

UNIVERSITY OF EDUCATION WINNEBA

EVALUATION OF THE HND FASHION PROGRAMME OF
ACCRA TECHNICAL UNIVERSITY

EMMA DONKOR



DOCTOR OF PHILOSOPHY

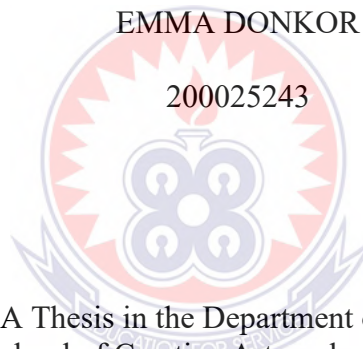
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EMMA DONKOR

200025243



A Thesis in the Department of Music
Education, School of Creative Arts, submitted to the School of
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of the requirements of the awards of the degree of

Doctor of Philosophy
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AUGUST, 2022

DECLARATION

Student's Declaration

I, Emma Donkor, declare that this thesis, '**Evaluation of the Higher National Diploma (HND) Fashion Programme of Accra Technical University**' with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE.....DATE.....

SUPERVISOR'S DECLARATION

We hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of thesis/dissertation/project as laid down by the University of Education, Winneba.

Dr. Emmanuel Kodwo Amissah (Principal Supervisor)

Signature: Date:

Prof. Osuanyi Quaicoo Essel (Co-Supervisor)

Signature: Date:

DEDICATION

I dedicate this piece of work to my lovely husband, Mr. Dominic Akpene Donkor. To my lovely children: Emma Akorfa Donkor, Dolores Seli Donkor, Annie Sena Donkor and my mum, Victoria Osuyah.



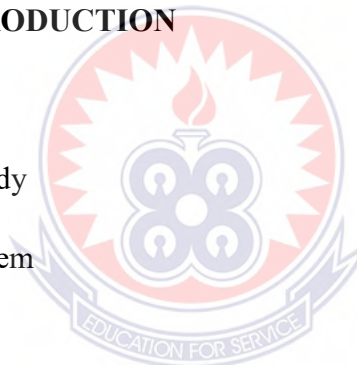
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ABSTRACT

The fashion sector plays a vital role in driving economic growth globally, yet Ghana's fashion industry encounters hurdles such as heavy reliance on imports and low local skill levels. Recognizing the sector's significance, Ghana has implemented policies and educational reforms, including competency-based training (CBT) in fashion education. However, the effectiveness of such programs, particularly at Accra Technical University (ATU), remains underexplored. This study evaluated the CBT option of the Higher National Diploma (HND) fashion program at ATU, focusing on its ability to meet student expectations, factors affecting graduate performance, student competencies, program relevance, and challenges of graduates of the programme in the job market. Grounded in pragmatism, the study adopts a mixed-approach; convergent parallel thus combining quantitative and qualitative methods and elicited data from 107 past students and 153 present students of the programme using questionnaires and interviews. The study's data was analyzed using descriptive statistics and qualitative content analysis. The study among others revealed that the programme is very relevant to the students who had assessed it and that it fulfilled their expectations of attaining competencies and skills. It also revealed that many of the graduates could create new designs to meet clients' expectations. The study concludes that the programme is very relevant to the graduates as it provides them with the skills and competencies needed to perform and can produce designs to match-up with contemporary fashion demands and trends. The study therefore recommends that the programme should be continued to provide many fashion designer With skills and competencies. It also recommends that the interest of the graduates be whipped up to sustain them for acquiring more skills and competencies. The school authorities, government and other relevant agencies must do their bid to always keep the programme very relevant and impactful.

CHAPTER ONE

INTRODUCTION

1.0 Overview

This chapter defines the nature of the research and specifies the problem the study sought to address. It gives the background to the study, statement of the problem, purpose of the study, objectives of the study, research questions, significance of the study, delimitation, definition of terms, abbreviations and acronyms, and the organization of the rest of the text.

1.1 Background to the Study

The garment and clothing industry is one of the vibrant industries generating jobs and economic expansion of nations (Saha, Dey & Papagiannaki, 2021). The global fashion sector has transformed from the traditional and geographic-specific dressing to cross-cultural and creative designs (Langevang, 2017). Zhang et al. (2016) opined that though some traditional wears are making some strides on the market, the cross-cultural designs are the drivers of the market share. The significance of fashion goes beyond covering the human body to human look enhancement, jobs and economic expansion (Elfeky & Elbyaly, 2021). Li and Zhao (2021) reported that the global fashion industry has generated several million jobs and is expected to generate 992 billion cash revenue by the end of 2021. While many economies and individuals are doing their best to make gains in this industry, the dynamic nature of fashion requires creativity in rising to the current trends of society (Merryman & Lu, 2021). In view of these, countries institute educational programmes to train their citizens to be competitive in the global and local fashion industry (Elfeky & Elbyaly, 2021).

