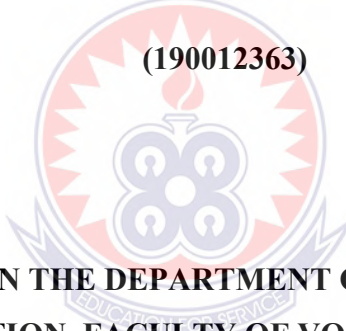


**UNIVERSITY OF EDUCATION, WINNEBA
COLLEGE OF TECHNOLOGY EDUCATION, KUMASI**

**PROMOTING LOCALLY MADE FASHION ACCESSORIES IN GHANA:
A CASE IN NANDOM MUNICIPAL OF UPPER WEST REGION**

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(190012363)



**A DISSERTATION IN THE DEPARTMENT OF FASHION DESIGN AND
TEXTILE EDUCATION, FACULTY OF VOCATIONAL EDUCATION,
SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES, UNIVERSITY OF
EDUCATION, WINNEBA IN PARTIAL FULFILMENT OF THE
REQUIREMENT FOR AWARD OF THE MASTER OF TECHNOLOGY
(FASHION DESIGN AND TEXTILES) DEGREE**

DECEMBER, 2021

DECLARATION

STUDENT'S DECLARATION

I, Rebecca Dobog Aa-inir declare that, this Dissertation with the exception of quotation and references contained in the published works which have all been identified and duly acknowledge, is my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

.....

SIGNATURE

.....

DATE



SUPERVISOR'S DECLARATION

I hereby declare that the preparation and presentation of this Dissertation supervised in accordance with the guidelines established on the supervision of Dissertation by the University of Education, Winneba.

SUPERVISOR'S NAME: DR. JOSEPHINE NTIRI

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SIGNATURE

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DATE

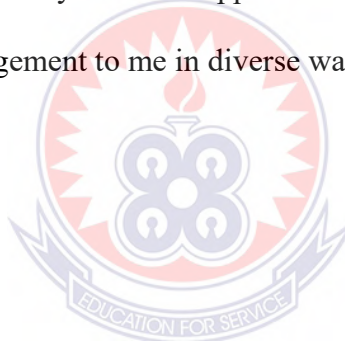
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DEDICATION

I sincerely dedicate this project to my family, my children Raymound Aa-Inir and Renna Aa-Inir and to all behind the scene to bring this research to an end. God blesses you all.



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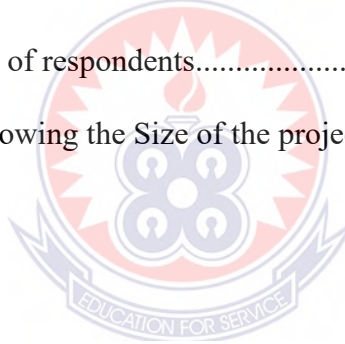


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ABSTRACT

This dissertation sought to produce fashion accessories from Bamboo stalks and ‘Baa-gymie’ other than the use of existing fashion accessories. The fashion trend is dynamic and as such people’s preference for a variety in accessories keep revolving. The study used structured questionnaires and interview guide to collect data in Nandom Municipality. The sample size of 60 respondents was used and purposive sampling method was employed. Promoting locally made fashion accessories in the Nandom Municipality of the Upper West Region, many avenues were concluded in new technologies design detailing approach so as to ensuring ready market for the products. The research adopted both qualitative and quantitative research in the data collection. Generally, the study concluded that the fashion accessories designers’ knowledge based in the new computer technology was very low and therefore needed further training to improve the industry in the Municipality. Various stakeholders in the local material products and production whose opinions were sought included hats, handbags, baskets as well as necklace. The researcher recommends that other researchers should try Bamboo mats as sleeping materials and as well as curtains for summer huts and drinking spots decorations with available local bamboo plants.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

A fashion accessory is a decorative object that is used to supplement and complement a user's apparel. It is typically utilized to complete a fashion and the user's appearance. One of the things that should be noted about trendy people is that their garments are constantly accented with amazing accessories, not simply because they look great. In most cases, there is a style in the details (Edriel, 2015). In general, finding interesting new looks is difficult, but a stylish bag or a catwalk-style necklace can be coupled with older clothing to create new looks. Investing in some fun, new trendy accessories might help to refresh one's clothing. Clothes are significant in general, but accessories are more important in a person's attire. Working together to achieve a sense of harmony that reflects one's personal style and identity (Edriel, 2015). The above assertion is very true and the best complements in one's outfit are admirable with fashion accessories.

According to Edriel (2015) women's perceptions of gender, race, and class were influenced by accessories such as fans, parasols, and gloves. During this time, there was a trend for women to pursue, or aspire to, a more leisurely lifestyle. Accessories aid in the development of a person's personal style, taste, and appearance.. Accessories help to establish a person's personal style, taste, and presentation. They also provide limitless clothing options, allowing you to make the most of any piece you own. Clothes take up a lot of room in your closet, but accessories are important touches that give each look its own personality. Accessories may not have much of an impact on their own, but when

combined with clothing, they serve to create a powerful ensemble. Accessories are just as vital as clothing, and they give you a whole new way to express yourself. You may create confident style waves from head to toe with this. They are one's best friends when it comes to one's clothing. One might have a lot of clothes, but accessories are what make the difference.

Fashion accessories in the early 16th century in Italy, civilian males of upper social classes wore hat badges as a decorative item in imitation of the invading military's Cap Badges. An ornamental sword and hilt were frequently used with hat badges. Bags and purses have been useful in everyday items for both men and women since the dawn of civilisation. Because garments did not yet have pockets, they were required for carrying money and other objects. Paintings, prints, tapestries, and the few historical handbags preserved in museums have given us an idea of how they looked (Osei- Bonsu, 2001). Clasped bags, leather pouches, and purses with long drawstrings were all available in a variety of forms for a number of applications. With the exception of a few unusual shoulder bags, all of these bags were worn with a belt or girdle. Men's bags gradually faded away in the 17th century after the development of pockets towards the end of the 16th century. Bags were virtually solely the property of ladies from then on (Balter, 2009).

Art and fashion movements came in the 20th century. Maurice (1977) went in rapid succession and the handbag evolved alongside. Grace Kelly used one of these bags to hide her pregnancy from the public in 1956, and the bag became a fashion symbol known

as the Kelly bag, and it became the most renowned handbag of the twentieth century (Balter, 2009). People have had a need to protect their feet from unfavorable external situations for a long time. However, it took several centuries for the trendy and comfortable footwear that we know today to become available (Balter, 2009). Scientists discovered that people were familiar with shoes more than 40,000 years ago during study at the Taiyuan cave near Beijing (Balter, 2009). This argument is based on their studies of human bone formation, since wearing shoes alters and lessens the strains placed on the bones in the foot. These alterations can be shown in ancient bone finds; albeit no real shoes have yet been discovered from this time period. In wall paintings, the first-ever visual evidence of shoes can be found. Hunters with animal skins and furs wrapped around their feet were observed.

Belts are one of the most ancient and long-lasting items of apparel. People in the Bronze Ages, between 3300 and 1200 BCE, were discovered wearing the first belt in history. There are references to those early belts all over the ancient world, most notably in Europe and Asia. While some belts were fashioned of leather, the majority were more equivalent to lengths of cord or string placed around the waist to keep the trousers in place. Because chemical tanning of leather had not yet been invented, these belts were frequently manufactured of cloth or a plant substance (Balter, 2009).

The belt became more formal than functional during the Middle Ages. Belts were worn by both men and women to be trendy. Belts were embellished with various materials to make them more attractive. Belts have been a part of formal attire throughout the ages.

They were, and still are, used in the materials arts, wedding ceremonies, royal clothing, and professional settings. Wearing a belt to draw attention to one's waist is a simple technique to put together a figure-flattering ensemble (Maurice et al, 1977).

Jewelry is a kind of decoration that is worn by everyone. They are fashioned from prehistoric shells, stones, and bones that have survived. It was most likely worn as a form of protection against life-threatening situations or as a mark of status or position from the beginning. Human civilization has long included jewelry. From the time when humans first started using fabric and tools 100,000 years ago, stones, animal skin, feathers, plants, bones, shells, wood, colorful pebbles (colored pebbles were gems), and natural made semi-precious materials such as obsidian were all utilized to construct jewels. Artists were able to turn metals and precious stones into works of art that influenced entire civilizations and many modern jewelry styles as technology advanced (Quartey, 2006).

Despite advancements in metals and gem manufacturing, the purpose of wearing jewelers has remained constant. They let the wearer to communicate nonverbally by exhibiting money, rank, political and religious connections, or feelings for another person. As a result, jewelry becomes timeless and a constant source of refinement and progress. Many current jewelry styles have been influenced by the transformation of stones into works of art that have influenced entire civilizations. Teeth, claws, horns, and bones from the hunt were the earliest decorations. Hunters thought that donning their trophies would bring them good luck on their next hunt. Jewelry was used as an amulet in ancient societies to

ward off bad luck and illness. Wedding rings indicated a couple's devotion to each other (Tortora & Merkel , 2005).

1.2 Statements of the Problem

Accessories are worn everywhere in Ghana, as they are worn in the rest of the world, to compliment attire. Accessories made of native materials were available, giving diverse tribes their own distinct personality. The manufacturing of Ghanaian fashion accessories in the fashion and textile industry of the sub-sector had gradually declined over the years, as had patronage by the general public (Egu, 2009).

