prefer because of the poverty level in the country. The researcher found out that, lots of people prefer batik and tie-dye to other Chinese fabrics because they are durable and of high quality but the level of poverty makes it impossible to afford the batik and tie-dye. Again, the smugglers invade taxes making the fabrics they smuggle less expensive for the middle and low class to purchase those fabrics as a result, government loses revenue that can be used to develop the country.

The analysis also revealed that, low patronage by Ghanaians is another major challenge affecting the batik and tie-dye production and merchandising business as was expressed by many of the respondents, as Ghanaians lack confidence in made in Ghana goods, saying they lack variety (as one way design and colour combination), expensive as compared to foreign ones, the quality being inferior, this is primarily due to the fading nature of the dyes after washing the batik and tie-dye cloth.

The researcher again found out from the analysis that, depreciation of the Cedi is another challenge faced by the merchandisers as almost all the materials for batik and tie-dye are imported, as the currency is weakened it has adverse effect on the price of the items. This extra cost will be charged on the produced items by the producers which will be transferred to the merchandisers and finally on to the consumer. indonesia-investments.com (2016) affirmed this in the literature as, dependent on imports of raw materials, (which make batik and tie-dye industry highly vulnerable to fluctuations in the exchange rate).

The analysis of the interview conducted on the challenges confronting batik and tie-dye production and merchandising revealed that, low quality of fabric are used for the production of batik and tie-dye. This is due to the fact that, their main supply being Juapong cut down the supply to the batik and tie-dye producers because they (Juapong) were running out of business as a result of lots of people buying batik and tie-dye and occasionally buying their products. It was also revealed in the analysis that, Juapong occasionally create artificial shortage in order to raise the price of the fabric for personal gains. This revelation made some of the producers who were well to do to resort to importation of fabric from China which were mostly grade '3' into the country for many batik and tie-dye producers to buy.

Another interesting pattern that emerged from the interview was that, there is market in the outside world but the problem of packaging and labeling affect the merchandising business. Programme like AGOA is a big market for the industry but most of the producers and merchandisers are not aware of such programme and to take advantage of it. Those who are aware are also not aware of the standard required in terms of quality and cannot meet the quantity required. This assertion can be substantiated by Kusi1, Opata &, Tettey-Wayo (2015) in chapter two that, inadequate

markets access and no knowledge of markets beyond their immediate locality are some of the challenges facing SMEs. Again, Kazimoto (2014) affirmed this in the literature as, non-access to international marketing, lack of international marketing standards and regulations, weak networking structure for international marketing are the challenges of SMEs.

It was observed that, the industry mostly produces for specific clients on request basis. Meaning if these clients do not request for the fabric, production of batik and tie-dye come to a halt. These producers think it is better for them to rest than to produce for people who will credit it and will not pay after selling the products. As they claim that, hand block wax printing, though the technique provides unique effects, it is manually operated and as such time consuming and for them to spend time to produce and not get the needed money.

Again, it was revealed in the analysis that, lots of Ghanaians buy foreign fabrics as compared to batik and tie-dye. This is because of high price of batik and tie-dye fabric which result in low patronage, fabrics from neighboring countries which find their way into the country and smuggling of fabrics by some merchandisers due to the porous nature of our borders making smugglers to invade tax. This also affirms the statement made by Adeoye (2010) in the literature that, globalisation and liberalisation of the world economy, smugglers of second-hand cloth, buyer's knowledge and understanding of a particular market. All these factors make the price of foreign fabrics low which make Ghanaians purchase the foreign fabrics and leaving batik and tie-dye. Another revelation that made batik and tie-dye fabric expensive are high duties on batik and tie-dye materials and multiple tax paid on specific item. This challenge can be substantiated by Boakye (2008) in the literature review who said that,

The external forces such as smuggling of manufactured textiles and garments from neighbouring countries like Togo, Burkina Faso, Nigeria among others, advance technologies in textiles and garments manufacturing of industrialised countries such as China and India has also contributed to the decline.

The analysis also revealed that, the quality and potency of dyes, caustic soda and hydrosulphide make the fabric to fade after washing the fabric one or two times. This is as a result of some of the dyes, caustic soda and hydrosulphide stay on shelves for a long period of time and also not properly stored thereby losing its potency. This challenge was shared by Acquah & Oduro (2012) in chapter two of the literature that, poor quality of dyes and problems with purchasing raw materials are among the challenges of batik and tie-dye production and merchandising.

The researcher also found out from the data analysis that, pirating and printing of batik and tie-dye which in actual sense has to be a hand-made designs are imported by some unscrupulous and unpatriotic Ghanaians who send the designs and symbols to China to produce the fabric for them in order to maximise profit is also affecting the industry. These fabrics look like batik and tie-dye and sometimes bear African producing company but in actual sense not African fabric and not produced in Africa. This assertion is confirmed by Acquah & Oduro (2012) in the literature that, lack of financial support to expand business, space and proper infrastructure, piracy, capital, marketing and health problems.

It was also revealed from the analysis that, colour differences of the same quantity of fabric is another challenge faced by the merchandisers. This is as a result of certain factors,

1. Some merchandisers of dyes mixed the colour with black to maximise profit as black is cheap as compared with the other colours.
2. The quantity of dyes used to dye the fabric are not measured well as the way the producer measures the dye is determined by the way the spoon is handled to scoop the dye.
3. The period of time allotted for the dye-bath to dye the fabric is sometimes compromised as the producer wants to produce the fabric to the merchandiser at the right time.

The study found that, batik and tie-dye is faced with the problem of frequent shortage and insufficient supply of calico which led to low productivity. Fianu & Zentey (2000) shared the same view as inability to meet orders on schedule is another challenge by the producers. Batik and tie-dye producers now rely significantly on importation of calico from the neighbouring African countries with specific reference to Mali, Burkina Faso, and Cote d'Ivoire as alternative sources for production at a cost higher than that obtained locally.

The study found that, there has been a stiff competition among the local and foreign industries according to some of the respondents. They added that, batik and tie-dye is being competed keenly by fabrics like Hi-target, laces, G.T.P, Holland, Java uniforms, Da-Viva, Woodin and ATL in terms of product range and quality. Harvie and Charoenrat (2015) confirmed in the literature that, Business competition is hard on small businesses due to the global economy and global competition.

It was also observed that, a number of textile merchants, mostly from the neighboring countries such as Togo, Nigeria, Cote d'Ivoire, Benin and Burkina Faso, engage in streets and house-to-house sales of foreign textiles of all kinds bringing such products to the door steps of consumers to the extent of crediting the prints to

consumers to be paid by instalments. The observation revealed that such textiles are used clothing, ready-made and very cheap such as shirt, pants and trousers.

Observation made by the researcher on the range of textile products on the Ghanaian market revealed lack of product variety of the locally made batik and tie-dye which makes the foreign textiles with their wider range of product variety get a competitive edge over them in terms of fabric utilization. Such textiles with their competitive advantage have brought dynamism in fabric utilisation providing consumers with a wider range of textile items that meet almost every possible need. Despite the worldwide growing need for wider range of textiles, the products of batik and tie-dye revealed limited range of textiles compared to their foreign counterparts. This is evident in the findings made on foreign textiles in Ghanaian market which, to the researcher, makes the foreign textiles receive higher patronage in the local market compared to the locally made textiles.

Another interesting revelation that emerged from the interview was, some of the people prefer the ready-made foreign clothing due to their quality and affordability as compared to the locally made types and again emphasized that, buying the ready-made foreign clothing saves them from the long processes involved in, for example, sewing a trouser at a cost not less than GH¢20 or a “Kaba” and Slit at GH¢80 with a local print which, in most cases, does not fit properly due to the ignorance and lack of technical competences of some local tailors and seamstresses.

4.5. Factors Contributing to the Challenges of Batik and Tie-dye Production and Merchandising in Ghana.

This finding responded to objective three and research question three of the study which aimed at identifying and examining factors that contributed to the challenges confronting batik and tie-dye production and merchandising in Ghana.

To obtain appropriate data for this objective and research question, the researcher employed unstructured interviews to gather primary data from the producers, merchandisers and other relevant organisations in the study. The respondents consisted of seasoned and experienced batik and tie-dye producers and merchandisers who have been in the business for a period ranging from five to twenty years, senior lecturer at Takoradi Technical University, a tutor at Tema Technical Institute, project officer of BNSSI and assistant export development officer of GEPA as state owned enterprise and authority respectively. The processed data was presented, analysed and discussed under the following sub-themes:

Responding to the question, what factor(s) contributed to the challenges of batik and tie-dye production and merchandising in Ghana, Respondent 'A' said that, "lack of collateral in order to access credit facilities from banks and any other financial institutions". This was also shared by respondents 'B', 'D', 'E', 'F', 'H' and 'N' that, their inability to provide collateral for banks and other financial institutions has been a problem for them to access loan. Respondents 'O' and 'P', buttressed this factor as, "ability to pledge acceptable collateral and proper financial records required by banks". They explained that, the availability of collateral and a proper financial record are significant role in the readiness of banks to meet the demand of the private sector. Banks and other credit facilities prefer government workers and not willing to offer loans or any forms of assistance to artisans, giving the reason as, many of these

artisans fold up within a short period of time making it impossible for the banks to retrieve the loans offered to them. Even after being able to provide the collateral by the merchandisers, high lending rate is another problem to battle with. As a result most of the producers and merchandisers resorted to personal savings, monies from families and sometimes friends to either start or expand their business.

Respondent 'M' also added, "inability of the government to sustain our local currency is another factor affecting the industry". She continued that, "high cost of raw materials as another factor hindering the progress of batik and tie-dye". Respondent 'N, buttressed this that,

Inability of the state to put in proper measures to stabilise the local currency" as goods bought month(s) ago, today may come with different prices making it impossible for producers to have a stable price for their products.

Respondent 'C' added that, "creating of artificial shortage of fabric to raise the price of grade '1' material which is good for batik and tie-dye work by some manufacturers of fabrics" is another factor faced by producers. Respondent 'G' buttressed this factor that, difficulty in getting the required grade of fabric for the production of batik and tie-dye from the local textiles manufacturing company (Juapong Textiles Limited) made some of the batik and tie-dye producers to import low grade of fabric from China and other countries for the production of batik and tie-dye. This factor was reiterated by respondent 'L' that, "merchandisers of batik and tie-dye were selling the fabric in smaller yards like 2, 3 or 4 for shirts by men and straight dress for women". This made lots of people to patronise batik and tie-dye leaving the local print like ATL, GTP, Printex and others which the least at that time you could get was 6 yards. With the same money, you could get 3 of 2 yards batik or

tie-dye than getting only one 6 yard fabric of ATL, GTP, Printex and other local textiles print.

Respondent 'N' stated that, how batik and tie-dye materials are stored affect the potency of the dyes, caustic soda and hydrosulphide. He emphasised that, some of the merchandisers do not take proper care of the dyes, caustic soda and hydrosulphide by not covering it well thereby exposing it to the environment for air to enter making it less potent.

Respondent 'A' again said that, "lack of proper training for batik and tie-dye producers". Respondent 'H' and 'P' shared the same factor that, short period of training for batik and tie-dye producers as a result not being able to acquire the necessary skills and competencies for the job. This factor was also reiterated by respondent 'K' who said, "the duration of the training by the producers is another factor affecting the industry". They explained this as, some of the producers do not dye the fabric well making the fabric to fade after washing. Again, improper de-waxing of the fabric which also make the fabric itchy when worn. This factor was again buttressed by respondent 'L' who said that, "because of the bulk nature of the fabric when the producers de-wax the fabric, they find it difficult to de-wax it well" and again some of the workers who work with the producers do not whole-heartedly work to the best of their ability because they think it is not their business. Some of the producers also add too much caustic soda and hydrosulphide which makes the fabric weak.

Apart from the factors mentioned above by respondent 'D', she continued that, "access to market is a factor". This was reiterated by respondent 'O' during the interview session and emphasised that, it got to a time that lots of people were

producing batik and tie-dye and as a result the supply was more than the demand making merchandisers to reject certain products when the price is a little high without considering the quality of the products. Respondent 'C' also shared the same view but had this interpretation as, merchandisers took advantage of the situation and credit the product promising to pay after sales and never payed back as promised.