In Ghana, several vocational and polytechnics (technical universities) were established for this purpose (skill development and enhancement) (Larbi & Gyedu, 2021).

The Accra Technical University (previously Accra Polytechnic) is one such institution, among other things, established to run fashion education in Ghana (Addy & Adabor, 2021). The Technical University runs the theory-based programme, which was later modified to the Competency Based-Training programme (ATU, 2020). Though the duo (theory-based and competency-based programmes) focus on developing the fashion competitiveness of the country, the latter comes with more practical exposure for the students (ATU, 2020).

Several students have gone through fashion training at Accra Technical University, obtaining various qualifications, including Bachelor of Technology in Fashion Design and Textiles (B. TECH) which is for eighteen (18) months, a Three Year Higher National Diploma (HND), both for Part-time and for Full-time Sessions, as well as two (2) Year Advanced Fashion Programme which is awarded by the Technical Examinations Unit under the Ghana Education Service (ATU, 2020). Currently, there are 800 students (about 20% increase in the 2019 enrolment figure) offering the various fashion programmes at the University (ATU, 2021). The effectiveness of the programmes has not been tackled. This information is highly needed to guide policy, and teaching and learning. This pragmatic study explored the programmes effectiveness and has elicited much information that can guide policy, and teaching and learning at the department.

1.2 Statement of the Problem

The ideal situation for countries' fashion sectors is to be very vibrant and generate enough revenue for the citizens and the state (Puig, Debón, Cantarero, & Marques, 2023; Kabish, 2023). This is because fashion is one of the most consumable products in every economy (Chollisni et al., 2022). The ideal situation is clearly exhibited wholly as the global fashion market continues to increase and see no shrink even during the COVID-19 pandemic

(Zhao & Kim, 2021). The fashion sector is reported to have recorded a 5% increase in 2020, and it is expected to rise above \$5 trillion by 2030 (Li & Zhao, 2021). The resilient expansion of the global fashion market makes it a vital pillar to consider in economic developmental efforts. The Fashion sector of Ghana is expected to have an annual growth of 3.72% after the \$1.22billion gains in 2023 (Puig et al., 2023; Kabish, 2023). However, 70% of this growth and gains are related to import or foreign products (Puig et. al., 2023; Kabish, 2023). The domestic creations are taking only 30% of the growth and gains of the sector (Puig et. al., 2023; Kabish, 2023). Taplin et al. (2003) established that the fashion industry is labour intensive and a good employment source for economies. Some advanced economies are making much gains from the industry; however, Ghana is mainly lagging behind for some key reasons. First of such reasons is the fact that the country's fashion market is consumed by foreign low-priced foreign textile and textile products as well as second-hand clothes (Langevang, 2017; Agyei, 2022). This has led to low patronage of locally manufactured fashion products, hence forcing most indigenous fashion producers out of business (Essel, 2019; Sarpong, Howard, & Osei-Ntiri, 2011). Second of the reason is low skill and competency of local fashion producers. Researchers (Sarpong et al, 2011; Phyllis & Irene, 2012; Bakker-Edoh & Dzrmedo, 2016) pointed to the reason of low skill and competency of local fashion producers accounting for the underperformance of the fashion sector of Ghana.

The underperformance of the local fashion industry is having a dire socio-economic impact on the Country (Selase & Selorm, 2015). The imported second-hand clothes and the associated counterfeit and under-valued textiles and clothing originating from Europe and the United States of America are continually eroding Ghana's trade balance and have caused

numerous job losses (Leone, 2005; Boateng, 2015). Essel (2019) established that the fashion sector comes with a lot of work in terms of production, marketing and other services that can save Ghana from long-standing unemployment and economic challenges. Adjei-Appoh et al. (2022) argued that the vibrancy of the fashion industry is a major necessity for improving Ghana's employment rate, trade balance and value of the cedi. Noticing the significance of fashion to the economy, the country has, over the years, adopted a series of border control measures, Friday-wear mantra, tariff policies and human development programmes in order to dominate its fashion industry (Nyarko, 2022; Axelsson, 2021). The gains made from these efforts seem little in relation to the emerging opportunities and trade volumes of the global fashion sector (Danso et al., 2022). The continual underperformance of the sector in the face of all the efforts shows that there is much left for policy to address in order to generate the needed gains.