The two most serious threats are the influx of low-cost Asian fashion accessories (mainly from China) and the proliferation of used and second-hand products (accessories) on the Ghanaian market (Quartey, 2006). Many Ghanaians have turned to the use of international accessories as a matter of affordability, limiting the patronage of locally created accessories. As a result, production and patronage are being hampered, resulting in the closure of the majority of designer stores, leaving only a few to survive (Quartey, 2006).

In the Upper West Region of Ghana, the type of accessory one wears is governed by a variety of circumstances; for example, a smock can be worn to any occasion, but the accessories that go with it reveal who the person is and what occasion they are attending. The dynamism of globalization influences current fashion developments, which are not only intrinsic but also impacted by it. As a result, most fashion customers compare prices, quality, convenience, peer group influence, and aesthetic attributes to choose the best

offer (Honest & Bruce, 2001). Products constructed from stalk (sea grass leaves) and bamboo sticks have been highlighted as being highly strong, intriguing, and having distinctive aesthetic attributes (Hunzikor, 2012). Despite these advantages, Ghanaians are less interested in using accessories made from native materials (such as stalks and bamboo). The manufacturing and use of accessories has decreased in the Upper West Region. As a result, the researcher has decided to examine and market for the general public fashion accessories made of local materials (stalks and bamboo sticks).

1.3 Purpose of the Study

The goal of this study is to encourage people in Nandom, Upper West Region, to adopt fashion accessories made from local resources. The study was guided by the research objectives and research questions listed below.

1.4 Objectives of the Study are to:

- i. Examine the difficulties producers of fashion accessories go through when using local materials
- ii. Assess the knowledge and skills of fashion accessories producers, using local materials
- iii. Determine strategies used to enhance maximum patronage of fashion accessories made from local materials

1.5 Research Questions

- i. What are the difficulties producers of fashion accessories go through when using local materials?

- ii. What knowledge and skills do producers use when producing fashion accessories with local materials?
- iii. What strategies can be used to promote maximum utilization of fashion accessories made from local materials?

1.6 Significance of the Study

It is hoped that consumers can easily identify accessories that are from local materials. This study may promote the usage of locally made accessories among Ghanaians. It may also be constituted for use in local and foreign accessories materials as a reference for designers and a source of income.

1.7 Limitation of the study

The researcher had difficulties in getting the financial resources, time and little or no information due to inadequate documentation of information on the research area. Also it was difficult in retrieving questionnaires from respondents.

1.8. Delimitation of the study

The aim of the research is to promote the use of local fashion accessories made from local materials.

The study would be conducted within Nandom Municipality- Upper West Region of Ghana and specifically on the Stalk (sea grass) and bamboo sticks products.

1.9 Organisation of the Study

There are five (5) chapters in this research. Chapter one covers background to the study, statement of the problem, purpose of the study, objectives of the study, research questions, significance of the study, limitation of the study and delimitation of the study. Chapter two deals with the literature review, impact of fashion, fashion accessories, meaning and history of bamboo fashion accessories, meaning and history of stalk, early hats, background of basket weaving, effective productivity and sustainability, consumer perception, consumer and producer relationship, factors influencing consumer purchase intentions, environmental values, shopping values, environmental impact of slow fashion, and knowledge of slow fashion and fast fashion. Chapter three deals with the methodology in the research, study area, research design, study population, sampling and sampling technique, research tools, data collection procedures, data analysis procedure, ethical considerations and observation. Chapter four deals with the results and discussion, demographic characteristics of respondents, size of the projects handled by the respondents, sources of capital for the business, indicate in your view the extent to which the following affect efficiency of fashion accessories production and patronage of the products, indicate in your view the extent to which the following affect efficiency of fashion accessories production and patronage of the products, select in your view the extent to which your company adopts the marketing efficiency techniques on the following market patronage variables, and interview guide responses while Chapter five (5) deals with summary, conclusions and recommendations.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter examines the work of other domain researchers who have a connection to this study and, as a result, have aided in the research. The Theory of planned behavior will be utilized in conjunction with psychographic characteristics such as environmental values, shopping values, and knowledge of accessories manufactured with local materials to assess current fashion trends in reference to the use of accessories developed with local materials. The study will look into consumer interest, producer shortcomings, and people's attitudes regarding fashion accessories created with local resources in Nandom, Upper West Region. For the intention, knowledge, and attitude toward accessories manufactured with local materials, the social influence on accessories made with local materials and its benefits will be made known to the public, especially the youth.

2.1 Impact of Fashion

Fashion dictates what people buy, when they buy it, and how often they replace it for many people. Fashion also determines whether or not longevity is important, what type of maintenance is appropriate for client expectations, and how frequently things are discarded and replaced (Majory, 1986). The researcher acknowledged that the elements influence the manufacturing and market sales of fashion accessories, either directly or indirectly. Today's fashion dynamisms demonstrate a demand for various types of fashion accessories for specific uses. From this standpoint, it is reasonable to assert that the fashion business is obligated to consider fashion accessory trends in order to produce to

meet public demand. This is critical since failing to do so would result in low patronage, which will eventually damage the industry's smooth operation.

2.2 Fashion Accessories

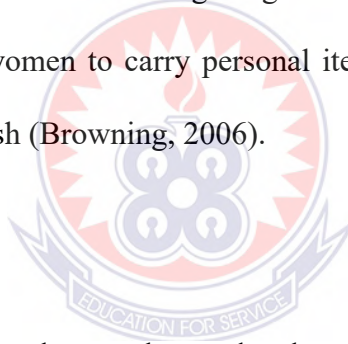
Fashion accessories are decorative objects that are worn in addition to one's clothing. Jewelry, gloves, handbags, hats, belts, scarves, watches, sunglasses, pins, stockings, bow ties, and other accessories are examples. Fashion accessories not only add color, flair, and refinement to an ensemble, but they can also serve a functional purpose. Handbags, for example, are used to carry small essentials such as money, and caps shield the face from the elements. Many fashion accessories are made by clothes design companies, however nowadays, people design and make their own accessory labels to build their own brand name. (Majory, 1986). As a result, it is unarguable to assert that the use of fashion accessories can drastically transform one's appearance, even when wearing the same outfit.

2.2.1 Belts

This is a flexible band or strap that is worn around the waist and is usually made of leather or thick material. Belts come in a variety of materials, colors, and widths. If you feel that you have a thick waistline, use belts that match the colour of your outfit. It is advisable for tall people to use wide belts (Belta, 2011). The view of the researcher on belts in fashion accessories to dressing is very pleasing to the eyes when the colour of the worn belt matches with the colour of the foot wear.

2.2.2 Handbags

Women carry handbags or purses as a practical and stylish accessory. In British English, handbags are used to hold goods like wallets; nonetheless, the word purse may better represent a wallet than a handbag. Keys, cell phones, Kleenex, business cards, and other tiny objects can all be stored in them (Wise Geek, 2015). In most cases, the wearer ensures that the purse matches the shoes, even if they do not have to be the same color. If the wearer's shoes and bags are not the same color or do not match the handbag, make sure the color of the shoes is lighter than the color of the handbag the wearer is carrying (McCartney & Parley, 2018). In American English, a handbag, also known as a purse, pocketbook, or pouch, is a medium-to-large bag with a handle that is typically elegantly constructed and used by women to carry personal items. Originally, a purse was just a little pouch for carrying cash (Browning, 2006).



2.2.3 Scarves

A scarf is another accessory that can be used to keep the body warm or as a decorative piece. Scarves come in a variety of styles, colors, sizes, and materials. When a scarf is worn, it brings color to the wearer's face. They can be worn on the head, neck, waist, hat tie, shawl tie, overhang, side loop, and a variety of other places. A scarf is a rectangular, triangular, or long narrow strip of cloth draped over the head, neck, or shoulders for warmth or ornamentation, according to Edriel (2015).

2.3 Meaning and History of Bamboo Fashion Accessories

Bamboo, a grass family plant that was once an emblem of the Orient, is one of the quickest growing plants. There are 1450 different species of bamboo. It has been used in a variety of ways for almost 500 years, since Cai Lun of China in 105 AD. Bamboo is believed to have originated in China, where it was utilized to build everyday objects according to documents. Bamboo was used in almost every industry since it was a low-cost, quickly renewable resource. According to objects recovered, bamboo was used to create cave paintings, scrolls, carvings, and much more. Bows, arrows, and other bamboo household items from the Shang Dynasty (16th-17th century) have also been recovered, demonstrating that bamboo was widely used at the time. In 1972, burial tombs were unearthed with Chinese writing devices manufactured from bamboo strips. In 105 AD, Cai Lun of China invented the world's first plant tissue paper. It was once mostly used as a source of nourishment for animals, but it eventually became a popular ingredient in Asian cuisine. The red panda of Nepal, the giant panda of China, and the bamboo lemurs of Madagascar all eat bamboo shoots, stems, and leaves (Major, 1986). Bamboo is very significant in the construction business. It has been used for scaffolding for a long time and is still used for construction in Hong Kong. In nations such as the Philippines, India, the United States, France, Indonesia, Bali, and others, bamboo is used to construct dwellings. Bamboo is utilized in Japanese architecture as a decorative feature and/or a supplement for fencing, fountains, grates, and gutters.



Figure 2.1. Bamboo forest

Source: <https://www.utsavpedia.com/wp-cc/>,(2004)

Despite the fact that bamboo jewelry is an ancient skill, the intricate designs made by Assiam artists are a testament of their talents perfected over the last two decades. Splicing and polishing takes time, and the smaller the piece, the more challenging it is to finish. The vivid yellow brilliance of bamboo makes it a wonderful compliment to beautiful jewelry. Because of its ability to retain dyes, it can produce a larger range of hues.. Bamboo gives a touch of natural elegance to gold jewelry, especially when paired with pearls or diamonds. Bamboo jewelry is made by hand by trained artisans utilizing sterling silver, delicate braided wire, and kiln-baked cloisonné enamel. They have realistic shading with multi-color blending. <https://www.utsavpedia.com/wp-cc/>. Because the bamboo plant has so many useful features that help people in their daily lives, bamboo stalk accessories are in high demand (<https://www.utsavpedia.com/wp-cc/>).