Respondent 'O' mentioned, "lack of and timeliness of useful information is another factor affecting the industry". Respondent 'P' finally added, "lack of product development as another factor affecting the industry". This leads to another factor expressed by respondents 'O' and 'P' which is change in market preferences.

Respondent 'O' finally added that, change in technology has seen many SMEs including batik and tie-dye production to close down due to the high cost of adopting to these technologies. He continued that, "no ownership and management succession plan for most SMEs is also a factor affecting the industry".

Respondent 'I' also said that, "printed fabrics from China which is highly industrialised country is another factor militating against the merchandising business of batik and tie-dye fabric in Ghana". Because batik and tie-dye are hand-made, it is tedious and time consuming making the producers charge a little higher than the machine print from China and other neighbouring countries. This make people prefer the least priced fabric to the high priced fabric. She further explained that, "the poverty level in the country is so high that people are not able to purchase batik and tie-dye as compared to fabrics from China and other neighbouring countries".

Again, respondent 'F' concluded by stating trade liberalisation as another factor affecting the industry. He explained this as, policy which involves eliminating or reducing of cross border taxes and quantitative restrictions on imports and scope of support measures for domestic production and the elimination of certain kinds of

restrictions on the flow of trade-related direct investment. Respondent 'I' buttressed this factor of trade liberalisation policy which paved way for the influx of foreign fabrics into the country has also affected the local industry. She ascribed the reason that,

Global market today is highly dependent on organisations that produce high-quality products and services, thereby providing differentiation that helps them create a competitive advantage in the global marketplace.

Respondent 'J' said, in order to maximise profit by some merchandisers of dyes, caustic soda and hydrosulphide, they mix some of the dyes which are of low cost with the high cost dyes especially, the black dye which is low in price is sometimes added to red, yellow or green to make more profit. This resulted in making the colours of the fabric dull and unattractive to customers and thereby resort to the purchase of fabrics from other part of the world which are brighter and shinier in appearance. She concluded that, "the right quantity of dye to be used by the producers vary from one person to another thereby having different shades and tint of colours as compared to the printed fabrics". Again, the potency of caustic soda and hydrosulphide may be weak as a result of overstayed on shelf which eventually affect the dyed fabric.

A reflection of the interview by the respondents revealed that, lack of collateral by producers is the major factor affecting the industry, this was shown during the interview as almost all the respondents shared the same sentiment. This affirmed the statement made by Turyahikayo (2015) that, inadequate collateral to secure loans, informational opaqueness and lack of comprehensive databases are factor affecting SMEs. Some of the producers alleged that, the banks intentionally

demand collateral knowing that, they (producers) will not be able to meet those demands. This assertion was also supported by Mambula (2002) in the literature review that, small businesses consider procedures for securing business loans from banks cumbersome, and the collateral demanded for such loans excessive. It was clear that, the demand by the banks and other financial institutions is making them unable to access the loan facility. It also revealed that, those banks and financial institutions who are ready to help without collateral also charge high interest rate which makes it impossible for a small-scale batik and tie-dye producers to access the loan facility. Another revelation that manifested was that, the banks and other financial institutions focus on large scale businesses and other business development institutions.

The researcher deduced from the findings that, lack of proper training for batik and tie-dye producers was another factor affecting the industry. Wallace (1999) in chapter two affirmed this that, training has been mostly urban-centered, and given by people unfamiliar with the actual needs of African entrepreneurs. The researcher found that, some of the producers were trained by NGOs, churches and other organisation as low as a week or even three days and were given certificate. Most of these people do not learn the needed skills that will make them produce quality batik and tie-dye fabric to the market. As a result, produce batik and tie-dye which do not meet the required standard as those who have been trained for appreciable length of time produced.

Again, the analysis revealed that, creating of artificial shortage of fabric to raise the price of grade 1 material by local manufactures of grade '1' fabric which is good for batik and tie-dye was also another factor by the producers. According to some producers of batik and tie-dye, producers of grade 1 fabrics realised that, lots of people were buying batik and tie-dye instead of the wax print which they produce, as

a result they intentionally create artificial shortage so that batik and tie-dye producers may stop producing giving way for wax print and other fabric to be sold. It was abundantly clear that this artificial shortage will raise the price of the grade 1 fabric making the producers of batik and tie-dye to also increase the price of the product.

The researcher also deduced from the analysis that, access to market is another factor hindering the industry. Kusi1, Opatá &, Tettey-Wayo (2015) attested that, inadequate markets access and low purchasing power affect the industry. The researcher found that, it got to a time the supply was more than the demand making merchandisers taking advantage of the situation to credit the products and promising to pay back after sales. These merchandisers sell the products and do not pay back the money as promised. This situation created lots of discomfort to lots of producers making them stop production and enter new businesses. Uwonda, Okello & Okello (2013) confirmed this in chapter two that, despite the important role of SMEs in the Ghana's economy, the rate at which they are running out of business stands at 50% annually leaving a lot to be desired.

The analysis also brought out another factor as, inability of the government to sustain the local currency. When the currency is weak, it affects the things bought thereby affecting the final price of the items. indonesia-investments.com (2016) in the literature review affirmed the assertion that, dependent on imports of raw materials, make batik and tie-dye industry highly vulnerable to fluctuations in the exchange rate. Likely, many of the materials for batik and tie-dye are imported into Ghana. The time the importer import the materials into the country if the currency has depreciated it is automatically going to affect the prices of the items imported.

The researcher again found that, storage of batik and tie-dye materials like dyes, caustic soda and hydrosulphides is another factor the industry battles with. Acquah & Oduro (2012) justified this statement that, Poor quality of dyes and problems with purchasing raw materials affect the materials for dyeing. Some of the store owners do not cover the lids of these chemicals well and as a result allow air to enter the container, making the chemical less potent and affect the dyeing of the fabric. Sometimes these chemicals overstay on shelves which affect the potency of the dye, caustic soda and hydrosulphide making the fabric to fade when washed and thereby making the fabric unattractive to many Ghanaians.

The analysis again revealed that, lack of and timeliness of useful information is affecting the industry. The researcher found that, there may be useful information that can help improve the business but these producers do not bother, those who are likely to receive these information may also receive it at the wrong time. Before they receive the information, the usefulness of these information might have been passed. Change in technology has also seen many SMEs including batik and tie-dye production to close down due to the high cost of adopting to these technologies, some of which are relatively expensive and beyond the purchasing power of these entrepreneurs. This has forced some out of business since their products have become outdated and they are unable to compete with businesses with new technologies. Wallace (1999) attested to this assertion that, the training has been mostly urban-centered, and given by people unfamiliar with the actual needs of African entrepreneurs. The technology involved in the training tended to be beyond what trainees can afford and use.

The analysis again revealed that, no ownership and management succession plan is another factor militating against the batik and tie-dye industry. Aworemi, Abdul-Azeez, & Opoola (n.d) and Getahun (2016) confirmed this in chapter two that, absence of an effective management technique and poor management practice were respectively stated. Apart from the management not being in place, there is no proper succession plan put in place. In case of death by the owner of these firms, then the family and the children fight over the properties including the firm. What makes it worse is when the owner is having different children from different people, then the family will be imbedded with the children they can easily bully to claim the property and later bully them and take ownership of the business.

Another interesting pattern that emerged from the analysis was lack of product development. It was revealed that batik and tie-dye producers stick to one-way design. That is over relying on the same wooden and foam blocks bought at the market without creating their own designs thereby making them less creative and improving upon the product. This make batik and tie-dye monotonous and not attractive to potential customers. This eventually leads to another factor which is change in market preferences. It is obvious that, no one wants one-way item, thereby resorting to other materials for change in clothing.

4.6. Impacts of Production and Merchandising of Batik and Tie-dye

Industries in Ghana

This major theme sought to respond to objective four and research question four of the study which aimed at examining the impacts of production and merchandising of local batik and tie-dye industries in Ghana. The scope of this research objective covered positive and negative impacts of production and merchandising.

The researcher believes that, batik production and merchandising as a small-scale industry in Ghana has both positive and negative effects on Ghana's development and economy. It is therefore necessary that, the positive and negative impacts are examined and discussed to give a clear picture to readers about the positive and negative impact of batik and tie-dye production and merchandising in Ghana.

To obtain appropriate data for this objective and research question, the researcher employed semi-structured interviews to gather primary data from the study industries and organisations in the study. The respondents consisted of batik and tie-dye producers, merchandisers, institutions that train batik and tie-dye producers and some state agencies with direct dealings with small and medium-scale enterprises in Ghana. The process data was presented, analysed and discussed under the following sub-themes:

4.6.1. Positive Impacts of Production and Merchandising of Batik and Tie-dye Industries in Ghana.

Responding to the question, what are the positive impacts of batik and tie-dye production and merchandising in Ghana, respondent 'A' mentioned that, "small businesses like batik and tie-dye production help in the creation of employment opportunities", this is reiterated by all the respondents that, batik and tie-dye being labour intensive employs a lots of people and reduces the unemployment state in the country. He further added that, "it improves living standard of the people". The view was also stressed by respondents 'I' and 'L' and concluded that it alleviates poverty.

Respondent 'B' on the other hand, stated that, small businesses are a way of promoting growth, has a strong relationship with big businesses as more and more large firms started as SMEs before they grew large. She added that, "it is the

backbone of developed and developing market economies”. His view was buttressed by respondent ‘C’ who said that, “it contributes to the GDP of the country and thereby promoting economic growth”. He finally added that, “it acts as a springboard for industrial development and economic growth”.

Respondent ‘E’ is also of the view that, Small businesses promote the use of local raw materials that require simple technology. This is supported by respondent ‘G’ and ‘I’ that, small businesses contribute to intermediate goods for larger firms, promotes innovation and technological development. Respondent ‘G’, ‘J’ and ‘K’ again added that, it promotes income distribution as more of the small scale industries are situated in the rural areas and serve the dispersed local markets and improved rural economies.

Respondent ‘L’ added that, “it acts as a catalyst for technology development”, small businesses engage in manufacturing, provide intermediate/semi-processed goods for use by large-scale firms, and constitute a critical source of specialisation.

Respondent ‘N’ stated that, batik and tie-dye production and merchandising help in promotion of culture as the designs and the skills reflect our cultural heritage, boost our local currency by buying made in Ghana goods, payment of tax to the state by both the producers and merchandisers, and the policy of made in Ghana is being fulfilled.

A thorough reflection of the interview on positive impacts of batik and tie-dye production and merchandising revealed that, batik and tie-dye as a small and medium scale enterprise in Ghana shows that, they have been identified as the source through which several problems have been approached and solved e.g. job creation, poverty alleviation, wealth creation, income distribution, improvement in the living standard of the people and industrialisation growth. SME in Ghana has gradually and steadily

become an important topic in the recent years, apart from the numerous goods produced by SMEs; they provide a veritable large scale employment because they are labour intensive, they also provide training grounds for entrepreneurs, mainly because they rely more on the use of local tools and equipment. This positive impacts identified in the responses above have been hinted by Frimpong (n.d.), MoFED, 2010 and Abaka and Mayer (1994) in the literature review that, small enterprises like batik and tie-dye production and merchandising are major creators of employment due to their labour-intensive technologies. They are the vehicles to bring development to the rural areas, and use technologies, provision of basic goods and services, and generation of export and tax revenues for national socio-economic development which are generally more, appropriate for them. Romer (1986) also attested to this assertion in chapter two that, the sector employs about 15.5% of the labour force in Ghana and has experienced higher employment growth than micro and large scale enterprises 5% in Ghana.

Again, the analysis of the interview revealed that, batik and tie-dye production and merchandising contribution to the GDP of the country which are the backbone of developed and developing market economies thereby providing economic growth. This is because batik and tie-dye production and merchandising as a small scale industry engages a large section of the youth in Ghana that are unemployed to gain employment. Ministry of Trade and Industry (M.O.T.I) (2010) also affirmed this statement that, the Industry was not only a source of employment to many Ghanaians but also accounted for about 10% - 12% of the country's total Gross Domestic Product, (GDP).