In the educational front, there was a shift from theory-based fashion education to competency-approach in 2009 due to the interest to develop a highly skilled labour force. According to Adjabeng (2023) the shift has become so necessary because theory-based fashion has failed to equip fashion students with the needed skills and competencies to compete globally (Boahin & Hofman, 2012). Nyarko (2022) also argued that the theory-based programme is not sensitive to the changing fashion trends and demands. The Polytechnics, now the Technical Universities in the country, shifted from this line of training fashion students to competency-based approach (Alhassan & Habib, 2016). Boahin and Hofman (2012) established that competency-based training delivers more practical skills and competently equip graduates for creative product creation. This observation from Boahin and Hofman (2012) was made after assessing the competency-based programme between 2007

and 2008 from the perspective of students and lecturers in the ten (10) Polytechnics in Ghana; leaving out the views of past students. More also the Boahin and Hofman (2012) were general to all the programmes in the Polytechnics. Such partial assessments (leaving out past students) and general (without focusing on any particular programme) do not give a clear view of the realities. More also, the fashion industry is very dynamic with new designs and trends emerging frequently (Puig et al., 2023; Kabish, 2023). There is the need for frequent assessment of specific programmes in order to provide real-time information to guide policy update and amendment (Puig et al., 2023; Kabish, 2023).

Specifically lacking in literature is the comprehensive assessment of the Accra Technical University's fashion programme from the perspective of past students and present students. This study sought to fill this gap in relation to the fashion programme at Accra Technical University. As suggested by the Utrecht and Accra Polytechnic team in June 2006, there are a number of reasons for implementing a CBT approach. "Traditional education" which is driven by theoretical knowledge gives little attention to skills, leading to problems such as:

- Graduate skill not tallying with the demands of trade and industry.
- Lack of integration between theory and practice i.e. students have difficulty applying theory when doing practical work.
- Students have only a vague idea why they learn what they are learning during the trainee period.
- Students' inability to actively construct their own conceptual knowledge.

The Accra Technical University's Higher National Diploma (HND) Fashion Programme has been in existence since 1994 and continued to churn out many students (Boateng & Asinyo,

2021; Mah, 2021); thus, leave enough for effective evaluation. The programme has gone through several re-accreditation procedures by National Accreditation Board (NAB) now Ghana Tertiary Education Commission (GTEC). The Higher National Diploma (HND) fashion programme since 2010 goes through a re-accreditation process every five (5) years (GTEC, 2023). Thus, 1st September 2010 to 31st August 2015; 1st September 2015 to 31st August 2020 and recently 1st September 2020 to 31st August 2025 (GTEC, 2023). The programme has since its inception and its several re-accreditations has never been subjected to any rigorous evaluation (Boateng & Asinyo, 2021; Mah, 2021). There is therefore paucity of information in literature with regards to the;

- ability of the HND programme to deliver to expectation.
- factors affecting the performance of the HND fashion programme.
- Ability of ATU HND fashion students to start creating contemporary fashion products.
- factors affecting the relevance of fashion programmes.
- major challenges faced by ATU HND fashion graduates on the job market.

This study explored these gaps with the objectives below.

1.3 Purpose of the Study

The purpose of the study was to evaluate the competency-based training (CBT) option of the Higher National Diploma (HND) fashion programme offered at Accra Technical University.

1.4 Objectives of the Study

The study sought to:

1. determine the ability of the competency-based training (CBT) option of the HND programme in delivering to the expectation of the fashion students and standards of the curriculum at ATU.
2. examine the factors affecting the performance of the (CBT) HND fashion graduates at ATU.
3. find out the competencies of the ATU HND fashion students to start creating contemporary fashion products.
4. determine the factors affecting the relevance of fashion programmes.
5. find out the major challenges faced by ATU HND fashion graduates on the job market.

1.5 Research Questions

The study achieved its purpose by answering the following questions:

1. To what extent is the HND Fashion programme delivering to the expectation of students' standards of the curriculum at ATU?
2. What are the factors affecting the performance of the HND fashion graduates at ATU?
3. What creative skills do the ATU HND fashion students have in creating contemporary fashion products?
4. What are the factors affecting the relevance of the fashion programme?
5. What are the major challenges confronting ATU HND fashion graduates on the job market?

1.6 Significance of the Study

The study will contribute to the ongoing development and enhancement of the HND fashion programme at Accra Technical University. The findings will provide valuable insights into the strengths, weaknesses, and areas for improvement in the CBT approach, ensuring that graduates are equipped with the necessary skills and knowledge to succeed in the dynamic and competitive fashion industry.

Specifically, evaluating student satisfaction and perceptions of the program, the study will provide valuable feedback on the strengths and weaknesses of the CBT approach in meeting student needs. This information can be used to enhance the curriculum and teaching methodologies to ensure that students receive a comprehensive and fulfilling educational experience.

