

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

**CHALLENGES OF CUSTOMER SATISFACTION IN THE FASHION DESIGN**  
**INDUSTRY: CASE STUDY OF FASHION DESIGNERS IN THE HO**  
**MUNICIPALITY**



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**UNIVERSITY OF EDUCATION, WINNEBA**  
**COLLEGE OF TECHNOLOGY EDUCATION, KUMASI**  
**DEPARTMENT OF FASHION DESIGN AND TEXTILES EDUCATION**

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

**AUGUST, 2016**

## DECLARATION

### Student's Declaration

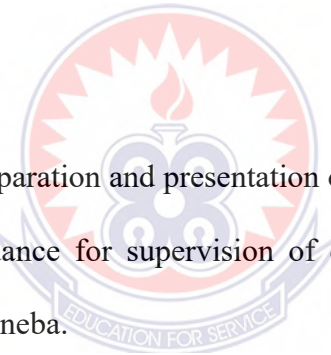
I, Rosemary Esenam Gbagbo-Ocansah, hereby declare that this dissertation, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been presented, either in part or whole for another degree in this university or elsewhere.

Candidate's Signature:.....

Date:.....

### Supervisor's Declaration

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



Name of Supervisor: DR. DANIEL KWABENA DANSO

Signature:.....

Date:.....

## DEDICATION

This piece of work is dedicated to my family, especially to Dr. D.K Foster Gbagbo, Madam Renate Ablometi-Gbagbo, Madam Comfort Akosua Edu-Gbagbo and my lovely children Caleb and Pearl.



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## ABSTRACT

Customer has become the most important strategic resource for fashion design businesses. Customer satisfaction can influence good customer service with high complexity and invisibility, especially with different political, economic and social environment. Hence, this research work is aimed at investigating into the problems of customer satisfaction in the fashion design industry. The study adopted the use of qualitative and quantitative survey method of research design to investigate the problems of customer satisfaction in the fashion design industry. Both secondary and primary data were used for the study. The target population for the study consisted of major fashion designers in the Ho municipality numbering 56 designers and 24 customers sampled for the study. The sampling techniques used for the study were convenience sampling technique and purposive sampling technique. Purposive sampling technique was used to sample out the fashion designers while convenience sampling technique was used to sample out customers contacted for the study. The study found out that the challenges of customers, satisfaction included delays in service delivery, poor customer services, designers ignoring the views of customers in relation to the service rendered, concealing important information from customers regarding the services, poor communication between designers and their customers and poor quality of services rendered by designers. The study recommended that customers must practically disclose every detail of how they want their designs to be to the designers in order to meet customer expectation and designers must be very quick to respond to the queries of customers to ensure trust and honesty in service delivery.

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## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background to the Study

Fashion is defined as “the prevailing or accepted style or group of styles in dress or personal decoration established or adopted during a particular time or season, such prevailing customs or styles considered as abstract force” (Webster's Third New International Dictionary, 2006). Kawamura (2005) builds on this definition above and refers to fashion as “prevailing customs or styles considered as abstract forces whose integral components are novelty and change”. McCracken (2006) describes fashion as a system that “serves as a means by which goods are systematically invested and divested of meaningful properties” McCracken (2006). Hamilton describes “the fashion system perse, which, as a function of any complex, industrial nation-state, has the responsibility for the production, marketing, and merchandising of products associated with the construction of individual appearance” Hamilton (2007). Dickerson (2003) describes The Fashion Business as all companies and individuals concerned with the design, production, and distribution of textile and apparel goods. “Frequently included under the discussion of the fashion business are components of the industry such as accessories, jewelry, and perfume” Dickerson (2003). The production of basic apparel items does not depend on the same abstract driving force based on novelty and change.

The Fashion Industry is, for the purpose of this study, all companies or individuals involved in the creation, production, promotion, and sale of items that have specific aesthetic and functional properties, trigger psychological reactions related to desire and, need and are adopted by a group of people for a limited amount of time. The Fashion Industry operates within the context of industrial societies that “willingly accept, indeed encourage, the radical changes that result from deliberate human effort and the effect of

anonymous social forces” McCracken (2006). In order to remain successful, companies must change the aesthetic properties of a product on a regular, usually seasonal, basis, carefully cultivating the desire for and need of the new product by transferring to the new item an abstract force similar to the one that created the meaning which initially pushed the outgoing product into popularity. The study of the Fashion industry is complex and encompasses a wide variety of disciplines including aesthetics, design, product development, economics, global business, marketing, consumer behaviour, operations, and management as well as anthropology, psychology, and sociology. The Fashion Industry has been examined at many economic levels, from low-priced mass-market apparel to custom-made couture garments selling for money. A common theme that joins all of the areas, however, is attention to the concept of change and customer satisfaction. Today’s Fashion Industry endures because of change as it simultaneously reflects and affects the culture in which it exists.

Customer satisfaction and service quality in the fashion design sector has been described in a number of ways by many scholars. This makes it difficult to have a generalized definition for the concept. As a result, Clewes (2003) suggests that one unresolved issue in the service quality field includes finding an appropriate definition for service quality and a suitable model for measuring service quality. However, Crosby (2009) provides one of the earliest definitions of quality, suggesting that it is “the conformation to customer specifications”. While this definition is not specifically related to a service, Lewis and Booms (2003) defined quality in terms of services. They defined service quality as: “a measure of how well the service level delivered matches customer’s expectations”. Parasuraman, et al. (2004) also described service quality as a comparison of a consumer’s general expectations with their actual perceptions of a firm. As a result, Lovelock and Wirtz, (2011) indicated that the level of service quality can be measured by how much the

service provided to consumers exceed their expectations. Inferring from the definitions so far, the concept of service quality could be linked to the concepts of perception and expectations. Therefore, service quality perceived by customers is the result of comparing the expectations about the service to be received and the customers' perceptions of the service provider's actions. The main purpose of this study is to investigate the challenges in Fashion design and customer satisfaction.

### **1.2 Statement of the Problem**

Considerable changes have affected the operations of fashion designers in Ghana (Banwet and Datta, 2003). As a result, fashion designers in Ghana face the challenges of increased competition, marketing orientation and highly regulated environment. Considering the whole world as a single market, one can say there is an intense competition in the Ghanaian fashion design industry. This has brought a number of challenges in the Ghanaian fashion industry. Customers expect to be treated specially with customized fashion products. They also expect value for their money. Hence, Ghana's fashion design industry is faced with the challenge of quality service, advanced facilities and prompt response to customers' demands. According to Banwet and Datta (2003), dissatisfied customers may discontinue business relations with the service provider. As argued by Berry (1995), customer satisfaction and service quality are important factors that enhance value, and can positively influence a fashion designer's success. Leaders in Fashion design businesses, therefore, fail to meet customers' expectations and that affect their businesses. They need not wait to witness the collapse of the industry due to inability to satisfy customers but rather should work to meet the demands of their customers. This study is meant to identify all the challenges of customer satisfaction among fashion designers in the Ho municipality. It is

also aimed at identifying effective ways by which customer satisfaction in the fashion design industry in the Ho municipality can be enhanced.

### **1.3 Purpose of the Study**

The main purpose of the study was to investigate the challenges pertaining to customer satisfaction and also aimed at identifying ways by which customer satisfaction in the Fashion industry in the Ho municipality can be enhanced.

### **1.4 Objectives of the Study**

The objectives set for the study are:

- i.** To identify the challenges of customers' satisfaction in the fashion design industry in the Ho municipality.
- ii.** To critically analyse the causes of the challenges in customers' satisfaction among the fashion designers in the Ho municipality.
- iii.** To analyse the level of customers' satisfaction in relation to services provided them by designers.
- iv.** To find out ways of improving upon customers' satisfaction in the fashion design industry in the Ho Municipality.

### **1.5 Research Questions**

The study was guided by the following research questions:

- i.** What are the challenges of customer satisfaction in the fashion design industry in the Ho Municipality?
- ii.** . What are the causes of the challenges in customer satisfaction among the fashion designers in Ho municipality?

- iii. What is the level of customers' satisfaction in relation to services provided them by designers?
- iv. In what ways can customer satisfaction in the fashion industry in the Ho municipality be improved?

### **1.6 Scope of the Study**

The current study looks at service quality as a strategic marketing tool for fashion designers in the Ho Municipality with the core aim of understanding the customer's specification and perception on service quality delivery so that strategies could be put in place in order to improve service quality and increase customers' satisfaction. Geographically, this study is focused on the fashion designers in the Ho Municipality in the Volta Region of Ghana. Moreover, the study is theoretically and empirically limited in scope to the following research questions stated above.

### **1.7 Significance of the Study**

The current study will make a significant contribution to the body of knowledge in this important area of service quality in Ghanaian fashion industry. Again, when the customers' perceptions of the quality of services delivered are identified, it will help fashion designers in Ghana to redesign their offerings in order to attract more customers and improve customer satisfaction. To add more, the knowledge gained in this study will serve as a strategic tool for those who want to enter and those who are already in the fashion designing industry. Finally, the results of this research will help to equip the fashion designers in Ghana in formulating, implementing and modifying their customers' specifications to promote satisfaction.



## **1.8 Organization of the Text**

The research report is organized into five chapters. The first chapter deals with the background to the study, statement of the problem, objectives of the study, research questions, significance of the study and scope of the study. Chapter two concentrates on review of existing literature on the topic under discussion whiles chapter considers the methodology employed for the research work which includes the research design, population used for the study, data collection instrument and sample technique used for the study. Chapter four presents the research findings, analysis and discussions. Chapter five considers the summary of findings, conclusions and recommendations based on the salient issues emerging from the research.



## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.1 Introduction

This section of the chapter takes a look at the review of related literatures to the broad concept of Fashion design choices, concept of customer satisfaction, factors influencing customer satisfaction, perceived service quality, service quality model, foreign fashion design, measurement of customer satisfaction, service quality and customer satisfaction, customer relationship management, costumers perception and behaviour at the fashion and design market, customer decisions, customer satisfaction in fashion designing, concept of apparel fitting in fashion designing, apparel fitting from fashion designer's perspectives and apparel fitting from customers' perspectives.

#### 2.2 Historical development of Fashion in Ghana

##### 2.2.1 History of fashion in Ghana

The history of Ghanaian fashion is traced back to the pre-colonial era when indigenous Ghanaians used barks of trees and hides of animals to cloth themselves (Adu-Akwaboa, 1994). The development of fashion in Ghana is believed to have started during the colonial period with the introduction of wax prints and "dress" by the colonial masters (Turlings, 2002). Today, Ghanaian Fashion has undergone a complete overhaul because of globalization. Fashion in its broadest sense is a particular style that is popular for a period of time. It can be clothing, furniture, housing, automobile, food, toys, and many others, but most commonly, it refers to a style of clothes, cosmetic, dress accessories, that is trendy, or most admirable and worn by many people at a particular time (Rouse, 1993; Drew 1992).

Fashion as defined in a more technical manner comprises all sorts of clothing items, textiles fabrics and their study (Pearsall, 2002). It is clear from the above definitions that, fashion does not only refer to a style in vogue, but it is the term use for clothing and accessories for human body. It also includes textiles in the form of things made of fabrics for home, office and industrial furnishings as well as a programme of study. The Fashion Industry takes care of the production and sales of fashion products also. Fashion industry plays very prominent role in the socioeconomic development of every nation by helping generate income for living and it is a means through which people acquire their clothing needs. Even though fashion change is intrinsic, today's fashion is being shaped by globalization. Jarnow and Dickerson (1997) assert that, globalization process is having tremendous impact on the fashion industry; the effect is that, where and how fashion is produced and marketed has changed.

Another account on fashion in Ghana started within the 1700s in terms of styles and mode of dressing the clothing used by the local people were possibly devoid of western influences. The nature of clothing worn from that time was elaborate and complex. It was based on rank and status of the individual within the community. It was more often than not, wraparound without stitches, so that it hangs from the navel downwards, covering half of the legs and at times, wrapped around the neck and shoulders (Owusu, 1999). During the eighteenth century the Gas wore a loincloth between their legs and looped over leather bead belt. Usually the back end hung lower than the front and this description is similar to "danta" waist-girdle which was worn among the Akans some years ago. Seiber (1974) states that, the Gaments were larger cloths which served as blankets at night and as a lounge dress in the morning usually worn by wrapping it round the body so that one arm was left uncovered. This description is also similar to men's traditional clothing styles among the Akans, which uses about ten (10) yards of fabric wrapped around the body and

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

### **2.2.2 The Foreign Fashion Influence on the Ghanaian Fashion Styles**

According to Bosmas (1967) there has been tremendous influence on the fashion styles of Ghanaians in the last 20 years which came about as a result of the development of fashion design and textiles courses in the various tertiary institutions in the country coupled with globalization of the industry which has affected the taste and style of the Ghanaian in terms choice of design to wear. Since then the Ghanaian clothing styles have become adaptations of western fashion trends. European influence has become so rampant and so invasive across almost every activity; from education, religion, politics, social change, and fashion is no exception to the extent that, Ghanaian fashion designer had to upgrade their knowledge, skills and expertise in order to be abreast with the fashion taste and styles of the 21<sup>st</sup> century Ghanaian fashion design lover (Fianu and Zentey, 2000). The foreign influence has robbed us as a nation and especially the youth of our identity as a people. This is not the case in most developed countries whose clothing has had so much impact on how the youth clothe themselves presently. This paper primarily examines the impact of foreign fashion on the youth of Ghana and how local fashion designers are responding to this influence in the face of globalization, in an attempt to establish a local fashion industry.