4.6.2. Negative Impacts of Production and Merchandising of Batik and Tie-dye Industries in Ghana.

Despite the positive impacts of production and merchandising of batik and tie-dye industries in Ghana, it also has negative impacts on the people and of Ghana as a whole. Respondents 'E', 'F', 'N', 'O' and 'P' argued that, "some people engage in importation and selling of second-hand clothing which is also a booming industry for people". If these importers of second-hand clothing are banned, the livelihood of these people are also denied. In addition, those who patronise these second-hand clothing will also be denied access to cheap and affordable clothing. Respondent 'N' added that, "not all the citizens in the country can afford expensive clothing or are even ready to buy expensive clothing for their personal reasons". To him, apart from the price being low and affordable, it is said that, they are of good quality than the locally made fabrics and it also save them from stresses of some unscrupulous tailors and seamstresses.

Respondent 'O' again added that, "as those who produce and sell batik and tie-dye pay tax for the development of the country, those who also import second-hand clothing into the country also pay tax to support the economy". So the collapse of these industry will also affect the revenue to the state. Finally added that, discouraging importation, selling and the use of second-hand clothing is also another form of unemployment being created.

According to respondent 'P', another negative impact felt by the country is the signing of trade liberalisation. One of the major contributions of the trade liberalisation was the increased availability of all forms of finished textiles to the general public; assorted textiles such as already made clothing, fancy prints, knitted fabrics, African prints, suiting materials, towels, baby wear, among others, which

were previously not in existence due to high restrictive trade measures. The signing of this has also paved way for importers to dump all sort of clothing into the country leading to the collapse of local industry.

A thorough analysis by the researcher revealed that, though batik and tie-dye production and merchandising contribute immensely to the people of Ghana and Ghana as a state, it also has effects on other people and the state too, amongst them are: promotion of batik and tie-dye will affect the booming industry of second-hand clothes, those who patronize second-hand clothes and created a dumping ground for all kinds of clothing which in other sense will not have been in the country.



CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1. Overview

This final chapter deals with the summary of the major findings of the study, conclusions based on the findings and recommendations made for consideration by batik and tie-dye producers, merchandisers, institutions that train people on batik and tie-dye and state institutions with direct dealings with batik and tie-dye production and merchandising as a small-scale industry. It also makes suggestion for further studies.

The main objective of the study was to investigate the operations/activities of small scale batik and tie-dye production and merchandising businesses in Ghana, identify and examine the challenges confronting batik and tie-dye production and merchandising in Ghana, analyse factors contributing to the challenges of batik and tie-dye production and merchandising in Ghana and examine the impacts of production and merchandising challenges on the local batik and tie-dye industries. Six batik and tie-dye producers, six batik and tie-dye merchandisers, two institutions that train people on batik and tie-dye and two state institutions that have direct link with small-scale industries were purposefully selected for the study with the aim of collecting data that could be used to make generalisation for the industry. In order to get a fair representation of the entire small-scale batik and tie-dye production and merchandising in Ghana, seasoned producers and merchandisers from Western, Central and Greater Accra regions of Ghana were selected.

After breaking down the research topic into relevant sub-topics, a thorough library search was embarked upon to collect relevant data for the review of related literature to establish how the various aspects of the research problem has been handled by other scholars and organisations. The instruments used for the research were mainly unstructured interview, semi-structure interview, non-participant observation, still-picture photography and documentary study. The operation/activities of the selected small-scale batik and tie-dye production were critically observed and findings recorded. Producers, merchandisers of batik and tie-dye, project officer at National Board for Small Scale Enterprise, Assistant Export Development Officer at Ghana Export Promotion Authority, lecturer and tutor at Takoradi Technical University and Tema Technical Institute respectively were engaged in one-on-one interviews. All these were done to collect factual primary and secondary data aimed at finding out the challenges of batik and tie-dye production and merchandising in Ghana and making feasible projections towards the revamping of the industry.

5.2. Summary of Findings

After transcribing and analyzing the data, the major findings that emerged from the analysis and discussions of the interviews, field note, personal observations and still-photography during the study, the findings have been structured to reflect the objectives of the study, the major themes that emerged from the study that answers the research questions posed at the beginning of the study.

5.2.1. Operation/Activities of Small-Scale Batik and Tie-dye Producers and Merchandisers

5.2.1.1. *Materials, Tools and Equipment*

The results indicated that, materials, tools and equipment for batik and tie-dye are: mercerized cotton, dyes, caustic soda, hydrosulphide, local salt, padded table, foam, stamps, source of heat, brush, ruler, pencil, nose covers, goggles, wellington boot, gloves, needle and pencil, spoon (plastics), pail, bowls for dyeing and washing, iron pot for de-waxing and dyeing, stick for de-waxing, tying agent like twine or raffia.

5.2.1.2. *Batik Production Processes*

The production processes of batik indicated that, you plan the work on paper, mercerise the fabric by making sure it is free from greases, lay the fabric on the padded table, stamp the design on the fabric with the appropriate block with wax, submerge the fabric into water to help in absorption of dye, prepare the dye solution, dye the fabric, dry it under shade for oxidation to take place (After dyeing all the required colours), de-wax the fabric by putting the fabric into the boiled water, use stick(s) to turn the fabric so that all the wax will melt from the fabric, use pail to collect the melted wax, remove the fabric from the boiling water, put the fabric into a cool water, wash the fabric with a bar soap, rinse the fabric with clean water, dry the fabric, iron the fabric whiles damp to remove excess wax and at the same time straightening the fabric and fold the fabric into sheet.

5.2.1.3. Tie-dye Production Processes

The technique for batik dyeing are two: 1) fold and dye and 2) Tritik (stitched and dye). With the fold and dye technique, the processes are: Plan your design on paper, fold the fabric according to the design required, submerge the fabric in water for easy absorption of the dye solution, prepare your dye-bath, dye the first colour for the required time, remove the dyed fabric from the dye solution, allow oxidation to take place, dye the second and third colour, remove the fabric from the dye solution, allow oxidation to take place, untie the fabric, wash the fabric with a bar soap, rinse the fabric to remove excess dyes, dry the fabric under a shade and iron the fabric while damp to fix the dye in the fabric.

For tritik, the processes are: Plan your design on paper, stitch the fabric according to the design required, submerge the fabric in water for easy absorption of the dye solution, prepare your dye-bath, dye the first colour for the required time, remove the dyed fabric from the dye solution and allow oxidation to take place, dye the second and third colour (if desired), remove the fabric from the dye solution and allow oxidation to take place, unstitch the fabric, wash the fabric with a bar soap, rinse the fabric to remove excess dyes, dry the fabric under a shade, iron the fabric while damp to fix the dye in the fabric and fold the fabric into sheet.

5.2.1.4. Managerial Structure

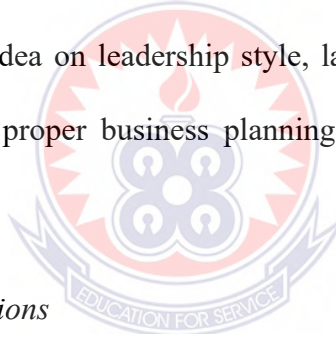
The summary of findings of this sub-theme indicated that, all the producers of batik and tie-dye have no managerial structure to steer the affairs of the industry. It was discovered by the researcher that, the producers see management as management of funds accrued from the sale of products. The findings also revealed that, none of

the producers do not keep proper record of purchases and sales of items and do not have fair knowledge of proper book-keeping.

5.2.1.2. Batik and Tie-dye Merchandising (Managerial Structure and Human Resource)

5.2.1.2.1. Managerial Structure

The findings of the study show that, all of these enterprises are sole proprietorship business type and managed by their owners who have no managerial skills and experience at all hence, the business is in no room for creativity and innovation. It was again discovered by the researcher that, all the respondents do not have managerial structure to steer the affairs of the enterprise hence, frequent change in business strategy, no idea on leadership style, lack of access to sufficient market information and lack of proper business planning are the result of small business failure.



5.2.1.2.2. Customer Relations

The findings revealed that, all of the respondents of the batik and tie-dye merchandising relied on their own skills and strength and do not have any in-serve training and for that matter have little or no technical knowledge in customer relations and lack the requisite technicalities regarding proper practices that are essential in customer relations.

5.2.2. Challenges Confronting Batik and Tie-dye Production and Merchandising in Ghana

Producers and merchandisers of batik and tie-dye face many challenges that hinder the smooth process of the business. Among the challenges are: Lack of and access to finance (ability to raise funds to start or grow their business) as a major challenge for batik and tie-dye production and merchandising businesses, importation and smuggling of fabrics from neighbouring countries and China, high tariff on batik and tie-dye materials, depreciation of the local currency, trade liberalisation, quality of material and potency of dyes, hydrosulphide and caustic soda, the use of grade '3' material for batik and tie-dye, structural challenges and operational challenges.

However, producers faced these challenges in addition to the ones stated above: high cost of labour, adhering to international standards, packaging and labelling and problem of marketing as some of the merchandisers take advantage of low patronage on the part of the producers and credit the batik and tie-dye product(s),

Merchandisers on the other hand, face these challenges in addition to the ones both the producers and merchandisers face: Low patronage of batik and tie-dye products by Ghanaians. pirating of Ghanaian symbols and printing of batik and tie-dye by the Chinese, colour differences in batik and tie-dye, producers not being able to meet demand, multiple taxation by state, how well businesses are managed and the efficiency and sustainability of their operations, packaging, labeling, limited international market experience, poor quality control and product standardisation and a little access to international market partners.

5.2.3. Factors Contributing to the Challenges of Batik and Tie-dye Production and Merchandising in Ghana.

Challenges face by batik and tie-dye producers and merchandisers are caused by certain factors, among those factors are: Lack of collateral in order to access credit facilities from banks and other financial institutions, not practicing simple book-keeping, have no managerial structure, no ownership and management succession plan, inability of the government to sustain the local currency and creating of artificial shortage of fabric by local textiles mills.

However, the factors enumerated above by both producers and merchandisers, producers have these factors in addition to the one above, and these are: Lack of proper training for batik and tie-dye producers, access to ready market, how batik and tie-dye materials are stored, lack and timeliness of useful, lack of product development as a result of batik producers not being creative and unscrupulous merchandisers of wax, caustic soda and hydrosulphide mix some low priced dyes with high priced dye to maximise profit.

5.2.4. Impacts of Production and Merchandising of Batik and Tie-dye Industries in Ghana.

The results indicated that, batik and tie-dye production and merchandising have had both positive and negative impacts on the life of the people and the country Ghana as a whole. Table 8 gives a summary of the major findings that emerged from the study on the positive and negative impacts of batik and tie-dye production and merchandising industry in Ghana.

Table 8: Positive and Negative Impacts of Batik and Tie-dye Production and Merchandising

Positive impacts	Negative impacts
Creation of employment to reduce unemployment in Ghana.	Encouraging the use of batik and tie-dye, decline the use of second-hand clothing which also deny importers, wholesalers, retailers and customers of second-hand goods
It contribute to the GDP of the country and thereby promoting economic growth.	Importers, wholesalers and retailers pay tax to the state, denying them will deny the state of getting needed revenue to develop the country.
Promote the use of local raw materials that require simple technology.	Signing of trade liberalisation pave way for dumping of all forms of clothing into the country leading to the collapse of the local industry.
Serve the dispersed local markets and improved rural economies.	-
As a small-scale industry, it constitute a critical source of specialization.	-
Promotion of culture as the designs and the skills reflect the cultural heritage.	-
Boost the local currency by buying made in Ghana goods.	-

5.3. Conclusions

The aim of this research is to examine batik and tie-dye production and merchandising in Ghana. This research explores the activities/operations of batik and tie-dye production and merchandising, challenges of batik and tie-dye production and merchandising in Central, Western and Greater Accra regions of Ghana. It also touches on factors that contribute to these challenges and the impact of these challenges.

According to the findings of the research, the researcher can infer that, batik and tie-dye producers do not bother about any managerial structure, management practices and proper book-keeping which is prerequisite for successful business. It is evident that, small businesses are sole proprietorship which do not adhere to managerial structures and proper book-keeping leads them to collapse within the first five (5) years of operations of which batik and tie-dye is not an exception. These conclusions of the researcher can be buttressed with the statement by Aryeetey (2001) as SMEs die within five (5) years of operation.

Again, the researcher can conclude that, the materials, tools and equipment for batik and tie-dye production are the same everywhere, however, some use more tools and equipment and adhere to proper handling and maintenance of tools and equipment than others which make the works different in terms of quality.