Understanding the factors that influence the performance of HND fashion graduates is crucial for programme improvement. By examining these factors, such as teaching methods, resources, and industry relevance, the study can shed light on areas that need enhancement. This information can help educational institutions and fashion programme administrators develop strategies to better equip graduates for success in the fashion industry.

Evaluating the creative skills of fashion students in creating contemporary fashion products is important for understanding their readiness for the industry. By assessing the competencies of the students, the study can provide insights into their ability to apply innovative and market-driven approaches in fashion design. This information can help identify areas of improvement and tailor the curriculum to meet industry demands.

Determining the factors affecting the relevance of the fashion program is crucial for ensuring its alignment with industry needs. By exploring factors such as curriculum content,

industry engagement, and technological advancements, the study can identify areas where the program can be updated or improved. This evaluation will help ensure that the fashion program remains current, responsive, and beneficial to both students and employers.

Understanding the challenges faced by fashion programme graduates in the job market is essential for improving their employability and career prospects. By identifying these challenges, such as lack of industry connections, limited practical experience, or insufficient professional skills, the study can inform strategies to address these issues. This knowledge will help improve the transition of graduates from the educational environment to the workforce.

1.7 Delimitation

The study is geographically limited to the evaluation of the (CBT) HND fashion programme of Accra Technical University from 2005 to 2021. The past students under consideration were the 2005 to 2019 and present students at the time of the study mainly second- and third-year student 2020/2021 academic year. The findings and conclusions may not be generalizable to other institutions or batches of the same school. The unique characteristics, resources, and context of Accra Technical University may impact the results and limit the study's applicability to other settings.

Representation-wise, the study was able to get 82% of its target respondents due to some practical constraints. Under representation usually does not help studies to reflect the diverse perspectives. However, drawing from (Lenth, 2001) since the sample size is above 80% of the intended target does not pose any danger to the final research determinations.

Also, the study relies on self-reported data from fashion students and graduates regarding their expectations, performance, competencies, and challenges. The accuracy and

reliability of these subjective perceptions may be influenced by individual biases, recall limitations, or social desirability bias. The study acknowledges that the findings are based on the participants' perspectives and may not capture objective measures of program effectiveness or market challenges.

External factors beyond the control of the study may influence the outcomes. The fashion industry is dynamic, and market conditions, technological advancements, or policy changes can impact the program's relevance and graduates' job market challenges. These external factors may not be fully accounted for in the study's findings.

Despite these delimitations, the study's findings can still provide valuable insights into the competency-based training option within the HND fashion programme at Accra Technical University. The results can inform programme improvements, highlight areas of strengths and weaknesses, and guide strategies for enhancing the educational experience and employability of fashion students and graduates.

1.8 Definition of Terms

The following are how the study considers the terms below. These definitions are not general to the terms under consideration but limited to the study. The definitions were operationalized by this study after a detailed conceptual review in chapter two of the study.

Fashion; This study holds high and operationalizes the definition, which posit that fashion is a style that fit tastes or is acceptable by a majority at a given time.

Fashion education: Fashion education has generally been defined as the process of receiving or giving systematic fashion skills, especially in a school or University

Programme evaluation:	The process of evaluating educational programmes is more precisely described as the systematic collecting and analysis of information relating to the design, execution, and outcomes of a programme, for the aim of monitoring and enhancing the quality and efficacy of the programme.
Theory-based programme:	Theory-Based Educational Programme refers to a series of related courses taught within the guide of generally accepted principles with the aim of helping the learner understand a behavior. It is usually time bound and less of practical works
Competency-based programme:	Competency-Based Educational Programme refers to a series of related courses taught in a practically oriented manner with the aim of making the learner exceptionally skillful. It is usually modular and directed at equipping the learner with some specific skills.
Programme version:	This is a unison description of both the competency-based programme and the theory-based programme.
Performance:	Performance refers to the ability of an employee or firms to execute tasks to expectation. This study views the concept as a measure of the output levels of individuals or systems.