Figure 2.2 Bamboo Jewelry

Source: Klingenberg, (2020)

2.3.1. Necklaces from Bamboo Culms

Bamboos are highly helpful plants in both the old and new worlds' tropics. More over half of the world's population is thought to use them on a daily basis.. Bamboo is used to make around 1000 different items, according to Lewington (1990). Bamboo shoots are a common element in Asian cuisine and are edible. Fresh bamboo shoots are more tasty than canned ones, hence bamboo farms have been created in the United States. Bamboo wine is made from the fermented juice of the wine bamboo in Tanzania. (*Oxytenanthera braunii*). Bamboo shoots are sensitive and weak, but they develop quickly. Actually, tropical bamboos have been known to grow 100 feet in three months, at a rate of 0.0002 miles per hour. The shoots become quite strong and woody when they leaf out in the sunlight (lignified). Because bamboo stems have the same tensile strength as some forms of steel, they are used to reinforce concrete.. In humid tropical locations, stems begin to

degrade after roughly ten years. Cooking items, blow guns, toys, and furniture are all made from bamboo canes. Bamboo pulp is used to make paper, and small, polished stem portions are sometimes used in necklaces.



Figure 2.3: Polished bamboo culm sections from a species of *Phyllostachys*.
Source: Armstrong, (2002)

Options for botanical jewelry are boundless, because to the incredible diversity of plant species and human inventiveness. Plants provide us with food and oxygen as primary producers in the global environment. The woodland is adorned with vibrant blooms from plants that provide natural beauty to humanity (Major, 1986), Hats were worn by everyone throughout the 16th century. Men wore caps in the early sixteenth century, but later in the century, they donned hats with high crowns. Men wore broad-brimmed hats in the twentieth century. They evolved into triangular tricorne hats in the 18th century. At the end of the 18th century, the silk top hat was invented. Gable hoods were headgear worn by women in the early 16th century (because they looked like the gables on the end of roofs). The curled French hood, on the other hand, was introduced to England by Anne Boleyn. Caps became trendy in the late 16th century. Ostrich feathers were worn by the wealthy women on their hats. A linen headgear known as a coif was worn by many poor

ladies. Caps were still worn by women in the 18th century. Women wore a straw cap called a shepherdess hat to provide shade for their faces. Hats with plumes were also popular among fashionable women (Potter, 2016). The invention and utilization of locally created fashion accessories is a better enhancement to the fashion business in these modern times.

2.3.2 A Trilby

Women wore bonnets with a lot of decoration throughout the nineteenth century. Cloche and bell-shaped hats were popular in the 1920s. Women's hats came in a wide variety of styles throughout the mid-twentieth century. Jacqueline Kennedy popularized the pillbox hat in the early 1960s. Hard hats with ribbons were invented to protect workers' heads during the twentieth century. Wide, round hats with flowers or feathers were trendy in the early twentieth century. Hats, on the other hand, became significantly less popular as part of everyday apparel in the late twentieth century. In this regard, the researcher has admired the metamorphosis of fashion accessories in numerous forms and types. As shown in the image below, fashion accessories manufactured from local materials are aesthetically pleasing and easy to use (Potter, 2016).



Figure 2.4 Fashion accessories of hats and handbag

Source: Dabuo (2018)

2.3.3 Background of Basket Weaving

In Ghana's northern region, a basket is fashioned from a plant stem. Farmers are in desperate need of baskets to help them with their labor. The basket is one of humanity's oldest art forms, and it is unquestionably an ethnic and cultural emblem rich in myth, motif, religion, and symbolism, as well as adornment and utility. This backs up Taylor's (1999) theory that basketry spans a wide spectrum of things ranging from almost rigid, box-like carriers to mesh sacks of various sizes. Baskets are a part of practically every native people's past, and their construction differs as much as other rituals and crafts. Basket uses may be the aspect that brings people together the most. Baskets are used to collect, store, and serve dry food; liquids are also kept in waterproofed baskets. Filters (for tea in Japan) as well as sieves and strainers are built into open work baskets. Baskets

are popular as decorations in both primordial and modern cultures because of their variety and ingenious design. (Drake , 1972.)

2.4 Effective Productivity and Sustainability

Production businesses' lack of contact in the entire supply chain of material products is insufficiently visible for productivity and sustainability (Chouinard & Brown, 2007). Consumers trust manufacturers' quality and sustainability testing without questioning the traceability of the products they buy, resulting in a lack of transparency in the supply chain. (Hepburn, 2013). Academics have spent a lot of time looking into the long-term viability of product design and development. More understanding about extending product lifecycles is needed in the fashion business to promote sustainable development (Niinimäki & Koskinen, 2011). Sustainability is now being considered from a more holistic and global standpoint. According to Prothero McDonagh and Dobscha (2010), affecting the items people wish to buy. Many techniques to developing sustainable products have been created, including "Design for Sustainability," which tries to integrate sustainability into design by incorporating social, economic, and institutional concerns into goods (Spagenberg, Fuad-Luke, & Blincoe, 2010).

Because there may be a change in materials or a price rise, how companies communicate sustainable activities to consumers is critical. Patagonia, for example, informed customers about the cost rise and material shift when they transitioned from conventional to organic plants (Chouinard & Brown, 1997). Consumers are more sensitive to messages that emphasize the material's environmental benefits rather than the non-sustainable

option's negative environmental implications. (Hustvelt & Dickson, 2008; Chouinard & Brown, 1997). Marketing the benefits of a sustainable manufacturing method while emphasizing the disadvantages of the alternative could assist boost the number of people who purchase the things (Hustvedt & Dickson, 2008).

According to Jrgensen and Jenson (2012), companies can communicate their sustainable practices to consumers in a variety of ways, however additional labeling, such as a hang-tag outlining the environmental ramifications, had no impact on consumers' purchasing decisions. Adult consumers' purchasing intentions toward environmentally friendly items are influenced by characteristics such as environmental attitude and knowledge, perceived environmental impact, and previous purchases, according to Cowan and Kinley (2014). Loueiro and Araujo (2014) demonstrate that there is evidence of social influence or "herd behavior" when young adult consumers make purchase decisions related to sustainability, and that social norms play a significant role in behavior. Consumers who are more reliant on the opinions of others are less confident in their purchasing decisions and the products they select.

Strauss and Fuad-Luke (2008) developed a set of slow design concepts that may be used in fashion, product design, and other types of design. These recommendations are meant to serve as a tool or a guide, not as hard and fast rules. The primary premise is to bring previously underappreciated resources or processes, such as local manufacturing, to light. Furthermore, the second concept is to go beyond recognized functionalities, such as repurposing a product for a use other than that for which it was designed. The third

principle is to ensure effective consumption, which is described as a consumer's true needs being considered prior to making a purchase. The third principle is to ensure effective consumption, which is described as a consumer's true needs being considered prior to making a purchase. The fourth principle is to interact across the supply chain, which means that the end customer will have a deeper grasp of the supply chain, including the agricultural techniques that produced the plant. The fifth concept is to encourage user interaction, in which the customer can assist in the creation of the product. The sixth and final principle is to change and adapt to changing environments and systems over time, which indicates that processes should be enhanced regularly as new technology is developed. This approach also relates to the objects' durability, as they are made to last a long time and change with shifting trends.

These ideas guide the design and development process, encouraging designers and customers to think differently about their clothes and accessories and reconnect with a simpler way of living (Strauss & Fuad-Luke, 2008). In the fashion accessories industry, these ideas can be applied in a variety of ways.

Different methods of producing accessories might be exposed and adapted to contemporary designs. Accessories can be used in ways that go beyond their original purpose. To ensure supply chain openness, consumers can take more time to reflect on their purchases and become more aware of their own effect. Consumers take a more active role in buying by learning more about their locally created accessories to ensure

that they continue to use them. The design of accessories might change throughout time to accommodate diverse settings and systems.

Because slow fashion is a new idea in the fashion accessories industry, its definition is continually growing. (Shephard & Pookulangara , 2013). Slow fashion aspires to value local resources and distributed economies, to develop transparent manufacturing practices, and to make environmentally friendly and sensual products (Clark, 2008). This movement opposes today's industrial standard of large-scale, rapid models. Customers are encouraged to reconnect with an ancient way of life through slow fashion, just as they are encouraged to take a more active role in their purchase decisions. Pookulangara and Shephard (2013) developed a slow fashion process that included the phases of design, manufacture, and consumption. The slow fashion process, copied from Pookulangara & Shephard's "Slow Fashion Movement: Understanding Consumer Perceptions" (2013).

Slow fashion is based on a number of principles. Slow fashion is not the same commercial model as traditional fashion, nor is it the same production model with lengthier lead periods as traditional fashion; it is a whole different way of developing and producing (Fletcher, 2010). Slow fashion can create a new sort of beauty by mixing abstract and emotional factors into buyer selections (Clark, 2008). Slow fashion relies heavily on the emotional connection between the consumer and the product in order to encourage people to throw away less and buy more durable accessories. Local design and production are promoted since consumers may take a more active role in their shopping experience by engaging with the producer of their accessories. There are five dimensions

to slow fashion, according to Jung and Jin (2014), demonstrating that it is more than just a sustainable product. Equity, localism, authenticity, exclusivity or diversity, and functionality are some of these dimensions.