## **2.3 Concept of Fashion design**

Fashion design is continuously gaining importance in the development of the fashion products so as to meet the various requirements, expectation and taste of customers, in order to produce high quality of goods thus keeping and increasing designers share in the market (Kawamura, 2004). All these factors have become key elements of the development in the present economic and social situation. The eternal demand for fashion changing is the process that keeps fashion alive. The importance of fashion is well demonstrated by the large number of people involved in this branch of industry having historical roots (Hamilton, 2007). Fashion senses the changes taking place in the world and customers are responding to them sensitively and immediately. These changes can be directly perceived in the way the individuals dress, giving unambiguous information about the wearers, their wealth, taste, age, national characteristics etc (Kawamura, 2004). According to (Christopher,2003) fashion design is the art of application of design and aesthetics or natural beauty to clothing and accessories. Christopher again opined that fashion design is influenced by cultural and social attitudes, and has varied over time and place. Fashion designers work in a number of ways in designing clothing and accessories such as bracelets and necklace.

### **2.3.1 Fashion design choices**

In today's modern world people are more conscious about their appearance compared to earlier times. Gone were the days when clothing and shoes were just basic needs. Nowadays people like positive change in their life with the help of life style. They plan for various social occasions to dress up and wear more stylish and matching shoes. Through fashion a person can express his/her identity. Fashion is associated with the complete outlook of an individual of today and that is only for today. Shoes are part of the outlook.

People are interested in a glowing appearance. They do not hesitate to purchase styles of their liking (Kotler and Armstrong, 2010) even for shoes. Fashion frequently changes.

Customer needs and tastes are now changing accordingly. It is very difficult to keep a fashion-conscious consumer happy. Consumers who have explicit lifestyle, motivations, and opinions regarding fashion get more pleasure in shopping (Kotler and Armstrong, 2010). Their shopping motivation is the expression of their societal and recreational identities (Gam, 2010). Ghana is not much different despite the economic hardships of the country. Youngsters, particularly students at colleges and universities, are very conscious about fashion adoption in Ghana.

They like to adopt and follow any new thing that becomes a trend. Their trendy nature never lets them wear or use anything for long time. They are induced in more shopping-related activities, such as attending promotional events and exhibitions, and recreational shopping. They keep on changing for the sake of their own satisfaction. In modern marketing theory the role of the marketing department is not just to sell the products but to satisfy the consumers as well. In the modern age companies give importance to customer value and customer satisfaction. Business is totally based on the customer, and marketers have to be customer centered rather than being producer centered.

In any business it is important to work closely with customers to certify the product or commodity that has been created. It helps to maintain a close working relationship with the shoppers as customer services are of crucial importance. Achievement of organizational goals depends on knowing the needs and wants of the target customer and delivering the needed commodities in a desired manner and better than the competitors. As Herb Kelleher, CEO of Southwest Airline's focused on customers, said, we do not have a marketing department; we have a customer department (Kotler and Armstrong, 2010).

Fashion conscious consumers immediately purchase where they find suitable and different products.

## **2.4 Concept of Customer Satisfaction**

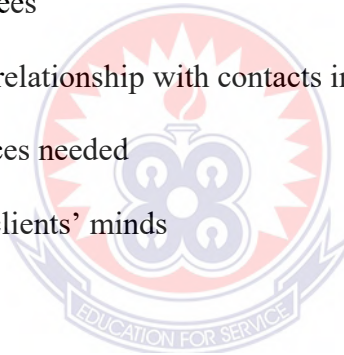
Customer satisfaction is a vague and precise concept and the actual expression of the state of satisfaction varies from one person to another and from product/ service to product / service. Satisfaction is as a judgment following a consumption experience - it is the consumer's judgment that a product provided (or is providing) a pleasurable level of consumption-related fulfillment (Oliver 1997). According to Joby (2003), customer satisfaction is defined as " the number of customers or percentage of total customers , whose reported experience with a firm , its products , or its services (ratings ) exceeds specified satisfaction goals. The status of satisfaction relies on many variables of psychological and physical aspects which correlate with satisfaction behaviour such as return and recommended rate.

Measuring customer satisfaction could be very difficult at times because it is an attempt to measure human feelings. It was for this reason that some existing researcher presented that "the simplest way to know how customers feel, and what they like is to ask them" this applied to the informal measures Levy (2009, p. 6) in his studies, suggested three ways of measuring customer satisfaction:

- i. A survey where customer feedback can be transformed into measurable quantitative data:
- ii. Focus group or informal where discussions orchestrated by a trained moderator reveal what customers think.
- iii. Informal measures like reading and talking directly to customers.

Asking each and every customer is advantageous in as much as the company will know everyone's feelings, and disadvantageous because the company will have to collect this information from each customer (NBRI, 2009). The National Business Research Institute (NBRI) suggested possible dimensions that one can use in measuring customer satisfaction, e.g.:

- ❖ quality of service
- ❖ Innocently
- ❖ speed of service
- ❖ pricing
- ❖ complaints or problems
- ❖ trust in your employees
- ❖ the closeness of the relationship with contacts in your firm
- ❖ other types of services needed
- ❖ your positioning in clients' minds



#### **2.4.1 Service Quality**

In order for a company's offer to reach the customers there is a need for services. These services depend on the type of product and it differs in the various organizations. Service can be defined in many ways depending on which area the term is being used. An author defines service as "any intangible act or performance that one party offers to another that does not result in the ownership of anything" (Kotler and Keller, 2009, p. 789). In all, service can also be defined as an intangible offer by one party to another in exchange of money for pleasure.



Quality is one of the things that consumers look for in an offer, which service happens to be one (Solomon 2009, p. 413). Quality can also be defined as the totality of features and characteristics of a product or services that bear on its ability to satisfy stated or implied needs (Kotler et al., 2002, p. 831). It is evident that quality is also related to the value of an offer, which could evoke satisfaction or dissatisfaction on the part of the user.

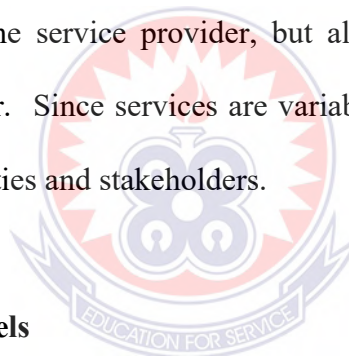
Service quality in the management and marketing literature is the extent to which customers' perceptions of service meet and/or exceed their expectations for example as defined by Zeithaml et al. (1990), as cited in Bowen and David, 2005, p. 340) Thus service quality can intend to be the way in which customers are served in an organization which could be good or poor. Parasuraman et al. defines service quality as “the differences between customer expectations and perceptions of service” (Parasuraman, et al. 1988, p.14-99). They argued that measuring service quality as the difference between perceived and expected service was a valid way and could make management to identify gaps to what they offer as services.

The aim of providing quality services is to satisfy customers. Measuring service quality is a better way to dictate whether the services are good or bad and whether the customers will or are satisfied with it. A researcher listed in his study: “three components of service quality, called the 3 “Ps” of service quality” (Haywood 1988, p. 19-29). In the study, service quality was described as comprising of three elements:

- i. “Physical facilities, processes and procedures;
  - ii. Personal behaviour on the part of serving staff, and;
  - iii. Professional judgment on the part of serving staff but to get good quality service.
- “Haywood 1988, p. 19).

### **2.4.2 Perceived Service Quality**

A number of literature reviewed explain service quality in terms of perceived service quality. Perceived service quality results from the comparison of customer service expectations with their perceptions of actual performance (Zeithaml et al., 2009), and is seen as a global judgment of the service. If customer satisfaction is higher than customer expectation, then customers will have higher perceived quality, and vice versa (Parasuraman et al., 2004). Athiyaman (1990) also defined perceived service quality as an overall assessment of the goodness or badness of a service. Therefore perceived service quality could be understood as the outcome of service performance from the views of the customer as was indicated by Hill (1991). Hill (1995) adds that perceived service quality does not just depend on the service provider, but also on the performance from the assessment of the consumer. Since services are variable, perceptions of service quality differ between different parties and stakeholders.



### **2.4.3 Service Quality Models**

There exist a number of models used to measure service quality. These models were developed by different scholars to be used to measure service quality in order to better understand the antecedents and consequences associated with the measurement of service quality so that an improved model would be designed to achieve a competitive advantage and build customer loyalty (Abdullah, 2006). The section below discusses some of the models.

#### **2.4.4 Customer Satisfaction and Service Quality**

Since customer satisfaction has been considered to be based on the customer's experience on a particular service encounter, (Cronin and Taylor, 1992) it is in line with the fact that service quality is a determinant of customer satisfaction, because service quality comes from outcome of the services from service providers in organizations. Another author stated in his theory that "definitions of consumer satisfaction relate to a specific transaction (the difference between predicted service and perceived service) in contrast with 'attitudes', which are more enduring and less situational-oriented," (Lewis, 1993, p. 4-12) This is in line with the idea of Zeithaml et al (2006, p. 106-107). Regarding the relationship between customer satisfaction and service quality, Oliver (1980) first suggested that service quality would be antecedent to customer satisfaction regardless of whether these constructs were cumulative or transaction-specific. Some researchers have found empirical supports for the view of the point mentioned above (Anderson and Sullivan, 1993; Fornell et al 1996; Spreng and Macky 1996); where customer satisfaction came as a result of service quality.

In relating customer satisfaction and service quality, researchers have been more precise about the meaning and measurements of satisfaction and service quality. Satisfaction and service quality have certain things in common, but satisfaction generally is a broader concept, whereas service quality focuses specifically on dimensions of service. (Wilson et al., 2008, p. 78). Although it is stated that other factors such as price and product quality can affect customer satisfaction, perceived service quality is a component of customer satisfaction (Zeithaml et al. 2006, p. 106-107). This theory complies with the idea of Wilson et al. (2008) and has been confirmed by the definition of customer satisfaction presented by other researchers.

### 2.4.5 SERVQUAL Model

The SERVQUAL model is considered to be the earliest model for measuring service quality. Parasuraman et al. (2004) suggested SERVQUAL as a determinant and measuring instrument of service quality. It is considered as a good starting point for providing more details to a description of service quality. They believe that the quality of a service is dependent on the extent to which the service delivered matches customer expectations. They designed SERVQUAL model based on a research they did in America. They earlier described ten criteria to be used to measure service quality. These were reliability, responsiveness, competence, access, courtesy, communication, credibility, security, understanding the customers and tangibles.

1. Reliability: It is the ability to perform the promised service dependably and accurately.
2. Responsiveness: It is the willingness and / or readiness of employees to help customers and to provide prompt service, timeliness of service.
3. Competence: It is the possession of the required skills and knowledge to perform a Service.
4. Access: It is the ease of approachability and contact.
5. Courtesy: It refers to the politeness, respect, consideration, and friendliness shown to the customers by the contact personnel.
6. Communication: It is listening to the customers and informing them with the language they understand.
7. Credibility: It includes trustworthiness, believability and honesty.
8. Security: It refers to the freedom from danger, risk, and doubt, which involves physical safety, financial security and confidentiality.
9. Understanding / knowing the customer: This deals with providers" ability to understand the customer needs and respond to them.

10. Tangibles: It is the state of facilitating good, physical condition of the buildings and the environment, appearance of physical facilities, tools and equipment used to provide the service.