Graduates:	Refers to individuals that have successfully completed an educational programme.
Graduate performance:	Refers to the ability of an individual who successfully completed an educational programme (fashion in this case) to effectively deliver on contemporary trends and make more income.
Contemporary:	Current trend that is adopted by many. In this study's context, Contemporary Fashions are current or new Fashion styles that are on high demand on the markets

1.9 Abbreviations and Acronyms

ATU	Accra Technical University
ACGME	Accreditation Council for Graduate Medical Education.
LCME	Liaison Committee on Medical Education
ACBF	African Capacity Building Foundation
B. TECH	Bachelor of Technology in Fashion Design and Textiles
BIRD	Bureau of Integrated Rural Development
CIPP	Context/Input/Process/Product
CBT	Competency-Based Training
COTVET	Council for Technical and Vocational Education and Training
DFID	Department for International Development
FTE	Full-Time Equivalent
HND	Higher National Diploma
IT	Information Technology

IPA	Institute of Professional Administration
JCSEE	Joint Commission on Standards for Educational Evaluation
GET Fund	Ghana Education Trust Fund
GIMPA	Ghana Institute of Management and Public Administration
GIJ	Ghana Institute of Journalism
KNUST	Kwame Nkrumah University of Science and Technology
KCCR	Kumasi Centre for Collaborative Research in Tropical Medicine
NAB	National Accreditation Board
STEM	Science, Technology, Engineering, And Mathematics
SPSS	Statistical Package for Social Sciences
TVET	Technical and Vocational Education and Training
ToP	Theory of Performance
USD	United States' Dollar
UFADS	University Fashion and Apparel Design Staff
UDS	University for Development Studies
UUGFADP	University Undergraduate Fashion and Apparel Design Programme
UCC	University College at Cape Coast
UEW	University of Education, Winneba
UNIDO	United Nations Industrial Development Organization
UPS	University of Professional Studies
IPS	Institute of Professional Studies

UN	United Nations
UNCTAD	United Nations Conference on Trade and Development
UNDP	United Nations Development Programme

1.10 Organization of the Rest of the Text

The study proceeded with review of related literature. The literature review was done to provide a detailed understanding of fashion education in Ghana and, more specifically, at Accra Technical University. The third chapter explicitly explains the methodology adopted for the study, while chapter four will focus on the analyses of the data obtained. Chapter five concluded the study and provided adequate recommendations to address the issues identified.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

This chapter covers a review of the studies related to the present research. The review is divided into three parts. The first part defines the key terms and concepts under consideration. The second part dwelled on the theoretical underpinnings of the study. The third part focused on the empirical review.

2.1 Theoretical Framework

The Competency-Based Training (CBT) Model provided insight and guidance during the research process. The CBT is outcome-based and assesses learners' attainment of competencies determining whether learners demonstrate their ability to do something (Cleary, 2015). The CBT model according to Cleary (2015) posited that a Competency-Based According to Cleary (2015) CBT training programme must:

- Focus on developing knowledge, skills, abilities, and attitudes of students for a specific job
- Make programmes graduates creative with mastery on the job
- Have a Monitoring system to ascertain trainees' progress to inform the needed adjustments based on individual trainee's needs

The three (3) areas of focus of the CBT were considered in the present study in evaluating the fashion programme. The CBT model is performance-based with specific and measurable standards, yet it is also learner-driven, dwelling on specific trade-related competencies (Cleary, 2015). The model has been judged as a building block of professional growth and is highly recommended for technical and vocational education (Cleary, 2015).

The model was extensively used by Honest Ally Food International (HAFI) in assessing their online training programme (Puig et al., 2023). This model was adopted by the study as its dictates listed in the three bulletins above resonate well with the objectives of the present study.

2.2. Conceptual Framework

A conceptual framework is an analytical tool that comes in a variety of forms and circumstances. It is commonly used to arrange thoughts in several fields of business. It basically displays the relationship between research factors. The study adopted a framework based on the ideas and literatures evaluated, as illustrated in the picture below.