2.5 Consumer Perception

Because different items are sold in different places, localism contributes to a society that is less duplicated. Alabama Chanin, based in North Alabama, employs local women to create slow fashion / handcrafted goods with old world craftsmanship and organic materials (local materials). Handcrafted fashion accessories help to create an emotional connection between the customer and the product (Fletcher, 2008). Depending on the level of intricacy in the products, Alabama Chanin's accessories range in price from a few hundred dollars to several thousand dollars (Alabama, 2015).

Voormi, situated in Pagosa Springs, Colorado, is one company that practices slow fashion. Another Colorado brand, Melanzana, has been making accessories in Leadville for almost 20 years. They do not believe in "growth at any costs," have a loyal customer base, and are honest without stating so (Langlois, 2014). Melanzana uses Polartec textiles like its mass-market competitors, and its popular micro-grid hoodie costs eighty dollars. (Melanzana, 2013). The company's enthusiasm for slow fashion business techniques can be passed on to customers, allowing them to form emotional attachments to their accessories. This deeper relationship points to more environmentally friendly consumption. Larger corporations might also be termed sluggish fashion. Fisher delivers timeless items that customers may feel good about buying. The company's supply chain

information, as well as descriptions of the wording around the products' labels, are publicly accessible on their website, allowing consumers to gain a better understanding of the items. Fisher wishes to set an example of what they believe should be global corporate ethics (Fisher, 2015).

2.5.1 Consumer and Producer Relationship

Slow fashion stresses the consumer-designer contact as well as the emotional bond that a consumer has with a product, and it may be done on a smaller scale than the rapid fashion business model. Slow fashion is a different approach to sustainable design, focusing on user awareness and responsibility rather than constant consumption.. As a result of their increased understanding and responsibility, consumers are more likely to form emotional attachments to their products, allowing them to keep them longer and care for them better (Wanders, 2009). Appropriateness is a component of slow fashion, which refers to making a thing long-lasting through making it useful for a long time, rather than simply making it durable or surviving a long time (Shedroff, 2009). A consumer will use or wear a long-lasting product for a long time before opting to repair or update the thing rather than dispose of it (Fletcher, 2008). Overproduction and excess are minimized as a result of the emphasis on decreasing production and consumption (Wanders, 2009).

The design emphasis is on quality throughout the development process, including the environment, business model, and working conditions (Fletcher, 2008). Because they know the source, consumers put their trust in the product's integrity. Consumers have a stronger appreciation for the product as they learn more about the process (Wanders,

2009). Local design and manufacture are nearly encouraged as a result of the rising awareness of slow fashion.

For the consumer, local design and manufacturing means a less environmental imprint and a more transparent supply chain. Because of local design and manufacturing, consumers can better understand the processes and feel more connected to their products. Despite the fact that there have been few research on the slow fashion customer, it may be assumed that they have specific characteristics.

When it comes to the fashion sector, technology is rapidly evolving. The fashion business, as well as the production of fashion accessories, has been mechanized all over the world. According to Majory (1986), industrialization is the most important pillar of development for Europe and other countries. This simply means that the fashion business caters to some of man's most basic needs, and hence its industrialization was a step in the right direction for the development of other sectors.

According to Majory (1986), mechanical advancements in the manufacture of fashion accessories have resulted in rapid advances in the development of new fashion accessories, processes to improve accessory characteristics, and testing methods that allow for greater quality control, and as a result, both developed and developing countries now have modern installations capable of highly efficient fashion accessory production. As a result, local fashion accessory designers are having trouble keeping up with outmoded technology and low-productivity equipment.

According to Taylor (1999), the rapidly increasing processes of fashion accessory production, combined with changes in politics, economy, and population, combine to generate a global pattern of product consumption and usage. In order to be in business, modern machinery must be installed in order to be efficient and competitive in the manufacture of both the standards set and the rising demands for accessories as the world's population continues to grow.

2.5.2 Consumer Decision Making

Consumers have been proven to buy items that match their present wardrobe. Customers will examine how these purchases will match their existing items and increase their options, as slow fashion is centered on timeless style and quality (Pookulangara 2012). In contrast to the fast fashion customer, who favors quantity above quality, consumers often prioritize fitness, quality, and investment. The study by Pookulangara and Shephard (2012) aimed to better identify slow fashion and its consumers. Young consumers believed the slow fashion lifestyle was more suited for their parents' generation unless the economy was terrible and they wanted to cut back on consumption. For the young adult consumer, keeping up with the latest fashion trends is extremely vital. According to the Pookulangara and Shephard (2012), consumers do not have enough information on local fashion accessories products to make an informed decision.

2.5.3 Factors Influencing Consumer Purchase Intentions

The effects of consumer awareness, perceived effectiveness, and perceived personal relevance on the purchase of sustainable accessories is studied using the theory of

planned behavior (Kang, 2013). This study looked at the relationship between knowledge and purchasing intentions, but not how behavior changed as a result of better knowledge. When it comes to purchasing, consumers are influenced by subjective norms and engage in "herd behavior," or behaving in a way that their peers consider acceptable. When it comes to shopping, consumers are influenced by subjective norms and exhibit "herd behavior," or acting in a way that is perceived as acceptable by their peers. Tae-im (2019) investigated the relationship between knowledge, subjective knowledge, and prior experience of organic products on purchase behavior and discovered that consumers are influenced by subjective norms and exhibit "herd behavior," or acting in a way that is perceived as acceptable by their peers when it comes to shopping and must feel like it is normal to shop for sustainable design items. Furthermore, customers who are prepared to pay more for local items and actively seek out local products have a greater level of subjective knowledge and have more product experience.

The findings provide a reasonable explanation for prior research's inconsistent findings on the effect of product knowledge on buying behavior. Both market share and customer satisfaction, according to Fornell (1992), contribute to profitability, but there is no guarantee that market share and customer satisfaction have a positive relationship. According to Fornell, satisfied consumers are more likely to be loyal, while loyal customers are more likely to be satisfied.

2.6 Environmental Value

People live in an environment where they believe in their ideals. Corbett (2006) examined such environmental values in his research. Nature has long been regarded as having limitless resources that can be exploited. However, as resources have become scarce, there has been a trend toward becoming more resource efficient and conserving what we have (Corbett, 2006). Childhood encounters in nature are one of the strongest correlates with pro-environmental behavior, therefore environmental ideology to development begins in childhood (Kollmous & Agyeman, 2010; Corbett 2006). Direct experiences, such as those having true physical touch with nature, have a larger link with attitudes and actions than indirect ones, which are more controlled and managed (Kollmous & Agyeman, 2010; Corbett, 2006). These direct interactions with nature can aid in the development of a feeling of place, which is essential for the establishment of environmental values. An individual may be concerned about how an area is used because of their emotional attachment to it (Corbett, 2006).

Because environmental values are tied to consumer sentiments about the environment, they are frequently targeted in advertising campaigns. When it comes to encouraging customers to make more sustainable decisions, Antonetti and Maklan (2014) argue that emotive targets are more powerful than factual information. These decisions can lead to feelings of guilt or pride when it comes to purchasing a product. Consumers should learn through their feelings of guilt or pride that their purchasing choices have a direct impact on whether a negative or positive consequence occurs (Antonetti & Maklan, 2014).

Consumers should be aware of their obligations while making purchasing decisions as a result of these powerful emotions.

Consumers have a more favourable view toward organic food, according to Hauser (2013), due of their environmental beliefs. As customers grow more conscious of fast fashion's environmental impact, they may feel guilty about their purchases and be more proud to wear slow fashion accessories. Consumers' attitudes are likely to be influenced by these environmental ideals, which will affect their purchase decisions. Consumers with higher environmental values are more likely to embrace slow fashion.

2.7 Shopping Value

For explaining the rewards of buying, utilitarian and hedonic values are frequently used. Shopping as a task or errand is more typically associated with utilitarian principles. When it comes to utilitarian buying, the customer is looking for a specific result (Babin et al., 1994). The unplanned aspect of shopping is more strongly related with hedonic values. This is a more subjective and personal style of purchasing that incorporates instant pleasure, a strong desire to participate in the activity, and the fulfillment of wants (Babin et al., 1994). Because they feel they are escaping from their daily lives, consumers who shop at department stores or on the internet have higher hedonic purchasing values than those who purchase at a cheap store (Seo & Li, 2008).

Hedonic shopping values have been investigated further in order to have a better understanding of consumer motives. Mathwick, Malhotro, and Rigdon (2001) built on

Babin et al. hedonic values and utilitarian foundation purchasing values by looking at how the experiential value of the shopping experience influences the consumer. In their study, Arnold and Reynolds (2003) divided hedonic shopping into six categories: Adventure shopping is defined as the sensation of entering another world while shopping, social shopping is defined as shopping with others, gratification shopping is defined as shopping to treat oneself, idea shopping is defined as shopping for innovative or new products, role shopping is defined as the joy of shopping for others, and value shopping is defined as looking for sales or discounts. Some of these hedonic values are more applicable to slow fashion than others, such as adventure shopping (where the consumer may feel as if he or she has stepped back in time to when you knew who made your clothes) and idea shopping (where the consumer may feel as if he or she has stepped back in time to when you knew who made your clothes) and idea shopping (where the consumer may feel as if he or she has stepped back in time to when you knew who made your clothing).

Young adult customers may have a positive or negative attitude about slow fashion shopping, depending on the type(s) of shopping ideals they hold. Subjective norms will have a strong relationship with shopping values if the customer is reliant on the views of others. The consumer's perceived behavioural control will be influenced by knowing where and how they generally buy (Arnold and Reynolds 2003).