The researcher can also conclude that, the processes of batik and tie-dye are not the same as some of the producers learn the job within some few days making it impossible to produce quality batik and tie-dye for the consumers. It is again, established that most of the people who produce quality batik and tie-dye are those

who were trained at the various institutions. These institutions that train people on batik and tie-dye have detailed processes which make them produce quality works.

It is also conclusive from the findings that, merchandisers relied on their own skills and strength and do not practice any management practices or have in-service training on best practices of human resource management and customer relations thereby having serious effect on their merchandising business. Most of these merchandisers are in the business simply because they realise that selling of cloths or textile fabric are good business for them to enter into. Some were also handed over to them by their parent who were once merchandisers.

The researcher can again infer from the findings of the challenges of batik and tie-dye production and merchandising are lack of and access to finance which is a major challenge for all the producers and merchandisers. This could be attributed to lack of collateral by the producers and merchandisers in order to access credit facilities from banks and other financial institutions.

The researcher again deduced from the findings that, the smuggling and importation of clothes from the neighbouring countries is also as a result of trade liberalisation, pirating of Ghanaian symbols, multiple tax paid by the importers, porous borders and high cost of local textiles in the country. Again, another challenge by the producers and merchandisers to access the international market could also be traced to poor quality control, products standardisation, not adhering to the international standard, packaging and labelling and not being able to produce the quantity required.

Again, the use of local batik and tie-dye help promotion of culture as the designs and the skills reflect the cultural heritage and promote the use of local raw materials that require simple technology. This as a result the production of batik and tie-dye use local tools and materials that could also boost the local currency by buying made in Ghana goods.

5.4. Recommendations

Based on the findings and the conclusions of the study, the following recommendations have been made for consideration towards addressing the challenges of batik and tie-dye production and merchandising in Ghana.

Recommendations to Batik and Tie-dye Producers and Merchandisers:

1. Producers and merchandisers must undertake courses on managerial skills, managerial structure, book-keeping, marketing strategies and customer relations in order to help them manage their business to maximise productivity.
2. Producers and merchandisers must open a bank account at banks and other financial institutions and make regular deposit of money in their account as this is the basic requirement for banks and other financial institutions to offer loans to small-scale businesses.
3. Producers and merchandisers must employ skilled personnel to maximise production to meet the demand within the shortest possible time and to promote sales.
4. Merchandisers must stop smuggling of other fabrics from the neighbouring countries and China to promote made-in-Ghana fabrics.

5. Producers and merchandisers must learn to package their products to meet the standard of international market so that their products can be exported to the international world.
6. Producers must have at least six (6) months training on production of batik and tie-dye in order to learn the needed skills and competencies in the industry.
7. Producers must learn to cut their own blocks (wooden and foam) for stamping to reduce over reliance of commercially sold blocks to bring creativity and to reduce production cost.
8. Merchandisers must stop sending local designs and symbols to China for pirating to promote Ghanaian culture to the outside world.

Recommendations to Institutions that train people on Batik and Tie-dye as a Small-Scale Industry (Second Cycle Institutions, Universities that offer Textiles Programmes, National Board for Small-Scale Industry (NBSSI) and Ghana Export Promotion Authority (GEPA).

1. Second cycle institutions and universities must incorporate business courses in the curriculum to train producers and merchandisers on planning, managerial skills, managerial practices and book-keeping.
2. NBSSI and GEPA must have regular in-service training to batik and tie-dye producers and merchandisers on product quality on international market.
3. Second cycle institutions and universities must ensure that textiles taught in the academic institution are relevant to the industry and to meet the current demand.

Recommendation to Ghana Government

1. The government must put in place stringent measures to safeguard batik and tie-dye production and merchandising by restricting import of second-hand clothing into the country.
2. The government must injects capital into the system and encourage banks and other financial institutions to give loans to batik and tie-dye producers and merchandisers at a low rate to boost the industry.
3. The government must expand, encourage and enforce the use of batik and tie-dye in schools and other government ministries, department and agencies on Friday as National Friday wear.
4. The government must subsidise the cost of batik and tie-dye production by way of utility bills and tax exception.
5. The government must monitor the training institutions, NBSSI and GEPA in terms of facilities and human resource to help them have regular meetings or training with batik and tie-dye producers and merchandisers.
6. The government must deal with unpatriotic CEPS officials who connive with some of the merchandiser who smuggle textiles fabrics into the country to serve as deterrent to other.

Other Recommendations:

1. Operations of Ghana Export Promotion Authority and National Board for Small Scale Industry must be strengthened and extended to batik and tie-dye producers and merchandisers to know the requirement (quality and quantity) of AGOA to extend their market to outside ECOWAS market.
2. Operation of the Ghana Standard Board must be strengthened and extended to cover all categories of textile goods that enter the country to ensure that they pass the requisite standard test and regulations before their entry.

5.5. Suggestions for Further Research

Even though the scope of this research covers the challenges of batik and tie-dye production and merchandising in Western, Central and Greater Accra regions of Ghana, the researcher urges other researchers to take up the mantle to investigate the standard quality and quantity in terms of fabric, dyes, caustic soda and hydrosulphide which is a gap to help find a lasting solution to the numerous challenges of batik and tie-dye production to complete the holistic challenges in the batik and tie-dye industry.

REFERENCES

- Abaka, K., & Mayer, P. (1994). *Promotion for Small-scale Enterprises in Ghana*. Accra: NBSSI.
- Abdallah, N. M. (2010). Challenges of batik and tie-dye industries in Ghana feature inside Ghana's collapsing textile industry. Source: modernGhana.com.
- Abend, G. (2008). "The meaning of theory." *Sociological theory* 26: 173–199; San Francisco, CA: Berrett-Koehler Publishers.
- Aboagyewaa-Ntiri, J., & Mintah, K. (2016). Challenges and Opportunities for the Textile Industry in Ghana: A Study of the Adinkra Textile Sub-Sector. Published by Canadian Center of Science and Education. *International Business Research*; Vol. 9, No. 2; 2016 ISSN 1913-9004 E-ISSN 1913-9012. Online publication
- Abor, J., & Quartey, P. (2010). Issues in SME development in Ghana and South Africa. *International Research Journal of Finance and Economics*, 39(6), 215-228.
- Ackah, C., Adjasi, C., & Turkson, F. (2016). Industrial policy in Ghana: Its evolution and impact. DOI:10.1093/acprof:oso/9780198776987.003.0003.
- Acquah, B. S., & Oduro, K. A. (2012). Traditional cloth dyeing enterprise at Ntonso: Challenges and opportunities. *West African Journal of Applied Ecology*, 20(1), 25-35.
- Acquah, F. (2015). Three decades of promotion of small scale industries in Ghana. *Ghanaian Times*, January 21. Retrieved from <http://www.ghanaiantimes.com.gh/three-decades-of-promotion-of-small-scale-industries-in-ghana/> (Accessed 22 July 2017). Address of the 2010 Kikonyogo Capital Markets Award on 6th May 2010.
- Addaney, M., Akudugu, J. A., & Asare, E. S. (2016). Prospects and challenges of rural small scale industries in the Sunyani municipality of Ghana. *Asian Development Policy Review*. AESS Publications.
- Ademola, I. S., & Michael, A. A. (2012). Small scale businesses as a remedy to unemployment problem in Nigeria. *International Journal of Scientific & Engineering Research*, 3(11), 1-6. Retrieved from <http://www.ijser.org>
- Adeoye, W.R. (2010). Assessment of batik production by small scale textile designers in Abeokuta. A Project Submitted to the Department of Home Science and Management (Clothing, Textile and Interior Decoration option) University of Agriculture, Abeokuta, Ogun State, Nigeria. Online published: October 2010.
- Adu – Akwaboa, S. (1994). *Art for Schools and Colleges*. Kumasi: Samang Publications.
- Ageba, G., & Amha, W. (2006). Micro and small enterprises (MSE) development in Ethiopia: Strategy, regulatory changes and remaining constraints. *Ethiopian Journal of Economics*, Vol X No 2,

- AGOA Implementation Guide (2000). Retrieved 06/07/2009 from <http://www.agoa.info>.
- Agwu, M. O., & Emeti, C. I. (2014). Issues, challenges, and prospects of small and medium scale enterprises (SMEs) in Port Harcourt city, Nigeria. *European Journal of Sustainable Development*, 3(1), 101-114. doi:10.14207/ejsd.2014.v3n1p101
- Ahiagu & Nwokoye (1984): Impacts of government policies on the development of small-scale industries in River State, Nigeria. Retrieved from: <http://www.researchgate.net>>publication.
- Ali-Nayea (2008). The Effect of Tax Payment on the Performance of SMEs: The Case of Selected SMEs in Ga West Municipal Assembly. Accra.
- All Business: Champions of Small Business. 2014. *Ten (10) Reasons for Business to fail*. Available at: www.allbusiness.com/articles/content/10207.asp-36k (Accessed on 18/05/2014).
- Amenuke, S. K., Dogbe, B. K., Asare, F. D. K., Ayiku, R. K., & Baffoe, A. (1999). General Knowledge in Art: for Senior Secondary Schools. Ghana: Inter Universe Printing Press.
- Ampofo, V.O. (2002). Ghana's textile and garment industry, Ministry of Trade and Industry, Industrial Development and Investment Division.
- Amubode, A.A. (2009). "EVIPI": innovation stimulant in niche market for renaissance of resist dyeing industries. *Journal of Fashion Marketing and Management: An International Journal*. Vol. 13 Issue:2, pp.246-255 <https://doi.org/10.1108/13612020910957743>.
- Annor, D., & Dzidzornu, J. (2015). General knowledge in art. Accra: Aki-Ola Publication Limited.
- Anyanwu, C. M. (2001). Financing and promoting small scale industries: Concepts, issues and prospects. 25(3): 12 – 15. Nigeria: Bullion Publication of CBN.
- Apiro, R. (2003). Uganda's financial sector and capital markets. In UN report, (2003). Proceedings of the symposium on modalities for financing SMEs in Uganda, United Nations. United Nations conference on trade and development, UNCTAD/ITE/TEB/Misc.8, New York and Geneva.
- Appiah, I. J. (2002). Africa Growth and Opportunity Act and the future of the textile industry in Ghana. KNUST, Kumasi: Unpublished Thesis.
- Aremu, M. A., & Adeyemi, S. L. (2011). Small and medium scale enterprises as a survival strategy for employment generation. *Journal of Sustainable Development*, 4 (1), 200-206.
- artcave.eu (2012). Batik, fabric, wax and madness of colours. Retrieved from: <http://artcave.eu/blog/batik-fabric-wax-and-colours-madness#.Wd6CUjuQziU>

- Arthur, P. K. (2001). Promoting small-scale industries in Ghana: Development institutions culture and politics. Unpublished thesis. Queen's University, Kingston, Ontario, Canada.
- Aryeetey, E. (2001). "Priority Research Issues Relating to Regulation and Competition in Ghana", Centre on Regulation and Competition Working Paper Series. University of Manchester, Manchester.
- Aryeetey, E., Baah-Nuakoh, A., Duggleby, T., Hettige, H., & Steel, W.F. (1994) Supply and Demand for Finance of Small Scale Enterprises in Ghana. World Bank Discussion Paper, No. 251.
- Aryeetey, E., Baah-Nuakoh, A., Duggleby, T., Hettige, H., & Steel, W.F. (1994). Supply and demand for finance of small scale enterprises in Ghana. World Bank discussion Paper, No. 251.
- Asmah, A. E., & Okpattah, V. (2013). Sirigu symbols: A metaphoric element for batik prints. Arts and Design Studies. ISSN 2224-6061 (Paper) ISSN 2225-059X (Online) Vol.12, 2013.
- Asmah, A. E., Okpattah, V., & Daitey, S. T. (2016). The innovative wet-dyeing batik-shirt technique. International Journal of Academic Research and Reflection. Vol. 4, No. 1, 2016 ISSN 2309-0405
- Asmah, A. E., Okpattah, V., & Frimpong, C. (2015). Kanto; An innovative approach to batik production. International Journal of Innovative Research and Advanced Studies (IJIRAS) Volume 2 Issue 1, January 2015.
- Asmelash, B. (2002). SMEs as instruments for development in Africa: Constraints and measures for stimulating and sustaining them. A paper prepared for a workshop. Retrieved from: <http://www.intercontinentalbankplc.com>
- Atta-Eyison, A.A., Amissah, E. R. K., & Dzramedo, B. E. (2014). Assessing colour fastness property of batiks dyes with vat dyes in Ghana. Journal of Fashion Technology & Textiles Engineering. Ghana: SciTechnol. Retrieved from: [dio:10.4172/23299567.10000111](https://doi.org/10.4172/23299567.10000111).
- Aworemi, J. R., Adegoke, A. I., & Opoola, N. A. (n. d.). Impact of socio-economic factors on the performance of small-scale enterprises in Osun State, Nigeria. International Business Research. www.ccsenet.org/ibr.
- Balfa, N. (1972). Batiking, U.S.A.: Davis Publication.
- Bank of Lao PDR., 2008. Annual Economic Report 2008, Bank of Lao PDR. Online: http://www.bol.gov.la/together_use/Annual%20report%202008.pdf(Accessed 13
- Baumgartner, T. A., Strong, C. H., & Hensley, L. D. (2002). *Conducting and Reading Research in Health and Human Performance*. New York: McGraw-Hill.
- Bazeley, P. (2009). Analysing Qualitative Data: More Than 'Identifying Themes'. *Malaysian Journal of Qualitative Research*, 2, pp. 6-22.