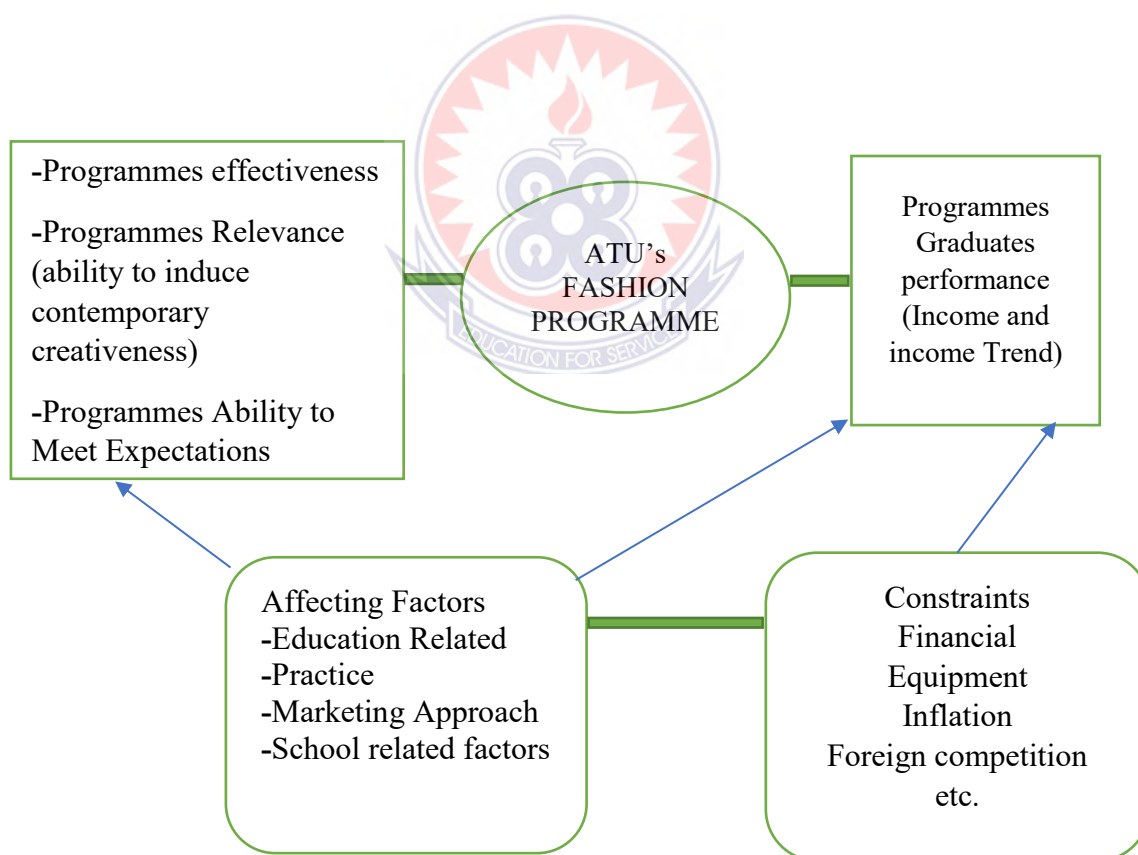


Figure 1: Conceptual Framework for the Study.

Source: Author's construct (2022)

The conceptual framework focused on evaluating the ATU's fashion programme. Various aspects of the programme were given greater considerations. The aspects include the effectiveness, relevance, and ability of the programme to meet students' expectations. Also, the programme's graduates' performance on the job market was considered. Focus was also given to factors affecting the performance of the fashion graduates on the job market. Constraints of the fashion graduates on the job market were also considered.

Programme's relevance and graduates' performance were viewed in the lenses of contemporary aesthetic designs and creativity. This indicates the extent to which the programme is helping students to develop contemporary fashion designs. Key subsidiary issues such as factors affecting the programme's relevance and the performance of the graduates of the programme were determined. Also, constraints of the programme and students were also explored. These determinations are expected to guide the university and policymakers to take informed steps that will help to the realization of the programme's intent.

This evaluation framework was developed in accordance with the dictates of the Joint Commission on Standards for Educational Evaluation's (JCSEE) standards, which posited that each stage of a programme evaluation should be guided by the tenets of utility, feasibility, propriety, accuracy and accountability. Utility standards focused on the use and usefulness of the programme evaluation, and this is considered in this study as the programme relevance to contemporary demands. This was measured by how well the programme served their purposes (delivering competent graduates). Feasibility standards cover how to increase or maintain the feasibility of the evaluation, including the effects of outside factors on the evaluation, such as politics. This is achieved in this framework by the inclusion of a lot of

internal and external factors that might affect or constrain the programme relevance and graduates' performance. This guided the study in providing a comprehensive evaluation.

2.2.1 Conceptual Review

This section of the chapter provides illumination into the key concepts considered in this research. This was done to provide accurate mastery of the discourse in pursuit. Details are as provided below.

2.2.2 Fashion

Fashion is a term that is defined differently from varying perspectives. This is because the term is universal to all cultures and remains inseparable from life (Puig et al., 2023; Kabish, 2023). The cultural dynamism of the term eludes clarity about what it is and what it is not (Puig et al., 2023; Kabish, 2023). This elusion is evident with the term becoming more controversial in contemporary times. Some Western scholars, such as (Wacquant 2003; Hansen, 2004 and Marcus, 2021), defined fashion from an anthropological or ethnographical standpoint creating a complete boundary of what Rovine (2010) describes as Western and non-Western dress. They created a complete differentiation between cultures based on their dressing without anticipation of cultural infiltration. Wacquant (2003) specifically considered fashion as the way people of certain cultures dress. Hansen (2004), in the same vein, defined fashion as an art that transforms images, helps express a person's identity or makes a social statement.