2.8 Environmental Impact of Slow Fashion

According to Pookulangara and Shepard (2012), Slow fashion consumers are more environmentally mindful in their purchasing decisions. Customers desire to put money into the production of their fashion accessories. Because of the emotional commitment and focus on quality, the consumer disposes of fewer things.

2.8.1 Knowledge of Slow Fashion and Fast Fashion

When evaluating subjective and objective knowledge, the first is how confident one can be and the second is what the individual truly knows. Subjective and objective information can be separated from the other. Both information and conduct play a role in consumer decision-making, according to Brucks (1985). When it comes to purchasing decisions, these two sorts of information play a role in a person's degree of confidence. If a person lacks confidence, he or she may be more motivated to look for more knowledge.

Knowledge can play a role in long-term consumer behavior, particularly when it comes to fashion accessories. Consumers who are more aware of their product's impact are more likely to make environmentally friendly purchases. According to Kang, et al, (2013), there is a link between customer understanding and perceived personal significance of sustainable products. However, this study only looked at the consumer's base level of knowledge; no comparisons were made between before and after education. Consumers with more knowledge about slow fashion and its environmental benefits may have a more positive attitude toward slow fashion products, making it easier for them to shop with the notion in mind.

CHAPTER THREE

METHODOLOGY

3.1 Overview

This chapter provides an explanation of the many sub sections that make up the study technique used by the researcher, as well as the justification for them. This chapter includes methodology, the study area, research design, and study population, sampling strategies, research tools, data collection procedures, data analysis procedures, and ethical issues.

3.2 Study Area

The study was conducted to promote the use of fashion accessories using local materials in the Nandom Municipality of the Upper West Region. The Municipality is one of the eleven Districts that make up the Upper West Region. The Nandom District Assembly was established by LI 2102, with Nandom as the district capital. The District was carved from Lawra District and was created in the year 2012. The District lies in the north western corner of the Upper West Region of Ghana between longitude 2 25 W 2 45W and Latitude 10 20N and 11 00 S. it is bounded to the East and South by the Lambusie and Lawra Districts respectively and to the North and West by the Republic of Burkina Faso. The total area of the Municipality is 404.6 square km. This constitutes about 3.1% of the Region's total land area. The Municipality is constituted by 84 communities with 86% of the inhabitants living in rural areas. The population density is approximately 114 per square kilometer. It is the most densely populated district in the region.

3.3 Research Design

Mugenda (2009) describes research design as an activity- and time-based strategy that directs the selection of sources and types of information, determines the relationship between study variables, and specifies the processes for each research activity. The research was carried out utilizing both qualitative and quantitative methods. Because the nature of the subject matter to be addressed necessitates a natural setting with real-life scenarios, this is the case. This allows for clever statistical conclusions on a larger population and the application of findings to real-world scenarios. According to Floyd (2002), the survey research method can generate quantitative or numerical descriptive statistics regarding various elements of the study population. The researcher can collect data from a small percentage of the population using survey research methodologies. In light of the foregoing, both qualitative and quantitative research methods were employed, where qualitative research relies on the data obtained by the researcher from first hand observations, interviews, questionnaires, focus groups, participants observation, recordings made in natural settings. Data is generally non-numerical.

3.4 Study Population

According to Armstrong (2001), the study population is the collection of elements from which the researcher seeks to draw conclusions. A target population, according to De Vos et al. (2008), is the total number of people, events, units, case records, or other sample units associated with the research problem. The term "population" refers to a large collection of people, events, or objects who share observable traits.

In this study, the study populations were all handcraft designers, (artisans) for hats, handbag, belt, and necklace and among others from local materials including retailers of the products. The survey conducted indicated that they were 60 designers/artisans shops within the Municipality. This number was through the National Board for Small Scale Industries (NBSSI) from the Municipal Assembly's yearly report, 2020.

3.5 Sample Size and Sampling Technique

The concept of sampling arises from the researcher's difficulties in examining all of the people in a given community. The sample must be representative of the population drawn from, as well as large enough to be statistically significant. According to Castillo (2009), due to the huge size of populations, researchers are unable to examine every single person in the community because it is too costly and time demanding. This influenced my decision to use purposive sampling approaches in this study.

However, the target population in this study was 60 and this is made up of fashion accessories designers' shops and the fashion accessories retailers' shops in the Municipality. National Board for Small Scale Industries (NBSSI), Municipal Assembly's yearly report, 2020.

Any research sample size has a significant impact on the quality and accuracy of the data collected, with larger sample sizes yielding more precise results. Though a larger sample size improves the accuracy of a study conclusion, the representativeness of the sampling technique employed to sample respondents also has an impact (Tannor, 2010). Thus as

the sample size is a critical question in practice, the whole sample size (60) of the study population was found convenient to be used for the research study since it was not too big and not also not too small in getting the realistic results for the study. The decision in using the whole sample size of 60 was to consider the need of precision in the study and hence the choice. Out of the 60 accessories designers in the Nandom Municipality, 15 key informants in the fashion accessories industry (Managers and owners of fashion accessories who have more experience in the industry) were selected to respond to interview questionnaires.

3.6 Research Instruments

The data used in this study were collected during a survey mounted by the researcher between July 2020 and June 2021. By means of structured questionnaires, data were obtained from a total of sixty (60) respondents including fifteen (15) persons contacted in 7 communities. The researcher administered the questionnaire personally, which allowed her to connect with the respondents, explain the research's purpose in depth, and provide clarification when appropriate. Respondents were given enough time to complete the questionnaire, with some being collected on the same day and others being collected over many days until all were recovered for analysis.

3.7 Data Collection Procedures

Borrego and Elliot (2009) created the word triangulation in research to describe combining complementary approaches and or data sources to compensate for flaws in each. This means that data is collected and survey instruments are used in the same study,

and interpretation entails comparing questionnaire findings to better comprehend the research question. The structured questionnaires were sent out to the respondents for their responses and follow ups by the researcher were made and all the answered questionnaires were retrieved. Apart from the structured questionnaires, fifteen (15) key informants from the total population were visited at their shops and interviews were conducted. A tape recorder was used as a complement to the notes written by the researcher for the interview responses. This was to ensure that the respondents' responses were accurately captured for the data analysis.

3.8 Data Analysis Procedure

After acquiring data from the field, the researcher must check the equipment for completeness. The content must be arranged and modified in accordance with the study's goals. The information gathered was examined in two ways, employing both qualitative and quantitative methods. Because the methods of data gathering yielded both qualitative and quantitative data, these were appropriate. The data was presented using graphs, pie charts, and tables. Finally, the data was organized using a quantitative process that included coding and analysis utilizing charts, frequencies, and percentages.

3.9 Ethical Considerations

In studies involving humans, the problem of ethics is critical since, while a researcher has the right to seek new knowledge, this should not come at the expense of the research subjects' rights and values. The importance of prospective respondents' involvement to the study was made clear to them. However, they were given the choice of whether or not

to assist. Respondents were not obliged to reveal their names when filling out the questionnaire in order to maintain confidentiality and anonymity.

3.10 Observation

Observational research is a sort of co-relational (non-experimental) study in which a researcher watches people as they go about their daily lives. There are several types of observational study, each with its own set of advantages and disadvantages. Participant observation and non-participant observation are two types of observation. Non-participant observation entails observing spontaneous behaviors without attempting to change variables (Cadword, 2006). Unlike naturalistic observation, participant observation involves the researcher intervening in the environment. Essentially, the researcher disguises himself as a member of a group in order to observe behavior that he or she would not be able to notice otherwise. Although it appears to be a naturalistic observation, there is actually a continuous intrusion into the environment. The level to which the researcher is involved in the research investigation determines this (Price, 2006). Since the studio practice incorporated experimental research, three crucial characteristics like control, manipulation and observation, it was found practically useful as the researcher used all of them in the design and production of fashion accessories.

These investigations are distinct from research projects in which the arts may play a key part but are primarily employed as data. Contributions to knowledge may be exhibited by creative outcomes, which include objects such as photographs, drawings, and models, or other outcomes such as performances words, while the significance and context of the

claims are explained in contribution to knowledge (Candy, 2006). Example is the picture below showing the researcher interviewing some respondents in the field.



Figure 3.1 Studio art work with the researcher observing while interviewing the owner of fashion accessories shop.

Source: Field Survey, 2021

3.10.1 Idea Generation

How do designers come up with their ideas? Designers simply say that ideas come from their own inspirations, lifestyles, or even personal feelings when asked to discuss how they design and how they develop design ideas. Despite the designers' evasive explanations, we believe that by thorough observation and analysis of the accessory designers' method, it is possible to capture how they design. Idea generation: The resulting samples produced from some of the materials gave an idea on the type and form of bamboo and stalk which was appropriate for the production of accessories. Many fashion accessories are produced by clothing design companies but these days, people create their own brand name by designing and making their own label of accessories (Fashion Accessories 2015).

Figure 3.2. Below is, a basket made from stalk (sea grass leaf or baagye-mie).



Figure 3.2 A customized hand basket made from stalk for the queen mother of Nandom (Field survey)

Source: Photo by researcher (Field Survey)



CHAPTER FOUR

RESULTS AND DISCUSSION

4.1 Introduction

This chapter presents the results of the data analysis as well as a discussion of the findings. As a result, the discussion was done in reference to the literature review in Chapter Two. The discussion focuses on the results' potential ramifications. Attempts were made to tie the findings of the study to the relevant concepts and theories discussed in Chapter Two when describing the findings.