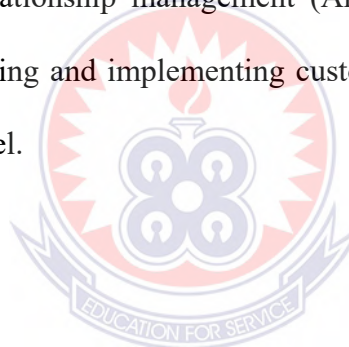
Few years after the development of the above ten determinants of service quality, Parasuraman et al. (2004) reduced the ten attributes to five attributes. The main reason for the reduction was that the ten criteria make study questionnaires too long and for that matter there was the need for a shorter version. The new criteria for the SERVQUAL model were reliability, responsiveness, assurance, empathy and tangibles.

1. Reliability: It is the ability to perform the promised service dependably and accurately.
2. Responsiveness: It is the willingness and / or readiness of employees to help customers and to provide prompt service, timeliness of service.
3. Assurance: The knowledge and courtesy of employees and their ability to convey confidence.
4. Empathy: The provision of caring, individualized attention to customers.
5. Tangibles: It is the state of facilitating good, physical condition of the buildings and the environment, appearance of physical facilities, tools and equipment used to provide the service (Parasuraman et al. 2004).

Despite the revised version of the SERVQUAL model, it was still criticised by a number of scholars including Cronin and Taylor (2002), etc. The major criticisms of the instrument involve the length of the questionnaire, the validity of the five service quality dimension, and the predictive power of the instrument with regards to subsequent consumer purchase (Hoffman and Bateson, 2006).

## **2.5 Customer Relationship Management**

The customer relationship management is capture information at every possible customer touch points like the customer purchase, sales force, website, feedback and marketing research. Customer relationship management requires company continuously communicate with customers, understand customers' demand and improve products and services (Bergamn and Klefsjö, 2003). Firstly, company can take advantage of innovation method for product development. For example, implement innovation on social conscious such as "green" product. Beside, make use of technology development to carry out e-commerce innovation for internet customer relationship improvement. Secondly, build up the organization culture to motivate customer's brand loyalty. Company can gain many benefits from customer relationship management (Anderson and Sullivan, 1993). By communicating, understanding and implementing customer expectations, it can provide higher customer service level.



### **2.5.1 Service Management**

Service quality is a perfect level feeling when customers come into contact with the service (Rust and Oliver, 1994), the pursuit of service quality is an important factor for enterprise ensure long-term competitive advantage. Parasuraman, et al. (1985) suggested that in order to improve customer service satisfaction, company should be considered into the service intangibility, inseparability, variability and perishability these four aspects. The good customer service is all about bringing customer back and sending them away happy. No matter in what kind of enterprises, listen to you customers and deal with customer changeable demand and complaints. Sometimes make the questionnaires or survey for the customer's new need and expectation. This is also the good service method to meet customer satisfaction.

## **2.6 Costumers Perception and Behaviour at Fashion and Clothing Market**

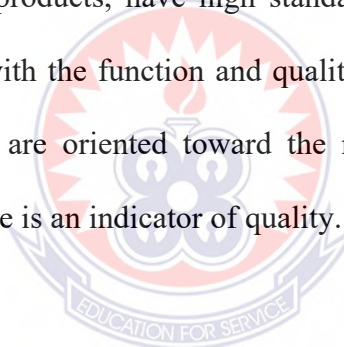
Fashion Marketing is commonly classified in two micro and macro topics, include: Micro topics are focused on services / products offered and how to deal with customer. In fact, long-term services of customer should be considered for maintaining profitable ones. According to Anic and Rajh, (2008) numerous studies have analyzed the demand and consumer behaviour in the textile and garment industry. Studies have mostly focused on the clothing industry. Many factors influence the increase or decrease in demand for some products, and factors affecting the increase in demand are: price, income, population, cost and availability of complementary products, prices and availability of substitutes, consumer needs and tastes, and special effects (Grabovac, 1998). According to Solomon and Rabolt (2004.): many studies have looked at evaluative criteria that customers use when making apparel and fashion decisions. Some of them were studies of authors like: Jacoby, Olson and Haddock (1987), Hatch and Robe Eckman, Damhorst and Kadolph (1990) or Stracenski (2004). Usually criterias/factor are/is divided at intrinsic factors or extrinsic factors. Intrinsic attributes of the product cannot be hanged without changing physical characteristics of the products such as design/ stile, colour, fabric, quality, fit, and care. Extrinsic ones are determinate by manufacturers and/or retailers and cannot be the basic component part of the product such as the brand, price, image, country of origin. Different criteria may have also different importance on customers buying decisions (Stracenski et al., 2012).

### **2.6.1 Customer Decision**

Customer decisions have both cognitive and affective characteristics as far as the fashion and clothing items/brands/styles choice is concern. Although many factors influence customer decision-making, customer are thought to approach the market with certain basic

decision-making styles (Sproles and Kendall, 1986). In the existing customer's behaviour literature, most studies assume that all customer approach shopping with certain decision-making traits that combine to form a customer decision-making style (Zhang , 2012), such as: the customer typology approach, the psychographics/lifestyle approach, and the customer characteristics approach and utilized a Customer Styles Inventory (CSI) (Sproles and Kendall , 1986). But the customer characteristics approach has been perceived to be more powerful and explanatory than others, as its focus on customer's mental orientation (Lysonski, et al., 1996).

Sproles and Kendall (1986) define eight factors included in the CSI to describe fashion decision making styles: (1) **quality** - Perfectionism or High-quality conscious – customers seek the very best quality products, have high standards and expectations for fashion goods, and are concerned with the function and quality of products; (2) **image** - Brand consciousness – customers are oriented toward the more expensive and well-known national brands and feel price is an indicator of quality.



### **2.6.2 Customer Satisfaction in Fashion Designing**

Customer satisfaction in fashion can be measured in terms of the customer getting what he/she desire or anticipates from the designer. Satisfaction in fashion is reached especially when it comes to fashion designer's designing apparel for a customer. When the customer is satisfied with the apparel being designed then his/her satisfaction and specification have been met (Frost, 1988). Whenever the design and specifications of the customer are not met in terms of the style, size and fit of the cloth being produced by the designer, the customer's dissatisfaction with the clothing design occurs.



### **2.6.3 Theories of customer satisfaction in the fashion design industry**

Customer satisfaction has received a great deal of attention for decades but now, more than ever it has become a hot topic in the managerial field. It is in fact one of the most unquestionable concepts of modern management rhetoric. In a competitive marketplace where businesses fight for customers, customer satisfaction is seen as a key differentiator and increasingly has become a key element of business strategy. It is seen as an important performance indicator within business and is part of many managerial models and tools. Customer satisfaction is a significant part of stakeholder theory (Freeman, 1984), is a key element of all quality management systems and standards, such as QCC, ISO 9000, TQM, of Business Excellence models (European Foundation for Quality Management-EFQM, Malcolm Baldrige Award Model etc.)

A review of the existing literature indicates a wide variance in the definitions of satisfaction. Satisfaction is a phenomenon expressing that the performance and benefits of the products exceed the expectations of the customers (Peter and Olsan, 2005). In another definition it is “an emotional response to the experiences provided by and associated with particular products or services purchased, retail outlets, or even molar patterns of behaviour such as shopping and buyer behaviour, as well as the overall marketplace. An emotional response triggered by a cognitive evaluative process in which the perceptions of (or beliefs about) an object, action, or condition are compared to one’s values (or needs, wants, desires)”. (Westbrook and Reilly, 1983, 257) Westbrook (1987) also defines satisfaction as a "global evaluative judgment about product usage/consumption". This definition provides little guidance for developing context-specific measures. Based on this definition, satisfaction was assessed using an item like the following: How do you feel about the product or product usage? (I feel delighted/terrible).

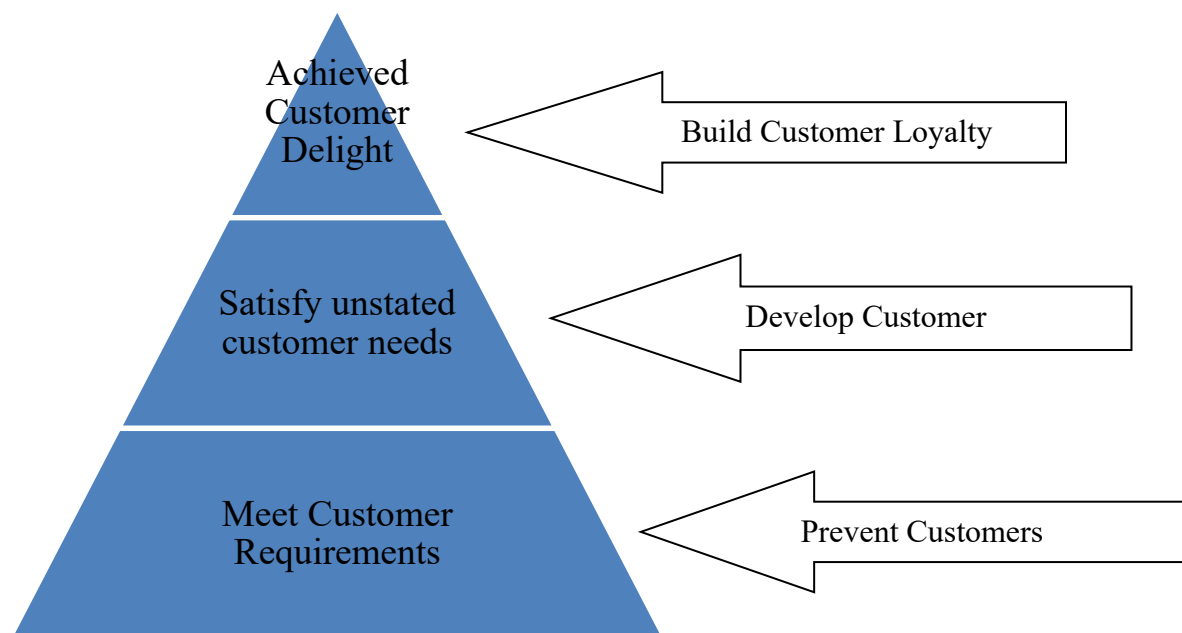


Figure 2.1 Customer Satisfaction Model

Westbrook (1987)

### The Kano model

The Kano model is a theory of product development and customer satisfaction developed in the 1980s by Professor Noriaki Kano. In his model, Kano (Kano, 1984) distinguishes between following types of product requirements which influence customer satisfaction in different ways when met:

- i. Must-be requirements:* If these requirements are not fulfilled, the customer will be extremely dissatisfied. On the other hand, as the customer takes these requirements for granted, their fulfilment will not increase his satisfaction. The must-be requirements are basic criteria of a product. Fulfilling the must-be requirements will only lead to a state of "not dissatisfied". The customer regards the must-be requirements as prerequisites, he takes them for granted and therefore does not explicitly.

*ii. One-dimensional requirements:* With regard to these requirements, customer satisfaction is proportional to the level of realization - the higher the level of realization, the higher the customer's satisfaction and vice versa. One-dimensional requirements are usually explicitly demanded by the customer.

*iii. Attractive requirements:* These requirements are the product criteria which have the greatest influence on how satisfied a customer will be with a given product. Attractive requirements are neither explicitly expressed nor expected by the customer. Fulfilling these requirements leads to more than proportional satisfaction. If they are not met, however, there is no feeling of dissatisfaction.

*iv. Indifferent requirements:* an attribute whose presence or absence does not cause any satisfaction or dissatisfaction to customers;

*v. Reverse quality attribute:* an attribute whose presence causes customer dissatisfaction, and whose absence results in customer satisfaction.

#### **2.6.4 The two-factor model of customer satisfaction as presented by Kano**

The essence of this model is the use of two factors to describe customer satisfaction. The two factors are hygiene elements and satisfiers. The hygiene elements are those attributes that customers expect to be part of the product or service. The absence of these elements generally results in customer dissatisfaction. One key point is that the presence of hygiene elements generally does not contribute to customer satisfaction. One example of a hygiene element would be a Hygiene elements include: credibility, reliability, accessibility, delivery and accuracy. The satisfiers include: responsiveness, courtesy, empathy, exceptional quality and personnel who are thoroughly trained and knowledgeable. The conclusion is that while the hygiene elements are a must, the satisfiers are what lead to

customer satisfaction and satisfaction levels are only achieved when the hygiene factors meet customer expectations and the satisfiers exceed customer expectations.