In contemporary times, the term relates to constantly changing aesthetics or dressing style (Kabish, 2023). Raxmatovna (2021) defined it as the current dress style that is followed by a large number at any one time. It portrays the zeitgeist, the spirit of our times (Chang,

2021). This study holds high and operationalizes the definition of Frings (2008), which posited that fashion is a style that fits tastes or is acceptable by a majority at a given time. This definition tells that no one style remains popular forever, suggesting that only creativity and dynamic fashionists can sustainably remain vibrant in business. Frings' definition is based on the insatiable taste changing of humans and the intense concern about one's look in recent times. These bases of consumer behavior drive the wheels of the fashion industry (Puig et al., 2023; Kabish, 2023). This study's association with Fring's definition is premised on the fact that the study seeks to assess the extent to which the fashion training programmes instill creativity in students and graduates

2.2.3 Fashion Education

Fashion education has generally been defined as the process of receiving or giving systematic fashion skills, especially in a school or University (Murzyn-Kupisz & Hołuj, 2021). Meeting up with the intense demand to experience new style and looking better requires creative fashionists to deliver to expectations (Puig et al., 2023). This drive brought in Fashion Education which employs two broad models, namely the Theory-based approach and Competency-based approach (Danilovich et al. 2021; Harvey & Smal, 2021). According to Harvey & Smal (2021), the theory-based part provides students with the basic theories and principles in fashion with little attention to practice, while the competency-based approach delivers more technical or hands-on experience with little theory to the students. According to Danilovich et al. (2021), the two approaches aimed at instilling creativity in the students through the fashion design process; however, their assessment methods differ. According to the researchers (Danilovich et al. 2021), while the Theory-based system focused on pen-and-paper exam writing, student progress is determined by their demonstration of competencies

through practical works in competency-based education. With competency-based education, the main focus is on students' ability to demonstrate what they know and are able to do to make progress and earn college credit rather than on time spent on learning (Williams et al., 2021). The competency-based education approach has been judged by Lomis et al. (2021) as best for competent labour development and a tool for poverty alleviation. The researchers (Lomis et al., 2021) argued that fashion is a doing art, though it has strong theoretical underpinnings that must be understood, without the practical appreciation and creativity, the idea of fashion will be a dream never realised.

2.2.4 Programme Evaluation

At its most basic level, evaluation entails passing judgment on an item based on the worth of the information at hand (Cook, 2010; Durning & Hemmer, 2010). In order to determine the value or usefulness of an educational programme, evaluation is usually employed (Cook, 2010). The process of evaluating educational programmes is more precisely described as the systematic collecting and analysis of information relating to the design, execution, and outcomes of a programme, for the aim of monitoring and enhancing the quality and efficacy of the programme (ACGME, 2010). This definition makes it clear that programme evaluation entails comprehending the programme through a routine, methodical, deliberate data collection procedure in order to uncover and identify what factors contribute to the programmes "success" and what actions should be taken to address the programme's challenges (Durning & Hemmer, 2010). Or, to put it another way, while identifying the causes of variation in programme results from both within and outside the programme, programme valuation strives to ascertain if these sources of variation or even the outcome itself is acceptable or undesirable (Durning & Hemmer, 2010).

Normally, measurement processes are used to collect the data needed for programme evaluation (Durning & Hemmer, 2010). The selection of specific measuring methods, strategies, or assessments strategy for programme evaluation is influenced by the evaluation questions that define the desired understanding of the programme's accomplishments or inadequacies (Durning & Hemmer, 2010). In this study, "evaluation" is defined as either measurements or the methods used to obtain the data required to reach a conclusion. Data from trainee or programme participants are crucial to the evaluation process in many fields (Cook, 2010). However, there are many other evaluations considerations (measurements) that can be required for the evaluation procedure in addition to the information on trainee or participants performance (Cook 2010; Goldie 2006). scope, this evaluation is a comprehensive one; making use of the views of all direct stakeholders By of the programme (Cook 2010; Goldie 2006).

2.2.4.1 Reasons for Programme Evaluation (Puig et al., 2023; Kabish, 2023).

Teachers frequently evaluate their curricula for internal and external factors. Primary external factors may frequently be found in financial sources that encourage educational innovation and other groups or people to whom educators are accountable (ACGME, 2010; LCME, 2010). While enabling educators to learn essential information about their programme and maintain ongoing improvement, an effective programme evaluation process promotes accountability (Goldie, 2006). An evaluation of a programme might reveal "what works" and "what does not work" (Stufflebeam & Shinkfield, 2007). According to Stufflebeam & Shinkfield (2007), programme managers can respond to fundamental inquiries regarding a program's efficacy, such as these, using a process or outcome evaluation, including:

1. Are programme services providing value to participants?
2. Are recruitment tactics effective?
3. Do employees have the knowledge and training required to provide services?
4. Are the programme's participants happy?
5. Are some subgroups gaining an advantage over others (for instance, boys against girls)?