- Berg, B. L. (2001). *Qualitative Research Methods for the Social Sciences*. (4thed.). Boston: Allyn and Bacon.
- Bhasin, V. K., & Akpalu, W. (2001). Impact of micro-finance enterprises on the efficiency of micro enterprise in Cape Coast. International labour office. IFLIP Research Paper 01-5.
- Bhattacharyya, D. (1989). A concise history of Indian economy. U.S.A.: Prentice-Hall of India Private Limited.
- Binks, M. R., & Ennew, C. T. (1996). Growing firm and credit constraint: Small-scale business economics, Vol. 8, Pp. 17-25. Nottingham Trent University.
- Blouet & Blouet (2002). Import substitution industrialization: Retrieved 14/08/2009 from http://hdr.undp.org/docs/publications/ocational_papers/oc24aa.htm
- Boakye, Y. A. (2008). *Challenges facing the small-scale textiles and garments industry in Ghana*. (Unpublished master's thesis), Kwame Nkrumah University of Science and Technology, Ghana.
- Boomgard & Angell (1994). Promoting efficient rural financial intermediation. The World Bank Research Observer. The International Bank for Reconstruction and Development Vol. 13, no 2. Pp. 147-170.
- Borgatti, J. M. (1997). The woman with the artistic brush: A life history of Yoruba batik artist Nike Davies. *International Journal of African Historic Studies*, 30 (1), pp. 216-217. African Studies Center, Boston.
- Borshalina, T. (2014). Marketing strategy and the development of batik Trusmi in the regency of Cirebon which used natural coloring matters. Published by Elsevier Ltd. Retrieved from: <http://creativecommons.org/licenses/by-nc-nd/4.0/>).
- Bouazza, A. B., Ardjouman, D., & Abada, O. (2015). Establishing the factors affecting the growth of small and medium-sized enterprises in Algeria. *American International Journal of Social Science*. Vol. 4, No. 2; April 2015
- Braun V., & Clarke V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology* 3, pp.77-101. www.QualResearchPsych.com
- Brenton, P. & Hoppe, M. (2007) Clothing and Export Diversification: still a route to growth for low income countries? World Bank Policy Research Working Paper 4343
- Bruce-Amartey, E., Kodwo Amissah, E. R., & Safo-Ankama, K. (2014). The Decline of Ghana's Textile Industry: Its effects on Textile Education in Ghana. *Arts and Design Studies* www.iiste.org ISSN 2224-6061 (Paper) ISSN 2225-059X (Online). Vol.22,
- Bruch, M. R., & Hiemenze, U. (1984). Small and medium-scale industries in the ASEAN countries: Agents or victims of economic development? West View Press: Boulder.

- CBS-GoK (2012), Economic survey, Ministry for Planning and National Development. Nairobi.
- Champion, D. J. (1993). *Research Methods for Criminal Justice and Criminology*. Englewood Cliffs, NJ: Prentice Hall.
- Cohen, L., Manion, L., & Morrison, K. (2007). *Research methods in Education*. (6th ed.). Taylor & Francis e-Library. Canada: Routledge.
- Corman, J., & Lussier, R.N. (1996): Small business management: A planning approach. USA: Atomic Dog Publishing.
- Creswell, J.W. (2003). *Mixed Methods: Integrating Quantitative and Qualitative Data Collection and Analysis While Studying Patient-Centered Medical Home Models*. Rockville, MD: Agency for Healthcare Research and Quality. February. AHRQ Publication No. 13-0028-EF.
- Dana, L.P., & Ratten, V. (2017). International entrepreneurship in resource-rich landlocked African countries. *Journal of International Entrepreneurship*, 1-20. Retrieved from <https://link.springer.com>
- Daniels, S. (1994). "The learning organization", Work study, Vol. 43 Issue: 8, pp. 5-6, <https://doi.org/10.1108/EUM0000000004014>
- Dasmani, Y., & Aglobitse, P. (2012). Technical Efficiency of the Small-Scale Batik Production: Evidence from the Central Region of Ghana. Department of Economics. U. C. C. Cape coast.
- David, P. A. (2000). Path dependence, its critics and the quest for 'historical economics'. In P. Garrouste and S. Ioannides (Eds.), *Evolution and Path Dependence in Economic Ideas: Past and Present*. Cheltenham, UK: Edward. Elgar.
- Davidsson, P. (1989). Entrepreneurship—and after? A study of growth willingness in small firms. *Journal of Business Venturing*, 4, 211–226.
- Dendel, E. W. (1974). *African fabric craft*. New York: Taplinger Publishing.
- Desai, V. (2008). Small scale industries and entrepreneurship. India: Himalaya Publishing House.
- DeSantis, L., & Ugarriza, D. N. (2000). The concept of theme as used in qualitative nursing research. *West. J. Nurs. Res*; pp. 351–372.
- Dhar, P. K. (2008) Indian economy: It's growing dimensions. India: Kalyani Publishers. [dharmatrading.com](http://www.dharmatrading.com) (2018). About batik. Retrieved from: <http://www.dharmatrading.com/techniques/batik-instructions.html>
- Diogu, G. O. (n. d.). Design and construction of 'Ere' Aproto-Type 'Tjanting as a batik design tool and teaching aid. *All Interdisciplinary Journal of Communication Studies*.

- Dold, M. (2009). "It's a ripple effect": Global Mamas in a developing Ghana. Independent Study Project (ISP) Collection: SIT Study Abroad. http://digitalcollections.sit.edu/isp_collection/752
- Drucker, P. (1997). The future and small business in a changing world. Management in Economic Commission for Africa (ECA). (2001). Working document for the workshop on the theme: Enhancing the competitiveness of MSE in Africa: A strategic framework for support services organized by ECA in collaboration with IDEP and the Senegalese Ministry of Industry, 2-5 October 2001, Dakar. Educational Publishers.
- Egu, F.K. (2009). Trade liberalization and the Ghana textile industry. Retrieved 14 February, 2009 from www.ghanaweb.com.
- En.wikipedia.org (2017). Tie-dye. Retrieved from: https://en.wikipedia.org/wiki/tie_dye
- Erastus, Y., Stephen, A., & Abdullai, I. (2014). Institutional framework for promoting small and medium scale enterprises in Ghana: Perspective of entrepreneur, *Australian Journal of Business and Management Research*, 3 (10), 28-45.
- Ethiopian Ministry of Trade and Industry, (1997). Assessment of factors affecting the success of micro and small scale enterprises in Ethiopia: (Case of Debre Markoss Town). Farlex Financial Dictionary (2012). Farlex, Inc.
- Farrington, S. M. (2012). Personality and job satisfaction: A small-business owner perspective. *Management Dynamics*, 21(2), 2-15. Retrieved from <http://hdl.handle.net/10520/EJC124758>
- Fianu, D. A. G., & Zentey, E. A. (2000). Problems of large-scale fashion designers in Accra, Ghana. *J Consumer studies & home economics*. Accra Ghana: Blackwell Science Ltd.
- Fouad, M. A. A. (2013). Factors affecting the performance of small and medium enterprises (SMEs) in the manufacturing sector of Cairo, Egypt. *International Journal of Business and Management Studies*. Vol 5, No 2, 2013 ISSN: 1309- 8047 (Online).
- Frimpong, C. Y. (n.d.). Strengthening SMEs in Ghana. University of Ghana. Accra: GhanaWeb.
- Frings, G. S. (2001). Fashion from Concept to Consumer. US: Vancouver Pearson Education Ltd.
- Furtado, C. (1964). Development and Underdevelopment, Rio de Janeiro, Fundo de Cultural, 1964.
- Gausa, S., & Ezra, A. (2015). Tie-dye (Adire) among the Jukun people. *Mgbakoigba: Journal of African Studies*, Volume 4, 2015

- Gbandi, E. C., & Amissah, G. (2014). Financial options for small and medium enterprises (SMEs) in Nigeria. *European Scientific Journal*, 10(1), 327-340. Retrieved from: <http://www.eujournal.org>
- Gemini. (1995). Employment and income in micro and small enterprises in Kenya: Results of a 1995 survey. *GEMINI Technical Report No. 92*. Maryland.
- Getahun, M. (2016). The challenge and prospects of small scale enterprise in Ethiopia: A survey of some selected small scale enterprise in Addis Ababa City. *International Journal of Scientific and Research Publications*, Volume 6, Issue 5, May 2016 617 ISSN 2250-3153
- Ghana Employers Association (2005). Measures to save the textile industry in Ghana, a report prepared by the Sub-committee of the National Tripartite Committee on Measures to save Ghana's textile industry, March.
- Ghana Statistical Service (GSS) (2000). Ghana living standards survey: Fourth (IV) Round, v. 2 Oct. 2008. Accra: Ghana Statistical Service.
- Ghana Statistical Service (GSS) (2007). Pattern and trends of poverty in Ghana: 1991-2006, Accra: Ghana Statistical Service.
- Ghana Statistical Service (GSS) (2008). Ghana living standards survey: Fifth (V) Round, Sep. 2008. Accra: Ghana Statistical Service.
- Ghanaweb.com (2018). The textiles industry in Ghana and trade liberalization. Retrieved from: <https://www.ghanaweb.com/GhanaHomePage/NewsArchive/The-Textiles-Industry-in-Ghana-and-Trade-Liberalisation-157543>
- Giorgi, A. (1992). Description versus interpretation: competing alternative strategies for qualitative research. *J. Phenomeno. Psych*; pp. 119–135
- Government of Ghana (2010). 'The coordinated programme of economic and social development policies, 2010–2016. Statement on the "Agenda for shared growth and accelerated development for a better Ghana"'. Presented to parliament by the president. Accra, December.
- Graburn, N. H. H. (Ed.). (1976). *Ethnic and tourist arts: Cultural expressions from the fourth world*. Berkeley, CA: University of California Press.
- Grover, A., & Suominen, K. (2014): 2014 Summary – State of SME Finance in the United State, White paper, Trade up.
- Gumel, B. I. (2017). Critical challenges facing small business enterprises in Nigeria: A literature review. *International Journal of Scientific & Engineering Research*. Volume 8, Issue 8, August-2017. ISSN 2229-5518
- Gundry, L. R. (1973). Tie dye and batik: Crafts for the unartistic. USA: LDS.org. Magazines, New Era