The study looked into promoting locally made fashion accessories in the Nandom Municipality of the Upper West Region. The results are presented in four parts where each part focused on one section of questionnaire where the questionnaires were in line with the objectives of the study. However, the first part of the study presents the demographic characteristics of the respondents. The second section discussed the profile of the businesses of the respondents. The third section of the chapter analyzed the application and implementation of Production of Fashion Accessories in Nandom Municipality while the fourth section investigated the challenges that confront designers in undertaking efficient accessories production.

4.2. Demographic Characteristics of Respondents

This section of the chapter presents the analysis and discussions of respondents' demographic characteristics. In all, 60 respondents participated in the study. This was made up of 60 respondents from accessories designers who responded to the structured

questionnaires and 15 key informants were taken from the 60 respondents from the fashion industry whose views were collated through interview in 7 communities in the Nandom Municipality. The gender distribution of the respondents is shown in figure 4.1 in this chapter.

Table 4.1 Gender Distribution

Gender	Frequency (n)	Percentage (%)
Males	8	13
Females	52	87
Total	60	100

Source: Fieldwork, 2021

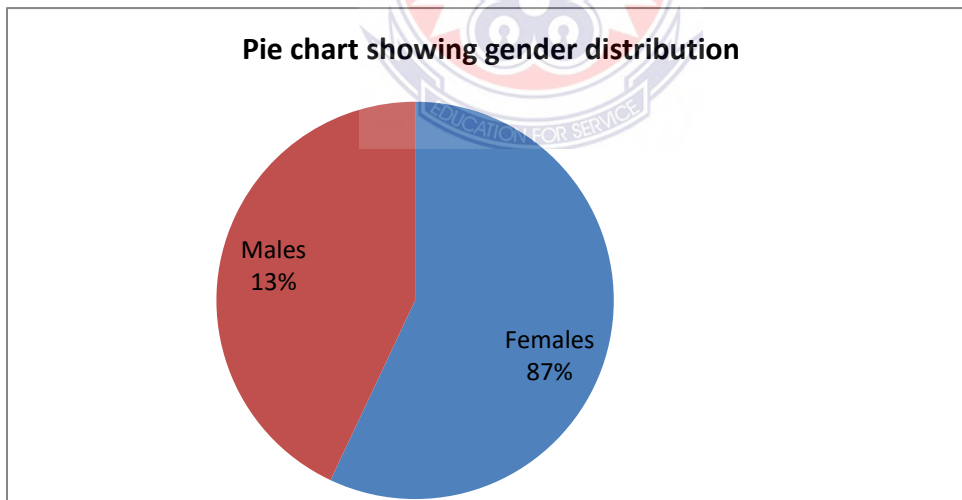


Figure 4.1 The background of respondents

The female gender who responded to the questionnaire were 52 representing 87% of total respondents and only 13% of the male gender were into the fashion accessories production in the Nandom Municipality. Looking at this results, majority of the

respondents were females. Looking at this results, majority of the respondents were females. The age of the respondents who responded to the questionnaire were mainly within the age bracket of 20 -26 years with 87% of the same respondents were been secondary Technical graduates while the remaining 13% were first degree graduates who are into the fashion accessories production. This shows that there are prospects in the fashion accessories industry since the respondents are young and will train more young people to acquire the knowledge before their old ages and subsequently the rapid growth of the industry.

4.3 Size of the Projects Handled by the Respondents

The study further explored the sources of capital for the respondent's businesses. Since a respondent could have more than one sources of capital, the variable "What are the sources of capital for the business' was treated as a multiple response variable.

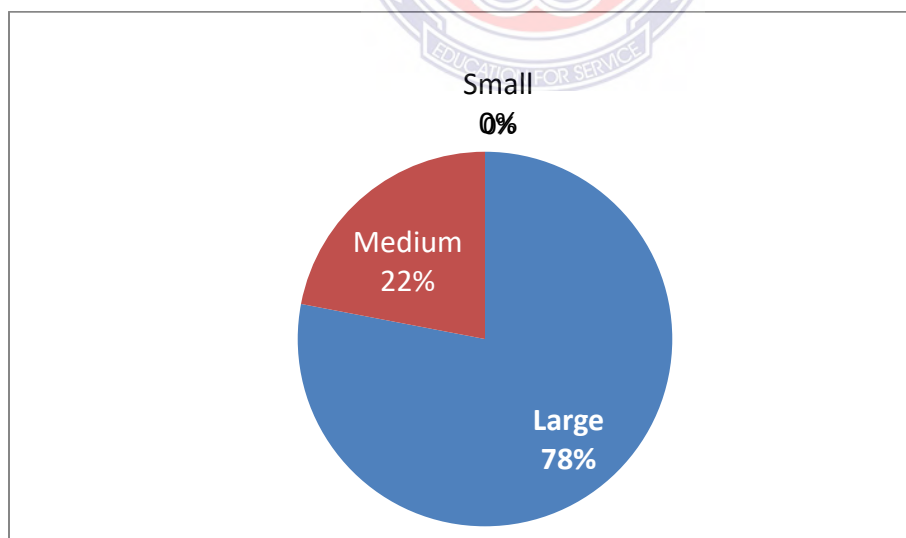


Figure 4.2: is a pie chart showing the Size of the projects handled by the respondents

Source: Field work, 2021

Majority (78%) of the respondents rated the sizes of the projects which they have handled as small. None of the respondents however described the size of the projects they have handled as large. This could have explained why the majority of the respondents' businesses had a small number of employees. In this regard, the study examined whether or not the number of employees the respondents had was dependent on the size of the businesses they have handled. Majority (82%) of the respondents with 5 to 19 employees have handled small projects while the rest of the 18% respondents with few employees have also handled large projects. This shows that the industry growth is very encouraging and will grow bigger.

Table 4.2 How long (duration) does it take to prepare the materials ready for use?

Responses	Frequency	Percentage (%)
1-3 Weeks	25	41.7
1-6 Months	20	33.3
1 Year and above	15	25.0
Total	60	100.0

Source: Fieldwork, 2021

According to Table 4.3, majority of the respondents (41.7%) indicated that fashion accessories materials preparation take 1-3 weeks, whereas 33.3% also represented the views of the respondents who prepare the materials for 1-6months and lastly 25% of the respondents responded that the materials preparation take 1 year and above .The purpose was to find out whether the respondents are duly involved in the preparation of the raw

materials or they just buy the already prepared materials from the market when in need. From the study, it was clearly indicated that the respondents are duly participated in the preparation of the raw materials state to its finally state. The best treatment of the raw materials is assured since the designers themselves were involved in the process.

Table 4.3 Colour application on accessories is done by?

Responses	Frequency	Percentage (%)
Painting	21	35
Dying	39	65
Boiling	0	0
Total	60	100.0

Source: Fieldwork, 2021

The above question on the colour on the accessories was purported to ensure a good and an attractive colour is added to the accessories products so as to promote patronage. From the Table 4.3, it was deduced that, majority of the respondents (65%) said the colouration of the accessories was by dying and the rest of the respondents (35%) it was by painting. The majority of the respondents indicated that, dying of the accessories gave a very unique, attractive and uniform colour which last longer than any painted accessories.

4.4. Indicate the Extent to which the Following Affect Production and Patronage of the Fashion and Accessories Products

Table 4.4 Are materials adequate for practical work?

Responses	Frequency	Percentage (%)
Yes	40	66.6
No	20	33.4
Total	60	100.0

Source: Fieldwork, 2021

According to the Table 4.4, the majority of the respondents (67%) said the materials for the practical work was adequate while only 33% said that the materials used for the practical work was not adequate. The purpose of the question was to find out whether the materials used in the practical work were strong enough and in a good state such that when they are used for the accessories will be attractive and stand the test of time. From the Table 4.4, the percentages indicated clearly that, almost all the respondents attested to the fact that all the materials used were adequate and thereby assuring quality.

Table 4.5 Is there any problem in obtaining the basic materials for accessories production?

Responses	Frequency	Percentage (%)
Yes	8	13.3
No	52	86.7
Total	60	100.0

Source: Fieldwork, 2021

According to the Table 4.5, the majority of the respondents (86.7%) had responded that there was no problem in obtaining the basic materials for accessories production while only 13.3% of the respondents said there was a problem in obtaining the basic materials for accessories production. The purpose of the question was to find out whether the basic materials obtainability was having any impact on the production of accessories in the Municipality but the majority of the respondents disputed that in the study. This was therefore not surprising that the Municipality is abounds with a lot of the natural growing plants in the area are used for the accessories production.

4.5. Section C: Problems that is Associated with the Production of Fashion Accessories in the Nandom Municipality

The fashion industry plays an important role in development and achievement of the goals of society (Navon, 2005). This section of the study analysed the problems associated with the production of fashion accessories by the fashion designers. To this end, respondents described in general the results are as follows:

Table 4.6 Are fashions accessories add in making up dressing?

Responses	Frequency	Percentage (%)
Yes	60	100
No	0	0
Total	60	100.0

Source: Fieldwork, 2021

Current fashion changes are not only intrinsic but also influenced by the dynamism of globalisation. Thus most fashion consumers shop around for the best deal on price, quality, convenience, peer group influence and aesthetic qualities (Hinest & Bruce, 2001). Generally from Table 4.6, all the respondents' (100%) responded yes that fashion accessories really add up joy and beauty to human dressing. They said one becomes unique in his or her dressing when fashion accessories is added to the dressing. However, nobody responded no to the question thereby confirming the need for fashion accessories made up in dressing.

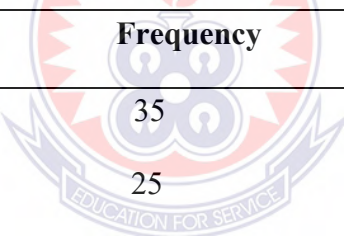
Table 4.6.1 Are accessories in fashion necessary?