The higher level of service quality means higher level of customer satisfaction and results in better customer loyalty and high level of profitability (Ghobadian, et al., 1993). To transfer the quality to service means to satisfy customers' requirements. So that the firms aspiring to adopt the customer oriented approach should determine the customer requirements and associate the customer requirements with service design and capabilities (Chow-Chua and Komaran, 2002). Customer satisfaction usually leads to customer loyalty, and customer loyalty reflects the likelihood of repurchasing products or services. Understand the drivers of customer satisfaction are difficult and must be done differentiated because they are very different types of textile products. Apparel products are typically classified into broad categories, such as basic commodity products (knit underwear and socks), fashion-basic products (dress shirts, casual slacks, and knit sportswear), "better" fashion (moderately priced dresses and suits), "bridge" fashions (higher priced ready- to-wear fashion products), designer collections (high quality and expensive ready to- wear fashion products) and custom-made haute couture (Abernathy, et al., 1999). Each of these categories involves needs, requirements and different motivations that can explain customer satisfaction. We can say that customer satisfaction is a major predictor of repurchase, but is also strongly influenced by explicit performance evaluations of perceived quality, and perceived value. The measurement of expectations or importance is more difficult than the measurement of satisfaction. Fonvielle (2003) asserts that customer can only be measure according to the level of services performed.

### **2.6.5 How customers expressed their satisfaction**

According to William (2003) customers express their satisfaction in many ways. When customers are satisfied, they mostly say nothing but return again and again to buy or use more of the services. When asked how they feel about a company or its products in open-ended questioning they respond with anecdotes and may use terminology such as delighted, extremely satisfied, very dissatisfied etc. Collecting the motleys variety of adjectives together from open ended responses would be problematical in a large survey. To overcome this problem market researchers ask people to describe a company using verbal or numeric scales with words that measure attitudes.

In the views of (Bearden, 1995) the concept of rating things with numerical scores can work well in surveys. Once the respondent has been given the anchors of the scale, they can readily give a number to express their level of satisfaction. Measuring satisfaction is only half the story. It is also necessary to determine customers' expectations or the importance they attach to the different attributes, otherwise resources could be spent raising satisfaction levels of things that do not matter.

### **2.7 Concept of Apparel Fit in Fashion**

Apparel fit has long been of interest in fashion clothing research because it is considered a crucial element of clothing quality and customer satisfaction (Song and Ashdown, 2010). Due to the various characteristics of apparel, many researchers have defined apparel fit in multiple dimensions (Bailey, 1998; Brown and Rice, 2001; Eckman et al., 1990; LaBat, 1997; Laing and Sleivert, 2002; Outling, 2007). LaBat (1997) broadly defined clothing fit as the relationship of clothing to the body, combining the visual analysis of fit and the physical evaluation of comfort. Frost (1988) noted apparel fit that contains “visual as well as physical satisfaction of the garments and its' function on the body” (p. 2). Brown and

Rice (2001) defined fit as “how well the garment conforms to the three-dimensional human body” (p.153). A few studies have defined two dimensions of apparel fit: aesthetic fit, which relates to the appearance of the garment in relation to the body, and functional fit, which relates to the comfort and performance of the garment due to the fit (Bailey, 1998; Eckman et al., 1990; Outling, 2007).

“Good fit” has also been defined diversely, depending on fashion trends, standardized sizes in the fashion industry and individuals’ perceptions of fit (Dickerson, 2003), because clothing fit is a complex property affected by fashion, style, and many other factors (Conway, 1997). Although a well-fitted garment is difficult to define because of factors that affect individual preference and satisfaction (Song and Ashdown, 2010), many researchers have focused on fit, viewing it from various designer-mediated perspectives (Ashdown and O’Connell, 2006; Frost 2000). A few researchers have focused on fit from the customer perspective and satisfaction (Alexander, Connell, and Presley, 2007; Anderson et al., 2000). Therefore, this paper presents two perspectives: designer-mediated and consumer.

### **2.7.1 Apparel Fit from Fashion Designer’s Perspectives**

Fit can be measured by a set of criteria known as a standard of fit (Ledbetter and Lansing, 1981; Lichtenstein, Nancy, and Richard, 1986). When fit is evaluated in the traditional manner by using fit models, judges who have worked as technical designers in the apparel industry assess the fit of garments by observing them on a live model (Ashdown and O’Connell, 2006; Kadolph, 1998) or by using three-dimensional scan fit analysis (Ashdown et al., 2004). During the test, the judges ask the model to walk, sit, and go through a normal range of body motions while wearing the garment (Ashdown et al., 2004). The judges use a standard of fit, which is defined as a set of physical characteristics

of a fitted garment (Frost, 1988), to evaluate whether the garment looks good on the body in terms of line, balance, and grain of the fabric.

Certain elements of a garment are crucial to determining the fit of clothing (Erwin and Kinchen, 1974; Song and Ashdown, 2010). Erwin and Kinchen (1974) identified five criteria: ease, line, grain, balance, and set. Ease is defined as the amount of space between the garment and the body: a tight-fitting garment has less ease, while a loose-fitting garment has more ease (Branson and Nam, 2007; Erwin and Kinchen, 1974). Erwin and Kinchen (1974) also noted two different types of ease -- functional ease and design ease. Functional ease refers to the amount of fabric that allows for body movement, and design ease is defined as the amount of fabric needed to demonstrate the design of the garment (Erwin and Kinchen, 1974). *Line* is associated with the seams of a garment.

Vertical seams should be vertical to the floor and parallel to the center of the body (Erwin and Kinchen, 1974). *Grain* refers to the relationship between fabric, pattern, and wearer; the grain of the fabric when the garment is worn should be either parallel to or perpendicular to the floor, or at a 45-degree angle if cut on the bias (Erwin and Kinchen, 1974). *Balance*, for a symmetrical garment, means having the same distance from the right and left sides of the body to the center (Erwin and Kinchen, 1974). *Set* indicates the smoothness of the fabric on the body, with an absence of wrinkling and pulling of the garment (Erwin and Kinchen, 1974).

In a recent study by Ashdown and Loker (2004) they developed a method of visual fit assessment using a three-dimensional (3D) scanner. Ashdown and Loker (2010) showed that a 3D body scanner could capture three-dimensional images of participants that could be used for visual analysis of some aspects of fit, thus contributing to the fit assessment

process. Numerous studies have compared the results of live model fit analysis and 3D scan analysis (Ashdown and Loker, 2010).

### **2.7.2 Apparel Fit from Customers' Perspectives**

For customers, size/fit and comfort of apparel are the two most important evaluative criteria when purchasing ready-to-wear (Eckman, Damhorst, and Kadolph, 1990; Hsu and Burns, 2002). According to Frost (1988), consumers perceive clothing fit from two perspectives: (1) the visual, when looking in a mirror or looking down at themselves, and (2) the tactile, when feeling the clothing as they wear it. LaBat (1987) stated that customers' perceptions of fit of ready-to-wear clothing could be examined from two points of view -- nominal and operational. Nominal fit is the degree to which the clothing differs from the body. Operational fit is evaluated by using standards and concepts of fit.

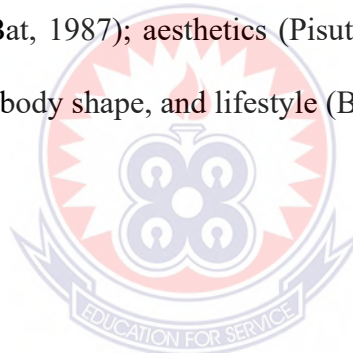
Operational fit has not been examined by researchers, while nominal fit has been extensively used in studies of fit preferences to shed light on customers' subjectively preferred fit in terms of both the degree of difference between clothing and body and customers' objective physical body dimensions and shape (Alexander, Connell, and Presley, 2005; Anderson et al., 2000; Pisut and Connell, 2007; Plutt, 2011). Fit preference is individually defined by each customer as to how they want a particular garment to conform to the shape of their bodies (Manual, Connell, and Presley, 2012).

Two different scales have been developed to measure consumers' preferred fit: (1) a "fit preference" scale (Anderson et al., 2000) (2) an "aesthetic attribute preference scale" (Chattaraman and Rudd, 2006). Most studies have used the fit preference scale, which measures consumers' preferred fit using line drawings representing six separate garment categories (jackets, skirts, dresses, tops, jeans, and pants) and three different fits (fitted,



semi-fitted, or loosely fitted) (Alexander, Connell, and Presley, 2005; Anderson et al., 2000).

The aesthetic attribute preference scale, by contrast, contains two illustrations (the top half of a woman's body and the lower half of a woman's body) with a seven-point semantic differential scale at seven preference measurement sites (top length, top silhouette, sleeve length, neckline, bottom length, bottom silhouette, and waist) (Chattaraman and Rudd, 2006). Only one researcher has used this scale, in a published study that measured plus-sized women's clothing fit preference (Plutt, 2011). Previous studies on fit preference have reported that customers' fit preference is affected by many factors, such as body image, body cathexis, and personal comfort preference (LaBat, 1987; Pisut and Connell, 2007); social message (LaBat, 1987); aesthetics (Pisut and Connell, 2007); and current fashion trends, age, gender, body shape, and lifestyle (Brown and Rice, 1992).



## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1 Introduction**

This chapter discusses the methodology that was followed to achieving the objectives of the study. The sub-sections covered are research design, source of data, target population, sampling technique, determination of sampling size, data collection instruments and administration, the instruments validity and reliability, data collection, data analysis, ethical considerations and response rate of administered questionnaires.

#### **3.2 Research Design**

Research design refers to the plan and structure of the investigation used to obtain evidence to answer research questions. The type of research design used for this study is survey method. This survey was conducted to investigate the challenges of customer satisfaction in the Fashion Design Industry in Ho Municipality. The research used both qualitative and quantitative methods which are most appropriate for gathering data from wide range of respondents who were position at different places.

Kerlinger (1973) suggest that in conducting explorative and descriptive research, the survey design can be used to collect information from several units of analysis. Survey research also has the advantages of being effective in collecting data from a large source and that relative inexpensive and it takes shorter time to complete (Babbie, and Mouton, 2001). The form of survey to be used for this work is descriptive survey. According to Kerlinger (1973), descriptive survey is the most appropriate form of survey if the survey attempts to determine the incidence, distribution and interpretation of the variables being

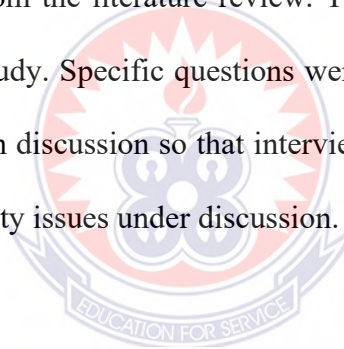
measured. It also enables information to be obtained from representative sample of population to describe the situation as it exists.

### **3.3 Sources and Types of Data**

Both primary and secondary data were used for this study.

#### **3.3.1 Primary Data Sources**

Primary data for the study included personal data of respondents to questionnaire and face-to-face interviews with some of the fashion designers and managers of Fashion Design companies in the Ho Municipality. Interview questions were built to reflect the main points and implications derived from the literature review. The interviews were carried out to ascertain the result of the study. Specific questions were asked during the interview, but changes were given for open discussion so that interviewees could share complementary information on various quality issues under discussion.



#### **3.3.2 Secondary Data**

Secondary data were gathered from various sources. They included scholarly journals, reports, educational guides and text books. Data from magazines and website of the industries within the district as well as organizations that do accept vocational trainees were also used. Ghauri and Gronhaug (2005) as cited in Lewin (1997) argue that the main advantage of using secondary data is enormous savings in resources, time and money. In General, it is more expensive to use secondary data than Primary data. Secondary data helped to compare what exist in other companies in relation to the companies used for the study. Unlike primary data, Secondary data generally provides a source of data that is both permanent and available in a form that may be checked easily by others.

### **3.4 The Target Population**

The target population consisted of major Fashion designers and managers of Fashion designing companies and selected customers in the Ho Municipality. However, the term population in this context refers to the complete set of individuals (subjects) having common observable characteristics in which the researcher was interested; they were the target of the study. Specifically, a total of Ten (10) Fashion Homes were visited. All managements and staffs of these companies were a quite large number hence a sample size out of this population was used for the study.

### **3.5 Sampling Techniques**

The study adopted the use of two sampling techniques to sample out the respondents for the study. The sampling technique used for sampling out the fashion designers was purposive sampling technique while convenience sampling technique was used to sample out customers for the study. It is one of the non-probability sampling techniques of research. Which implies that not every element of the population had an opportunity of being included in the sample for the study. Since the study involved only managers, fashion designers and apprentices of fashion design companies, it was proper and convenient to use managers, fashion designers and apprentices of these companies for the study. This limited generalization of the results of the study (Burns and Grove 2001:804). This supports the view of De Vos (1998), as well as LoBiondo-Wood and Haber (1998:253) who both describes purposive sampling as the use of readily accessible persons in a study.