- Habtamu, T., Aregawi, G., & Nigus, A. (2013). Growth determinants of micro and small enterprises: Evidence from northern Ethiopia. *Journal of Economics and Sustainable Development*, 4(9), 128-135.
- Hagan, F. E. (1993). *Research Methods in Criminal Justice and Criminology*. New York: Macmillan.
- Hamel, J., Dufour, S., & Fortin, D. (1993). *Case Study Method*. Thousand Oaks, CA: Sage.
- Haper, M. (1984). *Small business in the third world*. UK: John Wiley & Sons.
- Harisudin, M., Rizali, N., Antriandarti, E., & Ani, W. S. (2016). Competitive strategy of tie-dyed cloth SMEs in facing the existence of batik cloth in Yogyakarta City. *Journal of Research in Business, Economics and Management (JRBEM)*. ISSN: 2395-2210. Retrieved from: <https://www.researchgate.net/publication/309609305>
- Hart, G. P. (1972). Some socio-economic aspects of African entrepreneurship. Occasional Paper No. 16, Grahams town: Rhodes University.
- Hart, K. (1979). "Swindle or Public Benefactor? - The Entrepreneur in his Community," J. Goody (ed), *Changing Social Structure in Ghana: Essays in the Comparative Sociology of a N' State and an Old Tradition*, London: International African Institute.
- Harvie, C., & Charoenrat, T. (2015). SMEs and the rise of global value chains. In *Integrating SMEs into Global Value Chains: Challenges and Policy Actions in Asia*. 1–26. Manila and Tokyo: Asian Development Bank and Asian Development Bank Institute.
- Hitchcock, M., & Kerlogue, F. (2000). Tourism, development, and batik in Jambi. *Indonesia and the Malay World*, Vol. 28, No. 82, 2000.
- Hodge, A. (1982). *A survey of A Nigeria's Traditional Craft*. London: Ethnographic.
- Hodgetts, M. R., & Kuratko, D. F. (2008). *Effective Small Business Management*. 10th Edition. Orlando: Harcourt Brace Jovanovich.
- Holloway, I., & Todres, L. (2005). The status of method: flexibility, consistency and coherence. In: Holloway. *Qualitative Research in Health Care* (1st ed). Berkshire: Open University Press; pp. 90–102.
- Howard, E. K. (2013). Challenges and prospects of Selected Large-Scale Textiles Factories in Ghana. A Project Submitted to the Department of General Arts Studies, Kwame Nkrumah University of Science and Technology, Kumasi, Ghana: Unpublished Thesis.
- Hurst, E., & Pugsley, B. W. (2011). What do small businesses do? *Brookings Papers on Economic Activity, Economic Studies Program, The Brookings Institution*, 43(2), 73- 142. doi:10.3386/w17041

- Ibekwe, O. U. (1984). *Modern business management*. South Africa: New Africa Publishing Co.
- Ibrahim, A., & Goodwin, J. (1986). Perceived causes of success in small business. *American Journal of Small Business*. Retrieved from: <https://doi.org/10.1177/104225878601100204>.
- IFC/WORLD BANK, (2006:15). Increasing impact – the year in review. Washington, D. C; World Bank. Retrieved from: <http://documents.worldbank.org/curated/en/266691468151483731/Main-report>.
- Ihyembe, R. H. (2000). Financing SME: International perspective. The Nigerian Banker, *Journal of the Chartered Institute of Bankers of Nigeria*, 20-27.
- Imaniafrica.org (2016). Multiple taxation. Retrieved from: <https://imaniafrica.org/tag/ghana>
- Indonesia-investments.com (2016). Batik industry of Indonesia facing five main challenges. Retrieved from: <https://www.indonesia-investments.com/business/business-columns/batik-industry-of-indonesia-facing-five-main-challenges/item6824?>
- International Labour Organization (1972). “Employment, incomes and equity: A strategy for increasing productive employment in Kenya” (Geneva: ILO).
- Ionita, D. (2012). Entrepreneurship marketing: A new approach for challenging times. *Management & Marketing*, 7(1), 131- 150. Retrieved from <http://www.managementmarketing.ro/pdf/articole/259.pdf>
- IPPR Research Report (2014). Easing the way for investment in Namibia. Namibia: Graham Hopwood.
- Jackson, W. A. (2003). "Social structure in economic theory", *Journal of Economic Issues*, v. 37, n. 3, 727-746.
- Jameson, K. (1986). "Latin American structuralism: a methodological perspective", *World Development*, v. 14, n. 2, 223-232.
- Kafka, F. J. (1973). *Batik, tie dyeing, stenciling, silk screen, block printing: The hand decoration of fabrics*. U. S. A., N. Y.: Dover Publications.
- Kambwale, J. N., Chisoro, C., & Karodia, A. M. (2015). Investigation into the causes of Small and Medium Enterprise failures in windhoek, Namibia. *Arabian Journal of Business and Management Review (OMAN Chapter) Vol. 4, No.7; February. 2015*
- Kamunge, M. S., Njeru, A., & Tirimba, O. I. (2014). Factors affecting the performance of small and micro enterprises in Limuru town market of Kiambu County, Kenya. *International Journal of Scientific and Research Publications*, Volume 4, Issue 12, December 2014 1 ISSN 2250-3153

- Kantis, H., Angelli, P., & Koenig, V.M. (2004). Desarrollo emprendedor-America Latinay la experiencia internacional. Inter-American Development Bank, Washington DC.
- Karim, W. J. (1995). Bilateralism and gender in Southeast Asia. (In Karim, W. J. (ed.). *'Male' and 'female' in developing Southeast Asia*. Oxford: Berg, 35-74.).
- Kasekende, L., & Opondo, H. (2003). Financing small and medium-scale enterprises (SMEs): Uganda's Experience, Bank of Uganda Working Paper.
- Kayanula, D., & Quartey, P. (2000). The policy environment for promoting small and medium – sized enterprises in Ghana and Malawi. *Institute for Development Policy and Management*. University of Manchester. Crawford. Paper No 15, IDPM, Manchester
- Kazimoto, P. (2014). Assessment of challenges facing small and medium enterprises towards international marketing standards: A case study of Arusha region of Tanzania. *International Journal of Academic Research in Accounting, Finance and Management Sciences*. Vol. 4, No. 2, June, 2017, pp. 303-311.
- Kazimoto, P. (n.d.). Assessment of factors affecting small businesses' performance in Tanzania. Univesity of Arusha. Tanzania: E&D Vision Publishing.
- Keane, J. and Willem, D. (2008). The role of textile and clothing industries in growth and development strategies. Final Draft OF Investment and Growth Programme Overseas Development Institute
- Kiggundu, M. N. (2002). Entrepreneurs and entrepreneurship in Africa: What is known and what needs to be done. *Journal of Developmental Entrepreneurship*, 7(3).
- Killick, T. (2010). *Development Economics in Action: A Study of Economic Policies in Ghana*, 2nd edn. New York, NY and Abingdon: Routledge.
- Kinyua, A. N. (2014). Factors affecting the performance of small and medium enterprises in the Jua Kali sector in Nakuru town, Kenya. *IOSR Journal of Business and Management (IOSR-JBM) e-ISSN: 2278-487X, p-ISSN: 2319-7668. Volume 16, Issue 1. Ver. IV (Jan. 2014), PP 80-93* www.iosrjournals.org
- kitengestore.com (2017). Traditional Batik Making in Ghana, West Africa. Retrieved from: <https://kitengestore.com/traditional-batik-making-ghana-west-africa/>
- Krasniqi, B. A. (2007). Barriers to entrepreneurship and SME growth in transition: The case of Kosova. *Journal of Developmental Entrepreneurship*, 12(1), 71–94.
- Kudowor, W. (2012). Ghana Textiles: A General Overview. Online Publication. Retrieved: September, 2017.

- Kumekpor, T. K. B. (2002). *Research methods and techniques of social research*. Accra: SonLife Press & services.
- Kurokawa, K., Tembo, F., & Velde, D. W. (2010). Challenge for the OVOP movement in Sub-Saharan Africa. JICA Research Institute. Malawi.
- Kusi1, A., Opata, C. N., & Tettey-Wayo, J. N. (2015). Exploring the factors that hinder the growth and survival of small businesses in Ghana: A case study of small businesses within Kumasi Metropolitan Area. *American Journal of Industrial and Business Management*, 2015, 5, 705-723 Published Online November 2015 in SciRes. <http://www.scirp.org/journal/ajibm>.
- Lampadarios, E. (2016). Critical success factors for SMEs: An empirical study in the UK chemical distribution industry. *International Journal of Business and Management*, 11(7), 67-82. doi:10.5539/ijbm.v11n7p67
- Lee, O., Jeon, J., & Na, D. (2016). A study on the influence factors on successful small business start-ups - micro credit received from Seoul credit guarantee foundation. *Indian Journal of Science and Technology*, 9(24), 1-9. doi: 10.17485/ijst/2016/v9i24/96013.
- Leedy, P. D., & Ormrod, J. L. (2005). *Practical Research: Planning and Design*, (8th edition), United Kingdom: Blackwell Science Ltd.
- Liedhom, C., & Mead, D. C. (1999). *Small enterprises and economic development: The dynamics of micro and small enterprises*. London: Routledge.
- Longenecker J. G., Moore, C. W., Petty, J. W., Palich, L. E., & McKinney, J. A. (2006). Ethical attitudes in small businesses and large corporations: Theory and empirical findings from a tracking study spanning three decades. *Journal of Small Business Management*, 44(2), 167-184.
- Longenecker, J.G., Moore, C.W., & Petty, J.W. (2010). *Small business management: An entrepreneurial emphasis*. 15th Edition. Canada: Thomson.
- Lustig, N. (1988). "Del estructuralismo al neoestructuralismo: la búsqueda de un paradigma heterodoxo". *Cadernos Colección Estudios CIEPLAN*, México, n. 25, 35-50.
- Mambula, C. (2002). Perceptions of SME growth constraints in Nigeria. *Journal of Small Business Management*, 40(1), 58-65. Retrieved from <https://dio.org/> 10.1111/1540-627X.00039.
- Mason, C. (2006). Book review: The economics and management of small business: An internal perspective. *International Small Business Journal*, 24(01):110-112 [Online]. Available: <http://isb.sagepub.com> (Accessed 22 June, 2017).
- Mason, R. D. (1998). *Statistical techniques in business economics*. 10th Edition. New York: McGraw-Hill,

- Maundu, J. N. (1992). Process and product in science and technology learning in Kenya schools: A study of selection and classification skills in Jua Kali and primary school settings. Unpublished IDRC - Sponsored research report.
- Mbabazi, A. (2012). Speech read at the Uganda Top 100 Mid-Size Companies—Gala Dinner At Serena Hotel, Kampala.
- Mbaguta, H. (2003). 'The Ugandan government policy framework and strategy for the promotion and development of SMEs', In UN report, (2003). Proceedings of the symposium on modalities for financing SMEs in Uganda, United Nations. *United Nations conference on trade and development*, UNCTAD/ITE/TEB/Misc.8, New York and Geneva.
- McKee, D. (1991). Schumpeter and the Political Economy of Change. New York: Praeger.
- Mengel, S., & Wouters, M. (2015). Financial planning and control in very small start-up companies: Antecedents and effects on company performance. *International Journal of Entrepreneurship and Small Business*, 26(2), 191-216. doi:10.1504/IJESB.2015.071824.
- Mensah, S. (2004): A review of SME financing schemes in Ghana: Presented at the UNIDO regional workshop of financing small and medium scale enterprises, SEM International Associates, Accra National Board for Small Scale Industries (2005), Newsletter, Vol. 1, No. 8, BPP Publisher, December, 2005.
- Mienie, H.O. (2009). Investigation into the causes of small and medium enterprise failures in Windhoek, Namibia. *Oman chapter of Arabian Journal of Business and Management Review*. Retrieved from <https://10.12816/0019074>.
- Ministry of Information. (2003). Industrial development strategy of Ethiopia. Dio:10.1093/acprof:oso/9780198776987.003.0002. Oxford University Press.
- Ministry of Trade and Industries (2004). Study of the Textile Sub-Sector, a report prepared by Brucks and Associates for MOTI, Ghana.
- Ministry of Trade and Industry (1997). Micro and small enterprises development strategy of Ethiopia. Addis Ababa.
- Ministry of Trade and Industry (2002). Study of the textile sub-sector, a report prepared by Brucks & Associates for MOTI, November.
- Ministry of Trade and Industry (2010). The small business baseline survey; Khomas region: volume III. Windhoek: Government of the Republic of Namibia.
- Missio, F. J., & Jayme Jr. F. G. (2012). "Estruturalismo e neoestruturalismo: Velhas questões, novos desafios", *Análise Econômica (UFRGS)*, v. 30, 205-230.
- MoFED, (2010). Growth and Transformation Plan 2010/11—2014/2015, Addis Ababa, Ethiopia.