Responses	Frequency	Percentage (%)
Yes	55	91.7
No	5	8.3
Total	60	100.0

Source: Fieldwork, 2021

According to Aril (2012), fashion accessories, such as fans, parasols and gloves held significance for how women experienced gender, race and class. From the Table 4.6.1, the responses to this question by the respondents were positive; where about (92%) of the respondents were of the view that fashion accessories are necessary in every society setting and that supports growth in the youth. The 8% respondents who were of different views represented the minority in the study and therefore could be concluded that fashion accessories in dressing promote the culture, employment, way of life, income generation and among other things.

Table 4.6.2 Are the imported accessories more fashionable than the locally made ones?



Responses	Frequency	Percent
Yes	35	58.3
No	25	42.0
Total	60	100.0

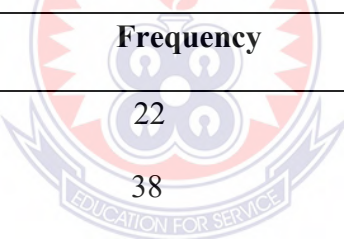
Source: Fieldwork, 2021

From the Table 4.6.2 only 41% of the respondents agreed that the imported accessories are more fashionable than the locally made accessories while majority of the respondents (59%) were of the view that, the imported accessories are not fashionable than the locally made accessories. From the Table 4.6.2, the imported accessories was compared with the locally made accessories on the fashionability and was found not to be more fashionable

than the locally made ones therefore suggested equal fashionabilities of the two groups' accessories in the Municipality.

According to Majory (1986), there have been rapid advances in the development of new fashion accessories, processes to improve accessory characteristics, and testing methods that allow for greater quality control, and as a result, both developed and developing countries now have modern facilities capable of highly efficient fashion accessory production. Given the availability of local raw materials for the creation of fashion accessories, marketing and production approaches are necessary to promote the products.

Table 4.6.3 Are the imported accessories more durable than the locally made ones?



Responses	Frequency	Percentage (%)
Yes	22	36.7
No	38	63.3
Total	60	100.0

Source: Fieldwork, 2021

From the Table 4.6.3 generally, majority of the respondents (63%) responded that the imported accessories are not more durable than the locally made ones and the rest of the respondents (37%) said, the imported accessories are more durable than the locally made ones. The study has therefore indicated that imported accessories have equal opportunities in the open market with the locally made accessories in terms of the

durability of the products. Therefore, the designers should learn the fashion designing very well so as to keep the industry in continues business.

Table 4.6.4 Are the imported accessories cheaper than the locally made accessories?

Responses	Frequency	Percentage (%)
Yes	41	68.3
No	19	31.7
Total	60	100.0

Source: Fieldwork, 2021

From the Table 4.6.4 generally, majority of the respondents (68%) responded that the imported accessories are not cheaper than the locally made ones and the rest of the respondents (32%) said, the imported accessories are cheaper than the locally made ones. This implied that even though the imported fashion accessories were available, their prices were not cheaper as compared to the locally made accessories thereby given equal price competition to both groups of fashion accessories. The patronage of any kind of fashion accessories will be competed for purchase in the Municipality.

Table 4.6.5 Do you work under someone to pay you?

Responses	Frequency	Percentage (%)
Yes	25	42
No	35	58
Total	60	100.0

Source: Fieldwork, 2021

From the Table 4.6.5, majority of the respondents (58%) responded no to mean that the respondents were themselves entrepreneur while the remaining respondents (42%) were working under other people to pay them. This was to make it clear that, working on their own and getting any little income was better than to work for somebody and hence the majority responded as entrepreneurs on the field of work. This shows clearly that, team work is always better than individual work.

Table 4.6.6 Are there any factors that discourage you in your work?

Responses	Frequency	Percentage (%)
Yes	15	25
No	45	75
Total	60	100.0

Source: Fieldwork, 2021

From the Table 4.6.6, the question was meant to enquire whether there were some factors that could affect the work of the respondents in their professional work. Therefore, the study conducted proofed that, majority of the respondents (75%) said there were no factors that discouraged them and 25% of the respondents said there were factors that discouraged them. Generally the study has indicated that, there were no factors that affected the work of the respondents since the negative impact was of no effect.

Table 4.6.7 Do you have any incentives that motivate you to work?

Responses	Frequency	Percentage (%)
Yes	5	7.3
No	55	91.7
Total	60	100.0

Source: Fieldwork, 2021

From the Table 4.6.7 the question meant to find out whether the respondents were motivated in their chosen profession so as to contribute meaningfully to society. In view of the Table, the study revealed that, majority of the respondents (92%) indicated that they were not motivated by any incentives while only 8% of the respondents said they were been motivated by incentives to work. This meant that majority of the respondents were self-motivated in the work profession and this was good enough to handle the work as their own without any form of motivation. The minority who said were motivated to work was insignificant to consider having any impact.

Table 4.6.8 Do you use computer software to design art work before using the local materials for production?

Responses	Frequency	Percentage (%)
Yes	0	0
No	60	100
Total	60	100

Source: Fieldwork, 2021

From the data Table 4.6.8, all the respondents (100%) said they did not use any computer software for designing and production of fashion accessories. The modern technology has computerized software which is used to develop/design accessories to suit any models/form and this is previewed before transferring the idea to the practical work production of accessories. All the ideas are formulated on the computer and viewed in three dimensional forms (3-Ds) before implementing on the field. Therefore, the computer and the software is a working tool which aids in the design of accessories however, none of the respondents had computer and the corresponding software for the fashion accessories production. According to Taylor (1999) the rapidly evolving techniques of fashion accessories production, together with developments in world of politics, economics and population, combine to give an overall pattern of world consumption and usage of the products. The question implied that, any fashion accessories production requires some level of technology to operate. Installation of modern machinery to be efficient and competitive in production of both the standards set and the increased demands for accessories as the world's population continues to rise is required to stay in business.

Table 4.6.9 Do you have adequate basic tools and equipment?

Responses	Frequency	Percentage (%)
Yes	42	70
No	18	30
Total	60	100.0

Source: Fieldwork, 2021

From the data gathered, majority of the respondents (70%) reported that they have the adequate basic tools and equipment and only 30% of the respondents indicated that they did not have the adequate basic tools and equipment. The import of the question was to find out the readiness of the fashion accessories designers in the Municipality in terms of the basic tool possession. From the study it was revealed that almost all the respondents had the requisite basic tools and equipment to handle the accessories production. However, the few respondents who were not having the basic tools were either partnering with others to work.

4.7. Section D: Select the best option your company adopts in marketing efficiency techniques on the patronage of the following variables

Table 4.7 Is there available market for fashion accessories produced?

Responses	Frequency	Percentage (%)
Yes	26	43.3
No	34	56.7
Total	60	100

Source: Fieldwork, 2021

From the data gathered from Table 4.7, majority of the respondents (57%) indicated that they did not have available market for the fashion accessories produced while 43% of the respondents responded that they had available market for the accessories produced. The question implied that, the accessories produced are supposed to get ready market to consume the products so that the production could be a continuing process. However, the

studies have indicated that the accessories that are produced did not have readily available market. This explains why the production is very slow in the Municipality.

Table 4.7.1 Is it based on customer request before production are made?

Responses	Frequency	Percentage (%)
Yes	44	73.3
No	16	26.7
Total	60	100.0

Source: Fieldwork, 2021

From the Table 4.7.1, in responding to whether accessories produced was on request by customers before production, majority of the respondents (73%) said they had their customers request before the accessories production while only 27% of the respondents said their accessories production was not based on any customer's request. From the data gathered revealed that, fashion designers did not have readily available market for the accessories products. While the minority respondents (27%) who produced accessories without any pre-orders only depended on the open market consumers while the majority of the respondents (73%) depended on the people who did pre-orders and as well as the open consumers.

Table 4.7.2 Proximity to product market?

Responses	Frequency	Percentage (%)
Yes	32	53.3
No	28	46.7
Total	60	100.0

Source: Fieldwork, 2021

From the data gathered in Table 4.8, majority of the respondents (53%) said there is proximity to daily and weekly markets for all fashion accessories products including general goods in the market while 47% of the respondents indicated there is ‘no’ market proximity to fashion accessories products. However, the proximity to the fashion accessories market by the respondents was viewed as how fast their products were consumed in the daily and weekly markets. This was contributing factor to high purchase.

4.8. Interview and Responses

Section B: Background Information

- 1) What role do you play in the management of the fashion accessories production and their patronage by prospective buyers?

Generally from the findings of the key informants about their roles in the accessories production, majority of the respondents attributed their roles as advertiser, look for buyers to patronize the accessories products. They also try to discover other kinds of accessories that would be marketable and explore other methods of designing new accessories using local materials.

2) For how long have you been in the handcraft designing industry and what are your motivating factors in the Municipality?

Out of the 15 informants/respondents who were interviewed on the above question, majority of them (90%) of the respondents said they were 2 years into the accessories production and their main motivating factor was to enhance the dressing of people in the Municipality. The 10% of the respondents were 4 years in the accessories designing and were in to enhance dressing and make money for a living.

3). what role does your outfit play in promoting accessories production and patronage in the Municipality?

According to the respondents (100%) said, exploring and designing of new accessories to attract the teaming youth and the general public to patronage the products. That would bring benefits through employment. The attractive dressing enhancement of the people was also of interest.

4. How would you describe the challenges confronting the production and the patronage of fashion accessories in the fashion industry in the municipality?