### 3.6 Determination of Sample Size

The study sample was derived from Mugenda and Mugenda's (2003) recommendation of a sample size of between 30% – 50% of the target population, which was eighty (80). In all hundred (100) questionnaires were distributed to the ten (10) Fashion designing companies that were visited and used for the study. Finally the managers for the companies were first contacted because they normally have firsthand information about these companies and their operations. Finally, the study also captured twenty-four (24) customers through convenience means making the total number of respondents 80.

**Table 3.1 Number of questionnaire distributed and received from the respondents**

<b>Name of Organization</b>	<b>No of Questionnaires Distributed</b>	<b>No of Questionnaires Received</b>
Mag-Cee Fashion	10	12
Doe Fashion Home	10	6
Rosa Fashion	10	8
Esenam Fashion	10	7
Winners Fashion Home	10	7
Otilia Fashion Home	10	8
Murphy Fashions	10	7
Wisdom Cut Creation	10	8
Oga Designing Home	10	8
Doris-Day Fashion	10	9
<b>Total</b>	<b>100</b>	<b>80</b>

Source: Field Survey, October, 2015

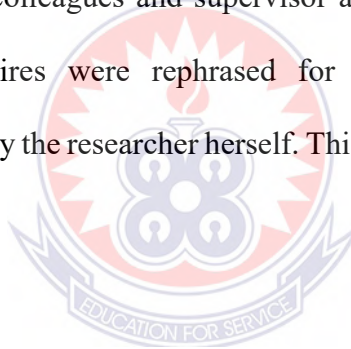
### 3.7 Data Collection Procedure

The main instruments used for the study were questionnaires and interview schedules. The differences between both instruments are mainly on how they are administered. Data collection process involved the administering of questionnaire, personal interview and note taking. These instruments were designed to help gather information regarding the challenges of customer satisfaction of fashion designers within the Ho municipality. The administration of the questionnaire was commenced in October 2015 and completed in December 2015. The questionnaires (see Appendices) were self-administered to the premises of the institutions involved. A period of three weeks was allowed for the administration of the questionnaire; however all the completed questionnaires were retrieved in two weeks after distribution and this was as a result of the scattered nature of their business locations and their travelling schedules. A total of 100 questionnaires were administered to the various institutions. Out of all the questionnaires distributed, exactly 70% were completed and received by the researcher and used for the analysis. The high response rate may be attributed to the strict adherence to the techniques employed in distributing the questionnaires and the persistent follow ups to retrieve them.

**Interview Schedules:** Interviews were conducted verbally, and the responses to the questions were recorded by the researcher (Fowler and Tietze, 1996). The formal interviews conducted by the researcher were more relevant techniques of Data Collection Instruments used. In that, some of the respondents turned to have more to offer by way of talking than writing. This gave the researcher the opportunity to ask leading questions whenever the need arose.

### **3.8 Validity and Reliability of Questionnaire**

Validity and reliability in research is the degree of stability exhibited when measurement is repeated under identical conditions (Naoum, 1998). Research validity refers to whether the researcher actually measured what was supposed to measure and not something else. Reliability means that responses to the questionnaire were consistent (Naoum, 1998). The researcher took the following steps in order to ensure the validity of the data. The questionnaire was based on information obtained from literature review. This was to ensure that, it was a representation of child stress ((Naoum, 1998).The questions were formulated in simple language for easy understanding. The researcher gave the questionnaire to colleagues for peer review. It was also given to the supervisor to scrutinize to ensure its validity. The colleagues and supervisor added some questions and certain aspects of the questionnaires were rephrased for clarity. The questionnaire was administered and collected by the researcher herself. This helped clarify where participants did not understand.



### **3.9 Data Analysis**

The data collected were edited and examined for completeness and consistency using both qualitative and quantitative to analyze the data. Frequencies and percentages were used to analyze findings where necessary, using statistical package for social scientist (SPSS) and Microsoft Excel. The data was first coded to allow for analysis. The data that was collected in Part I of the questionnaire was used for profiling respondents and the information that was gathered in Part II was used to address the objectives of the study which was to determine the respondents “industries perception about vocational trainees”. Data was then presented in form of tables and charts for ease of interpretation.

### **3.10 Ethical Considerations**

To make this study ethical, the rights to self-determination, anonymity and confidentiality and informed consent were observed (Kusi, 2012). Written permission to conduct the study was sought from the institutions involved in the study. The respondents were informed of their rights to voluntarily participate or decline. They were informed about the purpose of the study and were assured of not reporting any aspect of the information they provided in a way that will identify them. They were assured that there were no potential risks involved in the process.

### **3.11 Response rate of administered Questionnaires**

The total number of questionnaires administered was 100. The entire interview was completed but some of the questionnaires which were not completed were taken out and all were returned to the researcher. Babbie (2001) posits that a response rate of at least 50% is adequate for analysis and reporting. A response rate of 60% is good, whilst a response rate of 70% is very good. Fortunately, a very good response rate of 70% was achieved. The high response rate was achieved because of the personal contact, between the researcher and the respondents during the distribution of the questionnaire. Out of the total number of 602 questionnaires administered, 56 were completed and returned.



## **CHAPTER FOUR**

### **PRESENTATION AND DISCUSSION OF FINDINGS**

#### **4.1 Overview**

The chapter records the results obtained from the field of the study. The results obtained were raw data consisting of the respondents' views and opinions on the challenges of customer satisfaction in the fashion design industry. This chapter also establishes the key findings from the data analysis in addition to the discussion of the findings with theories in the literature. The chapter presents analysis of data gathered from eighty (80) respondents consisting of fifty-six (56) fashion designers and twenty-four (24) customers who were surveyed with the various characteristics and problems.

#### **4.2 Results and discussion of questionnaire**

##### **4.2.1 Results and discussion of questionnaire from fashion designers**

The questionnaire designed for the fashion designers involves closed and open ended questions. The questionnaire displayed the general profile of the respondents, challenges of customer satisfaction in the fashion design industry, causes of the challenges of customer satisfaction in the Ho municipality and the ways in which customer satisfaction can be improved in the Ho municipality. Out of the total number of 60 questionnaires administered, 56 were completed and returned given a response rate of 80%.

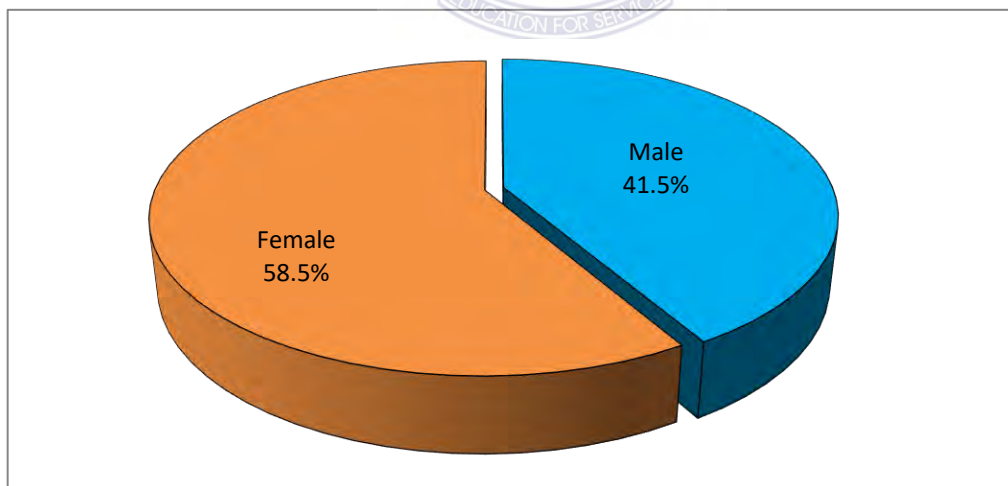
#### 4.2.1.1 Personal data of fashion designers

This section concentrates on the gender, educational background of the respondents and years of experience in the industry, age range of respondents and type of fashion designing line.

##### Gender of the respondents (Fashion designers)

The results on the gender of fashion designers can be found in Figure 4.1. The statistics indicate that both males and females were captured in the study. This is because the views of both genders were needed to make fair conclusions on the subject. From the statistics, it could be seen that the male respondents constituted 41.5% while the female respondents also constituted 58.5%. This indicates that there were slightly more female respondents than male respondents.

**Figure 4.1: Gender of Respondents (Fashion designers)**



*Source: Field Work, 2016*

### Age range of Respondents

Table 4.1 shows the ages of fashion designers that was captured for the study. The highest age range of the fashion designers was between the ages of 41-50 representing 48.2% and the next age range was also between the ages of 31-40, representing 39.3% of the total respondents. However, the least number of respondents from the table were those below the age of 30 years representing 12.5%. The results indicate that respondents are well advance in age which could determine their experience in the industry.

**Table 4.1 Ages of Respondents**

Age range	Frequency(n)	Percent (%)
Below 30 years	7	12.5
31-40	22	39.3
41-50	27	48.2
Total	56	100.0

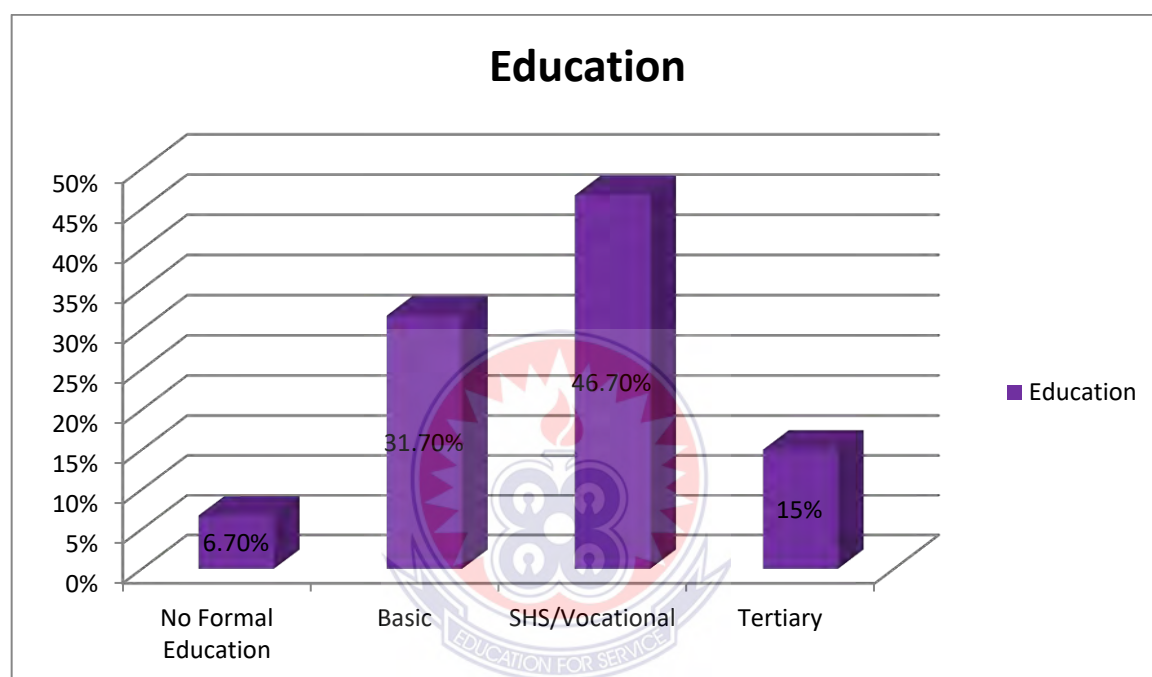
*Source: Field Work, 2016*

### Educational background of respondents (Fashion Designers)

Figure 4.2 recorded the educational backgrounds of the respondents. The qualifications recorded in the figure range from tertiary to non-formal education. The SHS/Vocational category recorded the highest credentials with 26 respondents, representing 46.4% of the total respondents. The Basic level recorded the second highest with 17 respondents representing 30.4% whereas the tertiary recorded 9 respondents representing 16.1%. Lastly, respondents with no formal education recorded the least number of respondents of

4 representing 7.1%. The statistics generally indicate that since more SHS/Vocational and Tertiary respondents are more than 50% it can be said that majority of the people studied are therefore in good standing to argue professionally on the challenges of customer satisfaction in the fashion design industry.