- Morris, D., Terrace, E., & Dyfed, F. (1999). The art of batik. *The Batik Guild*. Available SA17 5TD, Wales.
- Muchoki, L. (n.d.). Factors which cause the failure of small and medium enterprises (SMEs) in Kenya. <http://kaaa.co.ke/factors-which-cause-the-failure-of-small-and-medium-enterprises-smes-in-kenya/>
- Muhammad, Y.S. (2003). Nigeria losing out to smuggled cloth. Available at: <http://news.bbc.co.uk/1/hi/world/Africa/3197845.stm>
- Narantuya, J. (n.d.). The thematic analysis of interview data: an approach used to examine the influence of the market on curricular provision in Mongolian higher education institutions. University of Leeds.
- Neuman, W. L. (2000). *Social research methods: Qualitative and quantitative approaches* (4th ed.). Boston: Allyn & Bacon.
- Newman, C., Page, J., Rand, J., Shimeles, A., Söderbom, M., & Tarp, F. (2016). *Made in Africa: Learning to compete in industry*. Washington D. C.: Brookings Institution Press.
- Nieman, G. (2006). *Small business management*. Van Schaik Publishers, Pretoria.
- Nkeoye, P. O. (1993). *Introductory textiles for home economics students and beginners Generally*. Zaria: ABU Press Ltd.
- Nkwe, N. (2012). Role of SMEs in Botswana. *American International Journal of Contemporary Research*. Vol. 2 No, 8 August 2012.
- Nwankwo, F., Ewuim, N., & Asoya, N. P. (2012). Role of Cooperatives in Small and Medium Scale Enterprises (SMEs) Development in Nigeria: Challenges and the Way Forward. *An International Multidisciplinary Journal, Ethiopia*. Vol. 6 (4), Serial No. 27, October, 2012. (Pp. 140-156). <http://dx.doi.org/10.4314/afrev.v6i4.10>
- Ocampo, J. A., Rada, C. & Taylor, L. (2009). *Economic Structure, Policy and Growth in Developing Countries*. New York: Columbia University Press.
- Ogumor, E. (1993:110). *Certificate Art for Junior and Senior Secondary School*. Ibadan: University Press Ltd.
- Onukwuli, A. G., Akam, U. G., & Onwuka, E. M. (2014). Challenges of small scale industries in sustainable development in Nigeria. *IOSR Journal of Business and Management*. Volume 16, Issue 5. Ver. I, PP 19-25. www.iosrjournals.org
- Opara, J. O. (2011). Factors constraining the growth and survival of SME in Nigeria: Implications for poverty alleviation. *Management Research Review*, 34(2), 156-171. doi:10.1108/01409171111102786
- Oparanma, A. O. (2010). Impacts of government policies on the development of small scale industries in Rivers State, Nigeria. Rivers State University of Science

and Technology. Retrieved from
<https://www.researchgate.net/publication/273328787>

- Oteh, A. (2010). *Making capital markets work for SMEs in Africa*. A paper presented as the key note at the 2010 Kikonyogo Capital Markets Awards. Security and Exchange Commission. Kampala, Uganda.
- Ouma S. J., Njeru, A., Kamau, D. K., & Kiriga, B. (2009), Estimating the size of the underground economy in Kenya, KIPPRA Discussion Paper, No. 82, Nairobi: Kenya Institute for Public Policy Research and Analysis
- Ouma S., Njeru, J., Kamau, A., Khainga, D., & Kiriga, B. (2007). Estimating the size of the underground economy in Kenya, KIPPRA Discussion Paper, No. 82, Nairobi: Kenya Institute for Public Policy Research and Analysis
- Petković, S., Jäger, C., & Sašić, B. (2016). Challenges of small and medium sized companies at early stage of development: Insights from Bosnia and Herzegovina. UDC 005.7:334.722-022.51/.55>(497.6)
- Pickle, H. B., & Abrahamson, R. L. (2009). *Small Business Management*. 10th Edition. New York: John Wiley & Sons.
- Polakoff, C. (1971). The art of tie and dye in Africa. UCLA James S. Coleman African Studies Center. African Arts, Vol. 4, No. 3 (Spring, 1971), pp. 28-33+80. Accessed: 11-01-2017 18:45 UTC.
<http://www.jstor.org/stable/3334426>
- Poon, S. T. F. (2017). The journey to revival: Thriving revolutionary batik design and its potential in contemporary lifestyle and fashion. *International Journal of History and Cultural Studies (IJHCS)*. Volume 3, Issue 1, 2017, PP 48-59 ISSN 2454- 7646 (Print) & ISSN 2454-7654 (Online) DOI: <http://dx.doi.org/10.20431/2454-7654.0301006>.
- Prebisch, R. (1962). "El desarrollo económico de América Latina y algunos de sus principales problemas", *Boletín Económico América Latina*.
- Prom, H. (2000). A textiles enterprise as a tool of economic development: part 1. *Textiles society of America Symposium Proceedings*. University of Nebraska – Lincoln.
- Quartey, P. (2006): The Textile and Clothing Industry in Ghana. Retrieved 17/07/2018 from Library.fes.de/pdf-files/iez/03796/10ghana.pdf.
- Quartey, P., & Abor, J. (2011). Do Ghanaians prefer imported extiles to locally manufactured ones? *Modern Economy*, 2, 54-61.
<http://dx.doi.org/10.4236/me.2011.21009>.
- Raju, B.Y. (2004). *Small industries in India: Policies and perspectives in the emerging context*. Gitam Institute of Foreign Trade.

- Ramsden, N. (2010). The role of SMEs in employment creation and economic growth: Lessons from other countries. Bank of Namibia, 12th Annual Symposium Publication 2010. Republic of Uganda.
- Rantso, T. A. (2014). Factors affecting performance/success of small-scale rural non-farm enterprises in Lesotho. University of Education, Winneba. <https://www.emeraldinsight.com/doi/full/10.1108/JEC-10-2014-0020>
- Reinhardt, L. (1976). Mrs. Kadiato Kamara: An Expert Dyer in Sierra Leone. : *Field Museum of Natural History*, Vol. 66, No. 2, pp. 11-33 Accessed: 11-01-2017 18:59 UTC. <http://www.jstor.org/stable/29782483>.
- Resnik, P. (2008). *The Small Business Bible: The Make-or-Break Factors for surviving and success*. United State, N. Y.: Wiley-Blackwell.
- Richardson, B., & Richardson, R. (2009). *Business planning: An approach to strategic management*. London: Pitman Publishing.
- Rodriguez, O. (2009). *O Estruturalismo Latino-Americano*. Rio de Janeiro: Civilização Brasileira.
- Romer, P. (1986). 'Increasing returns and long run growth'. *Journal of Political Economy*, Vol 94, No 5, Pp. 1002-1037. Retrieved from: [http://links.jstor.org/sici?sici=0022-3808%2994%3AIRALG%3E2.0.CO%](http://links.jstor.org/sici?sici=0022-3808%2994%3AIRALG%3E2.0.CO%3A)
- Ruth, N. (2010). Factors influencing performance of micro and small enterprises: A case of Kisumu City bus park – Kenya (Master's thesis, University of Nairobi). Retrieved from: <http://erepository.uonbi.ac.ke:8080/handle/123456789/4916>.
- Sackey, J. (2011). *History of Textile Education in Ghana*. Accra: Smartline Publishing.
- Salinger, L. B. (2001): AGOA. Retrieved 12/08/2009 from Just-style.com. September, 2018).
- Sarma, M. K. (2008). *Traditional crafts of Assam: Development dynamics through touristic marketing*. Delhi: Anshah Publishing House.
- Sandelowski, M. (2010). What's in a name? Qualitative description revisited. *Res. Nurs. Health*: Pp. 77–84.
- Sarpong, G. D., Howard, E. K., & Osei-Ntiri, K. (2011). Globalization of the Fashion Industry and its Effects on Ghanaian Independent Fashion Designers. *Journal of Science and Technology*, Vol. 31, No. 3 (2011), pp 97 - 106 97. Retrieved: <http://dx.doi.org/10.4314/just.v31i3.11>.
- Scarborough, N. M., & Zimmerer, T. W. (2008). *Essentials of entrepreneurship and small business management* (5th ed.). New Jersey: Prentice Hall.

- Shafeek, (2009). Internal Factors Affecting the Successful Growth and Survival of Small and Micro Agri-business Firms in Alice Communal Area. *J Economics*.
- Solomon, G., & Ezra, A. (2015). Tie-dye (Adire) Among The Jukun People. *Mgbakoigba: Journal of African Studies, Volume 4*, Retrieved 11-01-2017 13:45 UTC.
- South African Institute of International Affairs (2007). Second hand clothing imports unravel local textile industries from Nigeria to Namibia. Available at: www.saiia.org.za/modules.php?op=modload&name=News&file=articles&sid=41
- Steel, W. F., & Webster, L. (1990). 'Ghana's Small Enterprise Sector: Survey of Adjustment Response & Constraints', Industry Series Paper 41, World Bank, Industry and Energy Dept, Washington D.C
- Steel, W.F. (1977). *Small Scale Employment and Production in Developing Countries: Evidence from Ghana*, New York, USA: Praeger.
- Stephenson, N. (1993). The past, present, and future of Javanese batik: A bibliographic essay. *Journal of the Art Libraries Society of North America*, Vol.12, No. 3 (Fall 1993), pp. 107-113. The University of Chicago Press on behalf of the Art Libraries Society of North America. Stable URL: <http://www.jstor.org/stable/27948560> Accessed: 13-01-2017 17:48 UTC.
- Stokes, D., & Wilson, N. (2006). *Small business management and entrepreneurship*. 5th Edition. London: Thomson Learning.
- Storey, D. J., & Westhead, P. (2007). *Management training in small firms: A case of Market failure*. Human Resource Management. Vol. 10. pp. 61. *Survival & Success*. Canada: John Wileys & Sons, Inc.
- Street, J. H. (1967). "The Latin American "structuralists" and the institutionalists: Convergence in development theory", *Journal of Economic Issues*, v. 1, n. 1-2, 44-62.
- Suresh, K. N. (2014). Policy intervention in small scale industries: A historical perspective. *J Entrepren Organiz Manag* 3:114. doi: 10.4172/2169026X.1000114.
- Sutevski, D. (2012). Managerial skills- three type: Entrepreneurship in a box. Available from: <http://www.entrepreneurshipnabox.com/202/managerial-skills/>. (Accessed on 26 June, 2017).
- Swanson, K. K., & Timothy, D. J. (2012). Souvenirs: Icons of meaning, commercialization and commoditization. *Tourism Management*, 33(3), 489–499. Handique, K. J. (2010). *Handicrafts in Assam*. New Delhi: Kalpaz Publication

- Swanson, R. A. (2013). *Theory building in applied disciplines*. San Francisco, CA: Berrett-Koehler Publishers.
- Taylor, E. O. (1994). The Effects of Trade Liberalization on the Textile Industry. Unpublished Thesis, KNUST, pp. 48, 49.
- Taylor, L. (1979). *Macro Models for Developing Countries*. New York: McGraw-Hill.
- Temtime, Z.T., & Pansiri, J. (2004). Small business critical success/failure factors in developing economies: Some evidence from Botswana. *American Journal of Applied Sciences*, 1(1),18-25.
- The New Encyclopedia (2003). <https://en.wikipedia.org/wiki/Batik>. Retrieved: July, 2017
- Timmons, J. A. (2004). *New venture creation: Entrepreneurship for the 21st Century*. U. S. A., N. Y.: McGraw-Hills.
- Torre, A., Soledad, M., Peria, M., & Schmukler, S. (2010). Bank involvement with SMEs: Beyond relationship lending. World Bank, 1818 H St., NW, Washington, DC. Translation and unpublished.
- Turyahikayo, E. (2015). Challenges faced by small and medium enterprises in raising finance in Uganda. *International Journal of Public Administration and Management Research (IJPAMR)*, Vol. 3, No 2, December, 2015. Website: <http://www.rcmss.com>. ISSN: 2350-2231 (Online) ISSN: 2346-7215
- Tushabomwe, C. K. (2010). *Small and medium-sized enterprises in East Africa*. The African Executive, Vol. 280.
- Uganda Bureau of Statistics (2008). *Statistical Abstract*, Entebbe: Uganda Government Printers.
- Uganda Investment Authority (UIA), (2008). *Small and medium enterprises business guide*. Uganda Investment Authority, The republic of Uganda.
- Uwonda, G., Okello, N., & Okello, G, (2013). Cash flow management utilization by small medium enterprises (SMEs) in Northern Uganda. *Merit Research Journal of Accounting, Auditing, Economics and Finance*, 1(5), pp. 67-80.
- Verma, S. (2000). *Restructuring the Indian Textile Industry*. New Delhi: Vikas Publishing House.
- Wallace, J. (1999). "Small enterprise development in Africa: Lessons from success". Proceedings of the Small Business Institute Directors' Association, Annual Conference, San Francisco, pp. 10-13.
- Whitehead, A. (1990). Food crisis and gender conflict in the African countryside. (In Bernstein, H., Crow, B., Mackintosh, M., and Martin, C. (ed.). *The food question: profits versus people*. London: Earthscan, 54-68).