According to the interview response, majority of the respondents (93%) said the main challenge arose from low patronage of fashion accessories and difficulty in the advertisement of fashion accessories products.

5. Where do you obtain the raw materials for the accessories production? How long can the raw materials be stored before expiring?

According to the respondents (100%) said they obtained their raw materials from the farmlands at different distances across the Municipality. The storage of the harvested raw materials were stored for 3-4 days before use

6. What was the driving interest in the production of the accessories?

According to the data gathered, the majority respondents (96%) said, it was to enhance beauty in dressing, create income for the designers, and open up employment for the youth and enriching the great cultural values of the area.

7. In your view, what avenues are available to promote fashion accessories and their patronage?

From the data information gathered, the majority of the respondents (97%) noted the following:

1. Education of the youth and the general public about the fashion accessories
2. Explore new forms of the local material in the accessories production
3. Produce more attractive accessories from the local materials
4. And explore new marketing strategies to sell out all fashion accessories produced.

4.9 Observation Analysis

From the study conducted, it was noticed that, the fashion accessories production is growing in the Municipality. The youth are developing grow interest in the patronage or consuming the fashion accessory products. The fashion accessories designers have much zeal in the production locally. The fashion accessories designers are ready to train more young ones so as to improve the industry.

However, the knowledge in using sophisticated machines to develop and product more fashion accessories in a short time as lacking.



CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Conclusions

The study concluded that although the fashion designers in the Municipality applied and implemented a number of ways to promote productivity and usage of Fashion Accessories in the Nandom Municipality of the Upper West Region, such as exploring all avenues in new technologies design detailing approach as well as ensuring ready market for the products. Generally, the study concluded that the fashion designers knowledge in the new technology such as the computerized techniques was very low and therefore needed further training to improve the industry in the Municipality.

5.2 Summary

The study assessed the productivity and usage of Fashion Accessories in the Nandom Municipality of the Upper West Region. Data for the study was obtained using structured questionnaires and interview guides. Thus, the structured questionnaires were used to obtain data from fashion designers in the Municipality while the interview guides were used to obtain data from key informants in the fashion industry in the Municipality. Quantitative data analysis was performed using tables and percentages while thematic analysis was used in analyzing the qualitative data obtained from the interview guide and open-ended questions in the structured questionnaire.

With regard to the first objective of the study which focused on examining the difficulties of fashion accessories producers go through when using the local materials in the Nandom Municipality are as follows:

- i. Generally the local materials for the accessories production were in adequate and not readily available for use. Fashion accessories really were found to be unique and add up to joy and beauty in human dressing. One becomes unique in his or her dressing when accessories are added to the dressing.
- ii. The benefits of fashion accessories could not be underrated since the data gathered revealed that the respondents found fashion accessories as necessary in every society setting and that supports income generation and growth. All respondents were willing and on their own volition worked very hard without any incentives in the various work places.

The second objective of the study focused on; assessing the knowledge and skills of fashion accessories producers, using local materials.

- Almost all the respondents indicated that they do not have any computer software or any complicated technology so as to propel the fashion industry to grow. Almost all the respondents indicated that all the basic working tools and equipment were not produced locally but were foreign made.
- Respondents also complaint that there were no available tools used for crafting fashion accessories which could simplify the design work however, they were taught how to maintain the others tools and equipment used in the accessories production.

The third objective of the study focused on; determining the strategies used to enhance maximum patronage of fashion accessories made from local materials.

- Generally, majority of the respondents indicated that they did not have available market for the accessories produced because the patronage level was very poor and not encouraging.
- Educate the youth and the general public about the fashion accessories
- Explore new forms of the local materials in the accessories production
- Produce more attractive accessories from the local materials
- And explore new marketing strategies to sell out all fashion accessories produced.
- Almost all the respondents through their experiences adapted to responding to only customers' requests before production of fashion accessories were made.
- Also the fashion accessories produced were available in the market and this was indicated by the majority respondents and that the youth and the general public patronage for fashion accessories products was very low and poor.

5.3 Recommendations

Based on the major findings from the study, the following recommendations are made for policy making:

Fashion designers in the Municipality need adequate computerized training so as to computer software in fashion designing before production. Government should provide an initial amount of capital to fashion designers who are into the business to help enhance their work and the business and to ensure value for money.

5.4 Suggestion for Further Studies

Future study should be carried out to find out other accessories such as decorative materials, shoes and among others from the local materials.

Carry further research in the marketing of locally made accessories in the municipality.



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APPENDICES

APPENDIX A

PROMOTING LOCALLY MADE FASHION ACCESSORIES IN GHANA: A CASE IN NANDOM MUNICIPAL OF UPPER WEST REGION QUESTIONNAIRE FOR FASHION DESIGNERS

Dear Respondent

This questionnaire has been designed purely for academic purpose. Specifically focus on promoting the usage of fashion accessories made of local materials in the Nandom Municipality of the Upper West Region of Ghana.

You have been identified as one of the most trusted key players in the use of local materials' (fashion accessories industry) to respond to the issues to your best of ability. You are however assured that information provided to complete this study will be strictly treated confidential.

Thank you in advance for your participation

Instruction: Please supply answers and tick where appropriate

Section A: Socio-Economic Background

- 1) Gender.....Male Female
- 2) Age.....
- 3) Educational background...a) First Degree b) Second degr c) D
- d) Secondary e. Basic f. None
- g) Specify if others.....

4. Kindly indicate your status in your organization?

- a) Director/principal partner
- b) Senior staff
- c) trainee/intern
- d) Others please specify

Section B: Profile of Business

5. How many employees do you have currently?

.....

6. How many projects have you been involved in...

8. What was your role in the project?

.....

...

9. How would you describe the size of the projects which you have handled?

- a. Small
- b. Medium
- c. Large

10. What are the sources of capital for the business? You may tick more than one

- a. Family and friends
- b. Own Capital
- c. Credit from banks and financial institutions
- d. Traditional money lenders
- e. Clients

Section C: Problems that is associated with the production of fashion Accessories in Nandom Municipality in undertaking efficient business

11. Indicate in your view the extent to which the following affect efficiency of fashion accessories production and patronage of the products.

Variables	Response	
	Yes	No
Are fashion accessories add in making up dressing		
Are accessories in fashion necessary		
Are accessories beneficial to society		
Are the imported accessories more fashionable than the locally made accessories		
Are the imported accessories more durable than the locally made ones		
Are the imported accessories more cheaper than the locally made ones		
Are the locally made accessories available		
Do you work under someone to pay you		
Are there any factors that discourage you in your work		
Do you have any incentives that motivates you to work		

Select the best option your company adopts the use of local material; bamboo and stalk (Baa-gymie) in efficiency techniques.

Materials

1. What is the duration for the storage of the materials? A) 1-3 weeks
b) 1-6 months c) 1 year and above
2. How are the materials found? A) in the market b) forest c) farm
3. How long (duration) does it take to prepare the materials ready for use? A) 1-3 weeks
b) 1-6 months c) 1 year and above
4. Colour application is done by? a) Painting b) dying c) boiling
5. Are materials adequate for practical work? A) Yes b) No.
6. Have you been facing challenges in obtaining the basic materials? A) Yes b) No
c) If yes, state the challenges
7. Is there any problem in obtaining the basic materials for accessories production? A)
Yes b) No
8. How often do you clean your tools a) daily b) ones a week c) twice a week?
9. Select in your view the extent to which your company adopts the modern tools in efficiency techniques.

Tools used

Variables	Response	
	Yes	No
Do you use computer software to design art work before using the local materials for production		
Are needle and threads part of the tools used in production		
Is knife one of your tools		
Do you partner with others on the part of tools		
Are the basic tools and equipment locally produced		
The tools used in crafting the fashion accessories are available for use		
Do you have adequate basic tools and equipment		
Have you been taught how to maintain the tools and equipment		

10. Select in your view the extent to which your company adopts the marketing efficiency techniques.

i. Market patronage

Variables	Response	
	Yes	No
Available market for accessories produced		
Based on customer request before production are made		
Accessories produced are in short supply		
Youth and the general public patronage for all accessories produced is high		
Proximity to product market		

APPENDIX B

PROMOTING LOCALLY MADE FASHION ACCESSORIES IN GHANA:

A CASE IN NANDOM MUNICIPAL OF UPPER WEST REGION

INTERVIEW GUIDE FOR KEY INFORMANTS

Dear Respondent

This questionnaire has been designed purely for academic purpose. It has been designed to promote the usage of fashion accessories made with local materials in the Nandom Municipality of the Upper West Region of Ghana with specific focus on improving the art work of artisans in the production of hat, belt, necklace, and handbag and among others.

You have been identified as one of the most trusted key players in the local materials' fashion and design industry to respond to the issues to your best of ability. You are however assured that information provided to complete this study will be treated with the strictest confidentiality.

Thank you in advance for your participation

INSTRUCTION: Please supply answers and tick where appropriate

SECTION A: Background Information

- 1) What role do you play in the management of the accessories production and their patronage by prospective buyers?

.....
.....

2) For how long have you been in the handcraft designing industry and what are your motivating factors in the Municipality?

.....
.....

3). what role does your outfit play in enhancing the efficiency of accessories production and patronage in the Municipality?

.....
.....

4. How would you describe the challenges confronting the production and the patronage of fashion accessories in the fashion industry in the municipality?

.....
.....

5. Where do you obtain the raw materials for the accessories production? How long can the raw materials be stored before expiring?

.....
.....

6. What was the driving interest in the production of the accessories?

.....
.....

7. In your view, what avenues are available to enhance the efficiency of fashion accessories and their patronage?.....

.....
.....