**Figure 4.2 Educational background of the fashion designers**



*Source: Field Work, 2016*

### **Years of experience in the Industry**

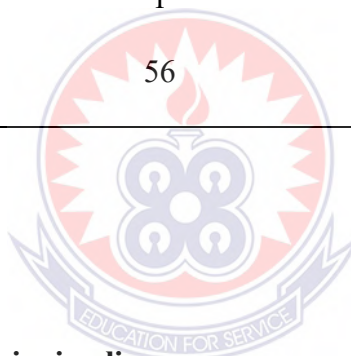
Table 4.2 presents the years of experience in the industry by the respondents. Out of total respondents of 56 designers, 25 respondents representing 44.6% confirmed that they have been in the industry for the past 6-10 years and also 18 respondents representing 32.1% indicated that they have been in the industry for 11-15 years and 7 respondents representing 12.5% revealed that they have been in the industry for the past 5 years and below. In addition, 5 respondents representing 8.9% conceded that they have worked between 16-20 years whereas only 1 respondent representing 1.9% revealed that they have

worked for more than 20 years. The statistics from table 4.2 suggest that since about 50% of respondent have worked more than 10 years, it implies that they have a lot of experience when it comes to customer satisfaction in the industry.

**Table 4.2 Number of years in the Industry**

<b>Years of Experience</b>	<b>Frequency(n)</b>	<b>Percentage%</b>
Less than 5 Years	7	12.5
6-10 Years	25	44.6
11-15 Years	18	32.1
16-20 Years	5	8.9
Over 20 Years	1	1.9
Total	56	100

*Source: Field Work, 2016*



#### **4.2.1.2 Type of Fashion Designing line**

In table 4.3, the study captured the various fashion designing lines within the Ho municipality. Out of total respondents of 56, 31 Clothing designers were the highest captured representing 55.4% while Batik Tie and Dye designers were second highest on the table with 14 respondents representing exactly 25% and Kente Weaving also had 9 respondents representing 16.1%. Lastly, Shoe Making designing line was last on the table with only two respondents representing 3.4%

**Table 4.3 Type of Fashion Designing line**

<b>Designing Line</b>	<b>Frequency (n)</b>	<b>Percentage %</b>
Clothing Designing	31	55.4
Kente Weaving	9	16.1
Batik / Tie and Dye	14	25
Shoe Making	2	3.4
<b>Total</b>	<b>56</b>	<b>100</b>

*Source: Field Work, 2016*

#### 4.2.1.3 Do you encounter problems in trying to satisfy your customers?

Table 4.4 discusses the respondents that have ever had problems with customers in relation to satisfaction level of customers. Out of the total respondents of 56, as many as 46 respondents representing 91.1% conceded “YES” that they have had various problems in trying to satisfy their customers, whereas only 7 respondents answered “No” to the study. The analysis on the table suggests that designers normally encounter problems in satisfying customers.

**Table 4.4 Problems having to satisfy customers**

<b>Response</b>	<b>Frequency(n)</b>	<b>Percentage %</b>
Yes	49	91.1
No	7	8.9
<b>Total</b>	<b>56</b>	<b>100</b>

*Source: Field Work, 2016*

#### 4.2.1.4 Customers satisfaction level with regards to services provided

Table 4.5 discusses customers satisfaction in relation to services provided them. Out of total respondents of 56, 29 respondents representing 51.8% reported “Yes” to the fact that their customers are satisfied with services provided them whereas 27 respondents representing 48.2% answered “No”. From the analysis on the table, since only a little above 50% think that customers are satisfied with their services, close to the same percentage of respondents believe that customers are not satisfied with services provided which goes to imply that there is a problem of customer satisfaction in the fashion design industry

**Table 4.5 Do you think your customers are satisfied with the level of services being provided them?**

Responses	Frequency(n)	Percentage (%)
Yes	29	51.8
No	27	48.2
<b>Total</b>	<b>56</b>	<b>100</b>

*Source: Field Work, 2016*

#### 4.2.1.5 Customers complaint with regards to services provided

Table 4.6 discusses whether customers do complain when not satisfied with services provided them or not. Out of total respondents of 56, 41 respondents responded “Yes” to the fact that their customers are satisfied with the level of service provided them whereas 27 respondents representing 48.2% answered “No”. This statistics indicate that close about 49% of the total population do complain with not satisfied with the services provided them.

**Table 4.6 Do they complain when not satisfied with the services being provided them?**

<b>Responses</b>	<b>Frequency(n)</b>	<b>Percentage (%)</b>
Yes	41	73.2
No	15	26.8
<b>Total</b>	<b>56</b>	<b>100</b>

*Source: Field Work, 2016*

#### **4.2.1.6 How often customers complain with regards to services provided them**

Table 4.7 discusses the number of times in which customers complain about unsatisfactory services. From the Table, out of 56 respondents, as many as 32 respondents representing 57.1% confirmed that they “Always” receive complaints from customers regarding unsatisfactory services and 15 respondents representing 26.8% also conceded that they “sometimes” receive complaints from customers regarding unsatisfactory services. In addition, 6 respondents claimed that they do receive complaints from customers “once a while” whereas only 3 respondents representing 4.5% revealed that they have never received such complaints before. The statistics from the table suggest that close to 70% of respondents either “Always” or “Sometimes” receive complaints from customers which indicate that customers are not satisfied with services provided them.



**Table 4.7: How often do customers complain when not satisfied with the services provided them?**

<b>Responses</b>	<b>Frequency(n)</b>	<b>Percentage (%)</b>
Always	32	57.1
Sometimes	15	26.8
Once a while	6	10.7
Not at all	3	4.5
<b>Total</b>	<b>56</b>	<b>10</b>

*Source: Field Work, 2016*

#### **4.2.1.7 Average Time taken for designers to design an item for customers**

Table 4.8 discusses how long it takes for designers to design a single item for a customer. Out of 56 respondents, 29 respondents representing 51.8% confirmed that it takes between 7-14 days for them to design an item for a customer while 16 respondents representing 28.6% also assert that it takes close to one month and over for them to design a single item for customers. On the other hand 9 respondents representing 14.3% claimed that it takes between 3-6 days for item to design an item for a customer whereas only 3 respondents representing 5.4% affirms it takes less than three days for them to design an item for customers. The statistics from the finding indicate that designer do keep long when designing a single item because as more than 70% concede that it takes more than two weeks through to month and over for them for to design an item customers.

**Table 4. 8 On average, how long does it takes to design a single item for your customer?**

<b>Responses</b>	<b>Frequency (n)</b>	<b>Percentage (%)</b>
Less than 3 days	3	5.4
3-6 days	8	14.3
7-14 days	29	51.8
Close to a Month and over	16	28.6
<b>Total</b>	<b>56</b>	<b>100</b>

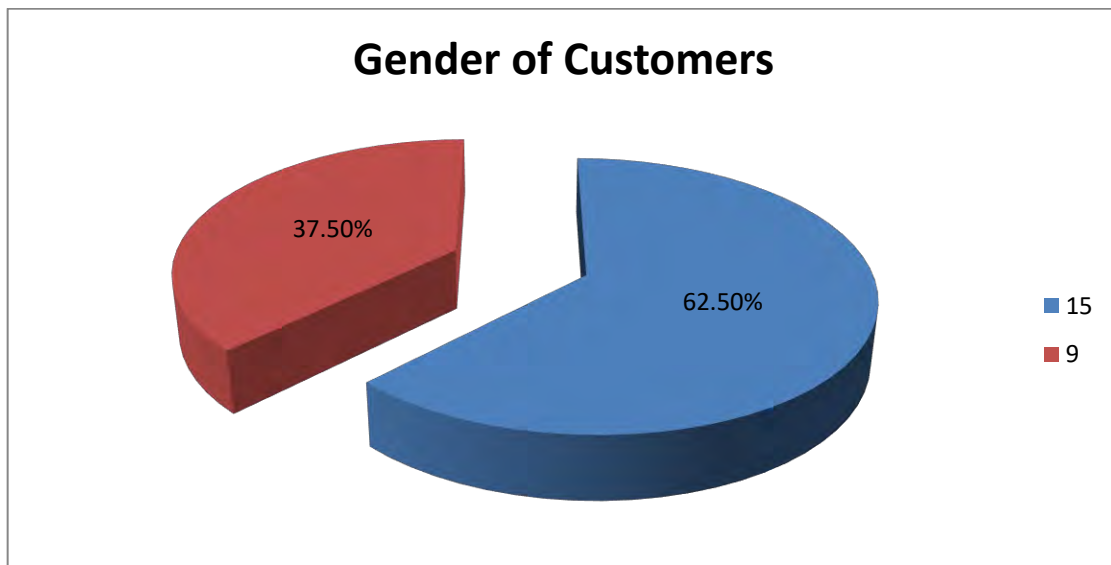
*Source: Field Work, 2016*

## **4.2.2 Results and discussion of questionnaire from customers**

### **4.2.2.1 Demographic Data (Customers)**

#### **Gender of customers**

Figure 4.3 presents the gender distribution of customers who were contacted for the study. Out of the 24 customers contacted for the study, 15 respondents constituting 37.50% of respondents were female whereas 9 respondents constituting 37.50% were male. The results from the statistics shows that females dominated the customers contacted for the study which implies that female are more particular about sending the designs to the fashion designers to design for them than their male counterpart.

**Figure 4.3: Gender of the Customers**

*Source: Field Work, 2016*

### **Educational background of customers**

Table 4.9 presents educational qualifications of customers who took part in answering the questionnaire. The highest number of qualifications captured for the study was 11 respondents who had degrees to their credit which was represented by 45.8% of the total respondents and 6 respondents representing 25% had masters qualifications to their credit whereas 4 respondents representing 16.7% of the total respondents also diploma/HND to their credit. Finally, 2 respondents representing 8.3% had secondary school certificate to their credit whereas only 1 respondent representing 4.2% was the least representation in the study. The above statistics goes to confirm that educational background plays a major role when it comes to the selection and taste for fashion designs.

**Table 4.9 Educational background of customers**

<b>Qualification</b>	<b>Frequency(n)</b>	<b>Percentage (%)</b>
<b>Basic</b>	1	4.2%
<b>SHS</b>	2	8.3%
<b>Diploma/HND</b>	4	16.7%
<b>Degree</b>	11	45.8%
<b>Master</b>	6	25%
<b>Total</b>	<b>24</b>	<b>100</b>

*Source: Field Work, 2016*

#### **4.2.2.2 Challenges of customer satisfaction in the fashion design industry (Fashion designers Perspective)**

Respondents were required to rank the various challenges facing them in trying to satisfy their customers in the fashion industry according to the level of agreement using percentages and mean in Table 4.9. Frequency and percentages were used to reveal the preference of the respondents. Table 4.9 discusses the challenges faced by designers in satisfying their customers in the fashion design industry. Out of a total of 56 respondents, 7 respondents representing 12.5% and 44 respondents representing 76.6% strongly agreed and agreed respectively to the statement that customers are always grappling with the issue of choice comparable to their available resources with a mean rate of 2.91 whereas only 5 respondents representing 8.9% disagreed with the statement. Secondly, 2 respondents representing 3.6% and 48 respondents representing 85.7% strongly agreed and agreed respectively to the statement that customers are not clear as to how they want their designs to look like with a mean rate of 2.59 whereas 6 respondents representing 10.7% disagreed with the statement. Again, 43 respondents representing 76.8% agreed to the statement that

designers are not given the chance to assist customers choose particular designs that are suitable for them with a mean rate of 2.57 whereas 13 respondents representing 23.2% and 2 respondents representing 3.6% disagreed and strongly disagreed to the statement. Additionally, 41 respondents representing 73.2% agreed to the statement that customers are always dissatisfied with services rendered to them with a mean rate of 2.55 whereas 10 respondents representing 17.6% and 5 respondents representing 8.9% disagreed and strongly disagreed to the statement. Furthermore, 35 respondents representing 62.5% agreed to the statement that customers' budget do not meet the kind of designs they want with a mean rate of 2.52 whereas 21 respondents representing 37.5% disagreed to that statement. However, the rest of the statements that fell below the significant value of  $\bar{x} > .2.5 = Agreed$  presented as follows; customers always look for ways to frustrate designers scored a mean rate of 2.49, customers' expectations are higher than what designers can offer also scored a mean rate of 2.12 and lastly customers neglect current trends of designs available to them secured a mean rate of 2.06. It can be concluded from the above statistics that designers and customers are always contending with the issue of satisfaction with regards to items designed which might not be at the same level with amount paid for it.