- Wiboonpongse, A., Sriboonchitta, S., & Chaovanapoonphol, Y. (2007). Modelling a hedonic price of Northern Thai handicraft products. *ASIMOD 2007*, Chiang Mai, Thailand. Retrieved from: <http://www.agribizcmu.com/info/2242553/F174%20Aree-final.pdf> (last accessed on 2 February 2012).
- Yang, S. (2008). The successful use of handicrafts in Guihou province for poverty alleviation. In *Tourism and handicrafts: A report on the International Conference on Tourism and Handicrafts, Tehran, Islamic Republic of Iran, 13–15 May 2006* (pp.51–59). Retrieved from: <http://iranarticles.com/attachments/article/3492/110314Tourism%20and%20Handicrafts.pdf> (last accessed on 1 June 2013).
- Yhi- Min, H., & Huddle, D. L. (nd.). *Small-Scale and Traditional Industries: a Development Alternative*. Houston: Rice University Press.
- Yin, R. K. (1994). *Case Study Research: Design and Methods* (2nd ed.). Beverly Hills, CA: Sage.
- Yoshino, N., & Taghizadeh-Hesary, F. (2016). Major challenges facing small and medium-sized enterprises in Asia and solutions for mitigating them. Asian Development Bank Institute. ADBI Working Paper Series.
- Young, P. (2016). Ghanaian woman and Dutch wax prints: The counter-appropriation of the foreign and the local creating a new visual voice of creative expression. *Journal of Asian and African Studies*, 2016, Vol. 51(3) 305–327. Columbia University, New York, USA: SAGE Publication. DOI: 10.1177/0021909615623811
- Zavatta, R. (2008). Financing technology entrepreneurs & SMEs in developing countries: Challenges and opportunities. *The International Bank for Reconstruction and Development*. The World Bank Countries.

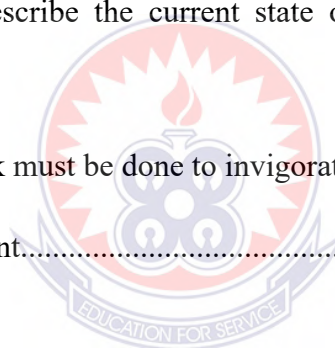
APPENDICES

APPENDIX

INTERVIEW GUIDE FOR PRODUCER

1. Name.....
2. Position.....
3. Do you have adequate building, tools and equipment?
4. What are the tools and equipment do you use?
5. Are your tools and equipment old or modern types?
6. Are the tools and equipment locally built or imported?
7. What is the output capacity or efficiency of your tools and equipment?
8. What are the materials do you use?
9. What are the processes do you engage in the production?
10. How do you finance your production?
11. What is the current total workforce or employment level of the firm?
12. Do you have appreciable technical expertise in the firm?
13. Do you organise periodic workshops and in-service training for your staff?
14. What technology (batik and tie-dye) do you employ and why?
15. Are your production technologies cost effective?
16. What is the current production capacity per day, month and annum?
17. What is the demand for your products?
18. What are the challenges regarding production?
19. To the best of your knowledge what factors contributes to the challenges of batik and tie-dye production?

20. How does challenges of production impact on batik and tie-dye industries?
21. What do you think are the benefits of batik and tie-dye production to the people of Ghana?
22. What are the prospects regarding production?
23. Do you receive any form of assistance from the government?
24. How favourable are government policies to the production of batik and tie-dye?
25. What are the exports levels of the firm?
26. Who are your keen competitors?
27. How will you describe the current state of the Ghana's batik and tie-dye industry?
28. What do you think must be done to invigorate the batik and tie-dye industry?



The role of the government.....

Batik and tie-dye

industrialists.....

Batik and tie-dye

institutions.....

Batik and tie-dye

merchandisers.....

Ghanaians.....

29. What are your future plans toward the sustainability and the development of the batik and tie-dye?

30. How do you envisage the future of the Ghana's textile (batik and tie-dye) and why?

INTERVIEW GUIDE FOR TEXTILES MERCHANTISERS

1. Name.....
2. What type of textiles do you sell?
3. Where do you get them from?
4. Which of the prints sell best and why?
5. How do you compare the foreign and local prints (batik and tie-dye) in terms of quality?
6. What is the value of duties/tariffs on imported textiles?
7. Do the duties/tariffs affect the selling price of the textile?
8. Can you testify to the fact that some of your colleagues indulge in smuggle of textiles?
9. If yes, which countries and roots do they embark their smuggling operation?
10. How do you justify the cost of local batik and tie-dye as against the foreign types?
11. What strategies do you employ to attract more customers and why?
12. What are the challenges confronting batik and tie-dye merchandising?
13. To the best of your knowledge what factors contributes to the challenges of batik and tie-dye merchandising?
14. What are you doing to address the challenges?
15. How does challenges of merchandising impact on batik and tie-dye industries?
16. What do you think are the benefits of batik and tie-dye production/merchandising to the people of Ghana?
17. How lucrative is batik and tie-dye merchandising?

18. What do you think must be done to invigorate and sustain the batik and tie-dye industry?

The role of the government.....

Textile industrialists.....

Textile institutions.....

Textile merchandisers.....

Ghanaians.....

How do envisage the future of the locally made textile merchandising?



INTERVIEW GUIDE FOR TEXTILE LECTURERS AND TEACHERS

Section A: The relevance of the textile institutions to the local batik and tie-dye industry

1. What is the enrolment level of your institution? Very high Average Low
2. Justify your answer in question 1.
3. Which textile programmes do you run in your institution?
4. Which major courses do you offer under each respective programme you have listed in question 1?
5. How relevant are the courses to the local batik and tie-dye industry?
6. Do you have qualified instructors and technicians? Yes No
7. If yes, how qualified are they?
8. Is there any form of collaboration between your institution and the batik and tie-dye industry? Yes No
9. If yes, specify the kind of collaboration you have with the industry?
10. Do you organise periodic industrial tour and attachment programmes for your students? Yes No If yes, how frequent are these done?
11. Do you have adequate relevant facilities at your institution to acquaint students on industrial processes and mechanisms? Yes No
12. What is the level of employment of textile graduates in the batik and tie-dye industries?
13. Are there appreciable job prospects for batik and tie-dye graduates you train? Yes No

14. Justify your answer in question 13.

Section B: Tool, equipment, materials, processes and challenges of the batik and tie-dye industry

15. What are the tools, equipment and materials used for batik and tie-dye?

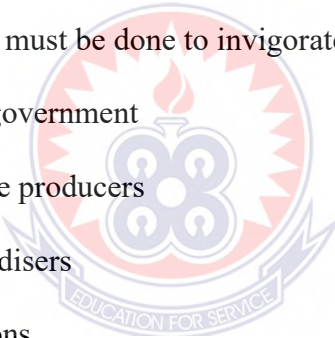
16. What are the processes you pass through when producing batik and tie-dye?

17. What are the challenges of the batik and tie-dye industry in Ghana?

18. What do you think are the factors that caused the challenges batik and tie-dye industry in Ghana?

19. How will you describe the current state of the Ghana's batik and tie-dye industry

20. What do you think must be done to invigorate the batik and tie-dye industry?

- 
- The logo of the University of Education, Winneba, is a circular emblem. It features a central sunburst design with a flame-like shape at the top. Below the sunburst are three interlocking circles. A banner at the bottom of the emblem contains the text "EDUCATION FOR SERVICE".
- a. The role of the government
 - b. Batik and tie-dye producers
 - c. Textile merchandisers
 - d. Textile institutions
 - e. Ghanaian batik and tie-dye consumers

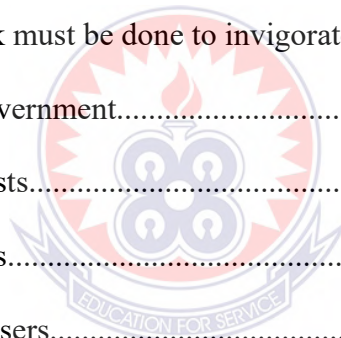
21. How do you envisage the future of Ghana's batik and tie-dye industry?

22. Please provide any other suggestion(s) you think can help in revitalizing the batik and tie-dye industry and why you think so?

**INTERVIEW GUIDE FOR NATIONAL BOARD FOR SMALL-SCALE
INDUSTRY**

1. Name.....
2. Speciality/Position.....
3. How long have you worked here?
4. What textile product(s) do you work on and why?
5. What advertising strategies do you employ: TV Radio Billboard
..... Others.....
6. What promotions do you offer to the textiles and garment (batik and tie-dye)
industry: Exhibitions..... Grand Sales Beauty Pageant
.....Others.....
7. Do you receive enough assistance from the government?
8. What are your contributions to the creation of small scale industries?
9. What are the government policies that promote the production and
merchandising of textiles and garment (batik and tie-dye)?
10. How favourable are government policies to the production and merchandising
of textiles and garment (batik and tie-dye)?
11. What policies do you put in place to assist small scale industries have access
to credit facilities?
12. What are the policies do you offer to promote group formation and
strengthening of small scale enterprise?
13. What are the challenges of small scale production and merchandising
industries in Ghana?

14. What factors cause the challenges of small scale industries in Ghana (production and merchandising)
15. What policies and strategies do you employ to improve production and merchandising of textiles and garment (batik and tie-dye) in Ghana?
16. What are the impacts of production and merchandising challenges on small scale production industries in Ghana?
17. What are the impacts of production and merchandising challenges on textiles and garment (batik and tie-dye) production industries in Ghana?
18. How will you describe the current state of the Ghana's textiles and garment (batik and tie-dye) industry?
19. What do you think must be done to invigorate the industry?
The role of the government.....
Textile industrialists.....
Textile institutions.....
Textile merchandisers.....
Ghanaians.....
20. How do you envisage the future of the Ghana's textile industry?



INTERVIEW GUIDE FOR GHANA EXPORT PROMOTION AUTHORITY

1. Name.....
2. Speciality/Position.....
3. How long have you worked here?
4. What are some of the export awareness programme(s) do you run?
5. How do you identify products with export potentials?
6. How do you make the platform ready for the identified products?
7. What kind of assistance do you offer to exporters who are travelling abroad?
8. What kind of textile products do you deal in and why?
9. What are the major destination areas of textiles and garment?
10. What are the market data/demand for these textiles products in these destinations?
11. What do you do to create market for exporters?
12. What kind of necessary support do you offer for market expansion?
13. What are some of the technical advice on products and export marketing do you give to textiles and garment exporters?
14. What are the statistics or export levels of textiles and garment for the past five (5) years?
15. Do you receive enough assistance from the government?
16. What are the government policies that promote merchandising of textiles and garment?
17. How favourable are government policies to the merchandising of textiles and garment?

18. What are some of the challenges of small and medium scale production and merchandising industries in Ghana?
19. What factors cause these challenges of small and medium scale production and merchandising industries in Ghana?
20. What are the impacts of production and merchandising challenges on small and medium scale industries in Ghana?
21. How will you describe the current state of the Ghana's textiles and garment industry?
22. What do you think must be done to invigorate the industry?
The role of the government.....
Textile industrialists.....
Textile institutions.....
Textile merchandisers.....
Ghanaians.....
23. How do you envisage the future of the Ghana's textile and garment industry?