**Table 4.10 Challenges of customer satisfaction in the fashion design industry**

Statements	N	Responses				Mean	Std. Deviation
		SA	A	D	SD		
Customers' expectations are higher than what designers can offer	56	1(1.8%)	8(14.3%)	47(83.9%)	-----	2.12	.431
Customers are not clear as to how they want their designs to look	56	2(3.6%)	48(85.7%)	6(10.7%)	-----	2.59	.375
Customers are always dissatisfied with services rendered to them	56	-----	41(73.2%)	10(17.6%)	5(8.9%)	2.55	.334
Customers' budget do not meet the kind of designs they want	56	-----	35(62.5%)	21(37.5%)	-----	2.52	.489
Customers always look for ways to frustrate designers	56	13(23.1%)	29(46.2%)	14(25%)	-----	2.49	.496
Designers are not given the chance to assist customers choose particular designs that are suitable for them	56	-----	43(76.8%)	13(23.2%)	2(3.6%)	2.57	.426
Customers neglect current trends of designs available to them	56	-----	10(17.9%)	28(50%)	18(32.1%)	2.06	.353
Customers are always grappling with the issue of choice comparable to their available resources	56	7(12.5%)	44(76.6%)	5(8.9%)	-----	2.91	.394
Total	56						

Source: Field Work, 2016

 $\bar{x} > .2.5 = \text{Agreed}$ 

Key: SA=Strongly Agree, A=Agree, D=Disagree, SD-Strongly Disagree

### 4.2.2.3 Challenges of customer satisfaction in the fashion design industry

#### (Customers perspective)

In Table 4.10 customers were asked about the challenges facing them with regards to customer satisfaction. Customers were again asked to rank their preferences to the following statements about the challenges customer were facing in terms of their satisfaction level in fashion design industry. Out of total respondent figure of 24 respondents, 7 respondents representing 29.2% and 17 respondents representing 70.8% strongly disagreed and agreed to the statement that designers are not honest and reliable in their service delivery which scored a mean rate of 2.71. Secondly, 12 respondents representing 50% and 9 respondents representing 37.5% strongly agreed and disagreed that poor customer service is one of the challenges affecting customer satisfaction in the fashion design industry whereas only 1 respondents representing 4.1% disagreed to the statement. Again, 19 respondents representing 79.2% and 5 respondents representing 20.8% strongly agreed and agreed to the statement that delays in the delivery of their services by designers is also a challenge facing customer satisfaction in the industry with a mean rate of 2.55. Additionally, 15 respondents representing 62.5% and 9 respondents representing 37.5% strongly agreed and disagreed that designers charge higher fees in contrast to what they can offer which customers see as one of the major challenges affecting customer satisfaction in the fashion design industry with a mean rate of 2.53. Finally, 6 respondents representing 25% and 10 respondents representing 41.7% strongly agreed and disagreed to the statement that some of the designers are not able to meet the expectations of customers which attracted a mean rate of 2.51. However, there were some statements that fell below the significant value of  $\bar{x} > 2.5 = \text{Agreed}$  which are listed as follows; designers lack the requisite tools and equipment for the current trends of designs attracted a mean rate of 2.43 and also poor designs from designers scored a mean rate of

2.42 whereas designers lack the requisite skills and competences to be able to meet customers expectation secured a mean rate of 2.39. This result confirms the views of Otienoet.

al. (2005) when they reveal that the most significant factors affecting customer satisfaction in the fashion design industry negatively are delays in service delivery, price hikes on fashion design products and poor customer services.

**Table 4.11 Challenges of customers' satisfaction(Customers' Opinion)**

Statements	N	Responses				Mean	Std. Deviation
		SA	A	D	SD		
Designers are not able to meet the expectations of customers	24	6(25%)	10(41.7%)	8(33.3%)	-----	2.51	.504
Designers charge higher fees in contrast to what they can offer	24	-----	15(62.5%)	9(37.5%)	-----	2.53	.495
delay in the delivery of their services by designers	24	-----	19(79.2%)	5(20.8%)	-----	2.55	.415
Poor designs	24	-----	13(54.2%)	7(29.2%)	6(25%)	2.42	.504
Poor customer services	24	12(50%)	9(37.5%)	1(4.1%)	-----	2.58	.495
Designers are not honest and reliable in their service delivery	24	7(29.2%)	17(70.8%)	-----	-----	2.71	.464
Designers lack the requisite skills and competences to able to meet customers expectation	24	-----	15(62.5%)	9(37.5%)	-----	2.39	.464
Designers lack the requisite tools and equipment for the current trends of designs	24	-----	6(25%)	18(75%)	-----	2.45	.442
Total	24						

Source: Field Work, 2016

$\bar{x} > .2.5 = \text{Agreed}$

Key: SA=Strongly Agree, A=Agree, D=Disagree, SD-Strongly Disagree

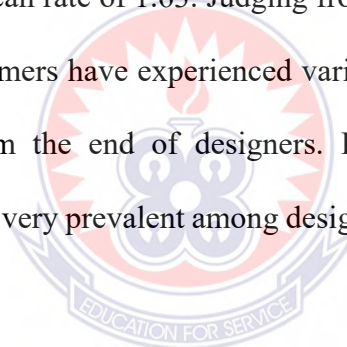


#### **4.2.2.4 The causes of the challenges of customer satisfaction in the Ho municipality.**

##### **(Customers' perspective)**

Concerning the issue of the causes of the challenges that arises as a result of designers' trying to satisfy customers with regards to services being provided for them, customers were asked to rank their preferences to the following statements that normally come about as a result of customer satisfaction in the fashion industry. Frequencies, percentages and mean rates were used to reveal the preference of the respondents in view of that table 4.10 takes a look at the causes of the challenges of customer satisfaction in the fashion design industry. Out of a total of 24 respondents, 21 respondents representing 87.5% and 3 respondents representing 12.5% strongly agreed and agreed to the statement that delays in service delivery can result in the challenges of customer satisfaction with a mean rate of 2.91. Secondly, 22 respondents representing 91.7% and 2 respondents representing 8.3% strongly agreed and agreed that poor quality of services rendered by designers can cause challenges of customer satisfaction with a mean rate of 2.87. Again, 4 respondents representing 16.7% and 20 respondents representing 83.3% strongly agreed and agreed to the statement that poor customer services normally result in the challenges of customer satisfaction in the fashion industry with a mean rate of 2.83. In addition, 5 respondents representing 20.8% and 19 respondents representing 79.2% strongly agreed and agreed to statement that challenges of customer satisfaction can arise whereby designers ignore the views of customers in relation to the service rendered with a mean rate of 2.79. Furthermore, 9 respondents representing 37.5% and 15 respondents representing 62.5% strongly agreed and agreed to the fact that concealing important information from customers regarding the services might result in the challenges of customer satisfaction in the fashion design industry with a mean rate of 2.62. Customers were also quizzed to their preferences on the statement that designers are not honest and trustworthy in their services

delivery which was strongly agreed and agreed 16 respondents representing 66.7% and 8 respondent representing 33.3% respectively with a mean rate of 2.62. Finally, 3 respondents representing 8.3% and 14 respondents representing 58.3% strongly agreed and agreed to the statement that poor communication between designers and their customers could result in the challenges of customer satisfaction in the fashion design industry whereas only 7 respondents representing 29.2% disagreed to the statement. However, the rest of the statements that fell below the significant value of  $\bar{x} > 2.5 = \text{Agreed}$  were as follows; inaccessibility of designers scored a mean rate of 2.49, designers charging higher fees that do not commensurate with services also scored a mean rate of 2.08 and designers are not skillful enough to meet the current satisfaction level of customers also clocked a mean rate of 1.63. Judging from the statistics from table 4.10, it can be concluded that customers have experienced various factors that normally leads to unsatisfactory services from the end of designers. It also indicates that the factors mentioned by customers are very prevalent among designers which need to be attended to.



**Table 4.12 Causes of the challenges of customer satisfaction within the Fashion industry**

Statement	Responses					Mean	Std. Deviation
	N	SA	A	D	SD		
Inaccessibility of Designers	24	8(33.3%)	15(62.5%)	1(4.2%)	-----	2.49	.550
Designers are not honest and trustworthy in the delivery of services	24	16(66.7%)	8(33.3%)	-----	-----	2.62	.482
Designers are not skillful enough to meet the current satisfaction level of customers	24	-----	11(45.8%)	11(45.8%)	2(8.3%)	1.63	.647
Poor Customer service	24	4(16.7%)	20(83.3%)	-----	-----	2.83	.381
Concealing important information from customers regarding the services	24	9(37.5%)	15(62.5%)	-----	-----	2.63	.495
Designers ignoring the views of customers	24	5(20.8%)	19(79.2%)	-----	-----	2.79	.415
Delays in service delivery	24	21(87.5%)	3(12.5%)	-----	-----	2.91	.415
Designers charging higher fees that do not commensurate with services	24	3(12.5%)	16(66.7%)	5(20.8%)	-----	2.08	.584
Poor quality of services rendered by designers	24	22(91.7%)	2(8.3%)	-----	-----	2.87	.381
Poor communication between designers and their customers	24	3(8.3%)	14(58.3%)	7(29.2%)	-----	2.52	.588
Total	24						

Source: Field Work, 2016

$\bar{x} > .2.5 = \text{Agreed}$

Key: SA=Strongly Agree, A=Agree, D=Disagree, SD-Strongly Disagree

#### 4.2.2.5 Level of customers' satisfaction in relation to service delivery in the fashion design industry.

In Table 4.12 customers were asked to rate their satisfaction level as against their expectations from the statements below. Out of total respondents of 24, 7 respondents representing 29.2% and as many 17 respondents representing 70.8% measured their satisfaction level of prompt delivery of services as “moderate” and “ low” respectively with a mean rate of 2.29. Secondly, 10 respondents representing 41.7% and 14 respondents representing 58.3% rated moderate and low to the statement quick response to customers queries as a measure of the satisfaction level of customers with a mean rate of 2.39. Again, 22 respondents representing 91.7% and 2 respondents representing 8.3% rated the statement price level of designers as moderate and low respectively with a mean rate of 2.48. Additionally, with the issue of customer care 2 respondents representing 8.3% rated it as high whereas 7 respondents representing 29.2% and 15 responses representing 62.2% rated it as moderate and low respectively with a mean rate of 2.46. Furthermore, only 1 respondents representing 4.2% rated hospitality (Courtesy) as High whereas 11 respondents representing 45.8% and 12 respondents representing 50% also rated it as moderate and low respectively with a mean rate of 2.33. Finally, concerning the satisfaction level on quality of product design, 3 respondents representing 12.5% rated it as Very high and 12 respondents representing 50% as well as 9 respondents representing 37.5% rated it High and Moderate respectively which attracted an acceptable mean rate of 2.52. These results shows that only the statement “designers quality of product design” fell above the significant value of  $\bar{x} > .2.5 = Agreed$  which indicates that the satisfaction level of customers on the remaining statements fell below the significant value of  $\bar{x} > .2.5 = Agreed$ . This analysis implies customers are not satisfied with the services of fashion designers in the fashion industry.

**Table 4.13 Customers level of satisfaction**

Statements	N	Very High	High	Moderate	Low	Mean	Std. Deviation
Prompt delivery of service	24	-----	-----	7(29.2%)	17(70.8%)	2.29	.464
Quick response to customers queries	24	-----	-----	10(41.7%)	14(58.3%)	2.39	.464
Price level of designers	24	-----	-----	22(91.7%)	2(8.3%)	2.48	.504
Product Design Quality	24	3(12.5%)	12(50%)	9(37.5%)	-----	2.52	.511
Customers care	24	-----	2(8.3%)	7(29.2%)	15(62.2%)	2.46	.721
Hospitality( Courtesy)	24	-----	1(4.2%)	11(45.8%)	12(50%)	2.33	.565
Total	24						

Source: Field Work, 2016

 $\bar{x} > .2.5 = \text{Agreed}$ 

#### 4.2.2.6 Ways in which customer satisfaction can be improved in the fashion design industry.

Table 4.13 discusses the measures that can be put in place to improve customer satisfaction, customers were asked to share the opinions and rate the statements provided by the study according to the most significant measure that can be adopted to improve customer satisfaction in the fashion design industry. Out of a total of 24 customers, 7 respondents representing 29.2% and 17 respondents representing 70.8% strongly agreed and agreed to the statement that fashion designers must be willing to accept complains and suggestions from their customers which scored the highest mean rate of 2.71. Secondly, 15 respondents representing 62.5% and 9 respondents representing 37.5% strongly agreed

and agreed to the statement that fashion designers must ensure that product meet the standard of customers as agreed by both parties with a mean rate of 2.69. Again, 16 respondents representing 66.7% and 8 respondents representing 33.3% strongly agreed and agreed to the statement that designers must be honest to their customers as to what they can do and what they cannot do secured a mean rate of 2.66. Additionally, 6 respondents representing 25% and 18 respondents representing 75% strongly agreed and agreed to the statement that customers must practically disclose every details of how they want their designs to be to the designers also scored a mean rate of 2.63. Furthermore, 14 respondents representing 58.3% and 10 respondents representing 41.7% strongly agreed and agreed respectively that designers must learn to work within time frame agreed by both parties scored a mean rate of 2.59. Finally, 12 respondents representing 50% and also same 12 respondents representing 50% strongly agreed and agreed to the statement that prices charged by designers should commensurate with service delivered which attracted a mean rate of 2.56. However, the rest of the statements that could not passed the significant level of  $\bar{x} > 2.5 = \text{Agreed}$  were as follows designers must increase their speed of service delivery with a mean of 2.47 and also designers must provide simple measures to check whether their products or services have improved or not secured a mean rate of 2.46. This result indicate that most of the respondents agreed that, designers must be willing to accept complains and suggestions from their customers, fashion designers must ensure that product meet the standard of customers as agreed by both parties, designers must be honest to their customers as to what they can do and what they cannot do, customers must practically disclose every details of how they want their designs to be to the designers, designers must learn to work within time frame agreed by both parties and prices charged by designers should commensurate with service delivered were some of the ways in which customer satisfaction can be improved in the fashion design industry.

**Table 4.14 Ways to improve customer satisfaction**

Statement	N	Responses				Mean	Std. Deviation
		SA	A	D	SD		
Designers must increase their speed of service delivery	24	3(12.5%)	14(58.3%)	7(29.2%)	-----	2.47	.338
Designers must be willing to accept complains and suggestions from their customers	24	7(29.2%)	17(70.8%)	-----	-----	2.71	.464
Designers must provide simple measures to check whether their products or services have improved or not	24	11(45.8%)	13(54.2%)	-----	-----	2.46	.509
Customers must practically disclose every details of how they want their designs to be	24	6(25%)	18(75%)	-----	-----	2.63	.442
Designers must learn to work within time frame agreed by both parties	24	14(58.3%)	10(41.7%)	-----	-----	2.59	.442
Designers must ensure that product meet the standard of customers as agreed by both parties	24	15(62.5%)	9(37.5%)	-----	-----	2.69	.504
Prices charged by designers should commensurate with service delivered	24	12(50%)	12(50%)	-----	-----	2.56	.495
Designers must be honest to their customers as to what they can do and what they cannot do	24	16(66.7%)	8(33.3%)	-----	-----	2.66	.464
Total	24						

Source: Field Work, 2016

 $\bar{x} > .2.5 = \text{Agreed}$ 

Key: SA=Strongly Agree, A=Agree, D=Disagree, SD-Strongly Disagree

## **CHAPTER FIVE**

### **SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS**

#### **5.1 Introduction**

This section of the study discusses the summary of findings, conclusions drawn from the study and recommendations for the study.

#### **5.2 Summary of Major Findings**

Certain facts were noticed during the analysis and discussion of the data in the chapter four of this study. These facts have been summarized for quick reference. The respondents of the study were customers and fashion designers in the fashion design industry of Ghana.

From the study, it was revealed that close to 70% of fashion designers believe that customers are always contending with the issue of satisfaction with regards to items designed for them which might not be at the same level with amount paid. They claimed that customers are clear as to how they want their designs and also some of the customers are always grappling with the problem of choice which may be far below the available resources. They contend that their customers are satisfied with their services.

Again, the study found out from customers' perspective that, customers are not satisfied with the service delivery of designers in the fashion design industry. Customers have experienced various factors that led to unsatisfactory services from the end of designers. Approximately, about 70% mentioned that delays in service delivery, poor quality of services, designers not being honest and reliable in their service delivery and charge higher fees in contrast to what they can offer are some of the challenges affecting their satisfaction in the fashion design industry.



In addition, the causes of the challenges as responded by customers are delays in service delivery, poor customer services, designers ignoring the views of customers in relation to the service rendered, concealing important information from customers regarding the services, poor communication between designers and their customers and poor quality of services rendered by designers are some of the causes of the challenges of customer satisfaction as identified by customers.

Furthermore, the study established that level of customer satisfaction in relation to the service delivered by designers were very low. In that regard, customers were tested on statement such as prompt delivery of services, quick response to customers' queries, price level of designers, customer care and hospitality (Courtesy) which were rated as moderate and low respectively.

Finally, on the ways in which customers satisfaction could be improved, close 80% of respondents acknowledged that, fashion designers must be willing to accept complains and suggestions from their customers, designers must ensure that product meet the standard of customers as agreed by both parties, designers must be honest to their customers as to what they can do and what they cannot do, customers must practically disclose every details of how they want their designs to be to the designers, designers must learn to work within time frame agreed by both parties and prices charged by designers should commensurate with service delivered are some of ways suggested by respondents to improve customer satisfaction in the fashion design industry.

### 5.3 Conclusions

From the main findings of the study, the following conclusions have been drawn: It can be expediently concluded that customer satisfaction in the fashion design industry is in a very deplorable state and therefore, calls for pragmatic measures that will lead to the rigorous improvement in the level of satisfaction of customers from the fashion design industry in Ghana. The major set-backs of the customer satisfaction in the fashion industry have been the delays in service delivery, poor quality of services and designers not being honest and reliable in their service delivery as well as poor customers care.

From all indications, the findings of the study shows that customers had various problems with regards to their satisfaction level in the industry which ranges from designers not being honest and reliable in their service delivery, delays in service delivery, poor customer care and designers not being able to meet the expectations of customers.

The study affirmed that challenges in the satisfaction level of customers comes as result of poor customer services, delays in service delivery, dishonesty and unreliability on the part of designers and poor customer services. In conformity to that, the study again measured the satisfaction level of customers in relation to the service delivery, prompt delivery of services, customer care, fashion designers' quick response to customers' queries, level of pricing and hospitality (Courtesy).

The study concludes that despite the various challenges of customer satisfaction, a number of measures were suggested to improve the canker as follows; designers must ensure that product meet the standard of customers as agreed by both parties, designers must be honest to their customers as to what they can do, customers must practically disclose every details of how they want their designs to be to the designers, agreed and agreed respectively that

designers must learn to work within time frame agreed and prices charged by designers should commensurate with service delivered.

#### **5.4 Recommendations**

Based on the findings and the conclusions of the study, the following recommendations have been made for consideration toward the improvement of customer satisfaction in the fashion design industry.

Considering the problems of customer satisfaction in the fashion design industry, it is recommended that fashion designers should employ openness in the form of honesty and reliability to its customers when dealing with each other. This will allow for customer to have trust and believe in the designers regarding the service delivery.

It is also recommended that customers must practically disclose every details of how they want their designs to be to the designers. This will ensure both parties are aware and have pre information about the outcome of the services. It will also ensure that the product meet the required standard set by both parties.

It is again recommends that designers must be very quick to respond to the queries of customers. This will ensure that the design or product still meets the standard agreed by both parties in case of a change in taste or design.

The study also recommends that designers must develop simple measures to check whether their products or services have improved or not from the end of customers. This will ensure that the service delivery is always in conformity with the expectations of customers.

Finally, designers must ensure they work within time frame agreed by both parties and also the prices charged by designers should commensurate with the service delivered in order to avoid any form of dishonesty and mistrust.



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## APPENDICES

### UNIVERSITY OF EDUCATION WINNEBA

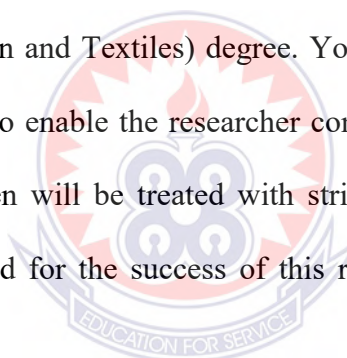
### COLLEGE OF TECHNOLOGY EDUCATION-KUMASI

### SCHOOL OF GRADUATE STUDIES

### DEPARTMENT OF FASHION DESIGN AND TEXTILES EDUCATION

## QUESTIONNAIRE

This Questionnaire seeks to solicit views from customers and fashion designers in and around the Ho municipality on the challenges of customer satisfaction in the municipality. This is purely for academic work in partial fulfillment of the award of the Master of Technology (Fashion Design and Textiles) degree. You are kindly requested to provide responses to the questions to enable the researcher contribute knowledge in the field of study. All information given will be treated with strict confidentiality. Your response would be highly appreciated for the success of this research. Thank you for your co-operation.



### **PART ONE: Fashion Designer's Profile**

- Sex  Male  Female
- Age  21-30 years  31-40 years  41 years and above
- Work Experience  1-5 years  6-10 years  11-15 years  16-20 years  
 21 years and Over
- Religion  Muslim  Christian  Others (please specify).....
- Marital Status  Married  Single  Divorced  Separated
- Educational Level  Tertiary  SHS  JHS  No Formal Education

Name of industry or institution .....

Status                     Director     Chief Apprentice    Apprentice  
 Others (please specify) .....

Type of Fashion designing line    Clothing designing    Kente weaving  
 Shoe Making

**Fashion Designers experience with customers with regards to their satisfaction**

Do you normally encounter problems trying to satisfy your customers?

Yes     No

Do you think your customers are satisfied with the level of services being provided by you?

Yes     No

Do they complain when not satisfied with the services being provided them?

Yes     No



How frequent do they complain about the services you provide them?

Always    Sometimes     Often

On the average, how long does it take to design a single item for a customer in your industry?

1-2 days    2-4 days    5-6 days    More than one week



**PART TWO: Challenges of customers satisfaction in fashion design industry:  
Perspective of fashion designers in the Ho municipality.**

Please, indicate your level of agreement on the following challenges of customer satisfaction using the following scale. [**SA=Strongly Agree A=Agree; N=Neutral; D=Disagree; SD= Strongly Disagree**]. Please tick (✓) in the space provided

STATEMENTS	SA	A	N	D	SD
Customers' expectations are always higher than what designers can offer					
Customers are not clear on how they want their designs to look					
Customers are always dissatisfied with services rendered to them					
Customers' budget do not meet the kind of designs they want					
Customers always look for ways to frustrate designers					
Customers neglect current trends of designs available to them					
Customers are not given the chance to show their preferences for particular design lines by designers					
Customers are always grappling with the issue of choice as compare to their available resources					

**PART THREE: Challenges of customers satisfaction in fashion design industry:  
perspective of customers in the Ho municipality.**

Please indicate your level of agreement on the following challenges of customer satisfaction using the following scale. [**SA=Strongly Agree; A=Agree; N=Neutral; D=Disagree; SD=Strongly Disagree**]. Please tick (✓) in the space provided

STATEMENTS	SA	A	N	D	SD
Designers are not able to meet customers expectation					
Designers charge higher fees in contrast to what they can offer					
Designers delay in the delivery of their services					
Designers services are limited to the kinds of designs that pertains in the Municipality					
Designers are not abreast with the contemporary kinds of designs					
Designers are not honest and reliable in their service delivery					
Designers lack the required skills and competences to be able to meet customers expectation					
Designers lack the requisite tools and equipment for the current trends of designs					

**PART FOUR: Causes of the challenges of customer satisfaction in the Ho Municipality.**

Please indicate your level of agreement on the following causes of the challenges of customer satisfaction using the following scale. [SA=Strongly Agree; A=Agree; N=Neutral D=Disagree; SD=Strongly Disagree]. Please tick (√) in the space provided

STATEMENTS	SA	A	N	D	SD
Customers always face difficulties in the selection of fashion goods					
Designers are not honest and trustworthy in their service delivery					
Designers are not skillful enough to meet the current satisfaction level of customers					
Customers do not provide enough information as to what they want and how they want their goods					
Designers charge higher rates for their services more than what they should charge					
Designers do not educate customers enough on the best possible designs to choose from					
Designers always delay in their service delivery					
Customers pay small money for services which do not conform to their satisfaction level					
Poor quality of service is rendered by the fashion designers					
Poor communication between designers and their customers					

**PART FIVE: In what ways can customer satisfaction in the fashion design industry in the Ho municipality be improved?**

Please indicate your level of agreement on the ways in which customer satisfaction can be improved in the Ho municipality by using the following scale. [SA=Strongly Agree; A=Agree; N=Neutral; D=Disagree; SD=Strongly Disagree]. Please tick (√) in the space provided

STATEMENTS	SA	A	N	D	SD
Designers must increase their speed of service delivery					
Designers must be willing to accept complains and suggestions from their customers					
Designers must provide simple measures to check whether their products or services have improved or not					
Customers must be willing and ready to disclose how and when they want their products or services					
Designers are to work within the time frame agreed by both parties					
Designers must identify customers satisfaction level in order to match with service delivery					
Price charged by the designers should commensurate with the service delivered to the customers					
Designers are to build on customers loyalty by way of better quality of service					
Designers should be honest with their customers as to what they can do and what they cannot do					
Designers' service rendered must meet the expectation of customers					