Understanding "what works" enables programme managers to concentrate resources on the critical elements of the programme model that benefit participants and volunteers, while understanding "what does not work" enables managers to enhance and improve their service delivery models (Goldie, 2006). Without knowledge of what is effective, time and money may be wasted (Stufflebeam & Shinkfield, 2007). A programme evaluation can show donors and the community how beneficial a programme is (Goldie, 2006). Findings from evaluations can convince a community and funding sources that a programme is valuable (Goldie, 2006). Sharing research results with the community can be a useful outreach strategy for enlisting cooperation, enlisting participants and volunteers, and fostering trust among families and community members (Stufflebeam & Shinkfield, 2007). In addition, funders frequently demand that a programme evaluation be carried out before agreeing to provide funding, and some funders will not provide funding or re-funding for a programme unless an evaluation has been carried out and results have been proven (Goldie, 2006).

An evaluation of the programme can help staff members who work directly with participants (Patton, 2011). The likelihood that a programme will have excellent results with programme participants will rise if frontline staff employees are better at providing services to children and teens (Patton, 2011). An evaluation of the programme can help the programme

manager identify areas where staff members are performing well and those where they might benefit from additional coaching or training (Stufflebeam & Shinkfield, 2007). Staff members may have the chance to share problems they are having and provide solutions during an evaluation (Patton, 2011).

Evaluation helps a system to critically examine itself and make plans for the future (Patton, 2011). An organization's capacity to carry out critical self-assessments, including conducting staff and programme needs assessments, measuring staff performance, and determining whether programme objectives have been met, positioned the system for change and progress (Stufflebeam & Shinkfield, 2007). In other words, understanding the program's effectiveness, who it benefits, and how services can be improved guides the organization's strategic plan and development (Stufflebeam & Shinkfield, 2007).

An evaluation can increase knowledge in the area of after-school activities. Everyone striving to improve the lives of the students who take part in these programmes benefits from adding to the body of research on what is effective in after-school programming (Patton, 2011). It is possible to ensure that other programme managers and staff members avoid mistakes and that successful and effective techniques are repeated by exchanging knowledge with peers about what has been learnt about programmes (Patton, 2011).

Such a wide spectrum of requirements has not always been accommodated by evaluation approaches. For many years, programme results were the only focus of assessment professionals (Patton, 2011). There are still several well-established evaluation models accessible for that specific yet crucial use. A greater emphasis on programme improvement is made possible by newer evaluation methods that assist learning about the dynamic processes inside the programmes (Stufflebeam & Shinkfield, 2007; Patton, 2011). The older

quasi-experimental evaluation model was discussed first, followed by a description of some of the theoretical concepts that have influenced both older and modern evaluation techniques. Finally, some of the newer, more potent models that are based on more current theories were also discussed (Patton, 2011).

2.2.4.2 Theories that Inform Educational Programme Evaluation Models

There are some theoretical histories in relation to evaluation models (Patton, 2011). Education theories were not taken into consideration when creating educational evaluation models; rather, the theories guiding understanding of science and knowledge in general served as the foundation for their creation (Stufflebeam & Shinkfield, 2007). The description of some of those notions and how they relate to the way evaluation specialists have thought throughout time from a relatively historical perspective (Stufflebeam & Shinkfield, 2007).

2.2.4.2.1 Reductionism

As knowledge of the universe changed from a paradigm of divine intervention to one of inquiry and research, many of the regularly used techniques to educational evaluation had their origins (Mennin, 2010). This was predicated on the idea of order: it was anticipated that as knowledge grew, there would be a transition from chaos to order (Mennin, 2010). By dissecting them, phenomena may be reduced to and comprehended in terms of their constituent pieces (Mennin, 2010). Because order predominated, it was possible to predict outcomes with some degree of accuracy, and processes could be controlled or predicted because they followed well-defined, ordered routes (Geyer et al., 2005). The impact of this style of thinking may be observed in the structure of many education programmes as well as in how teaching is approached (Mennin, 2010).

The scientific method that has characterized evaluation for five centuries is fundamentally based on the reductionist idea that the whole (or a result) may be understood and so anticipated by examining and analyzing the contributions of the constituent parts (Geyer et al., 2005). Additionally, for most of the brief 80-year history of educational evaluation as a formal field of practice, the reductionist approach predominated (Stufflebeam & Shinkfield, 2007). This cause-and-effect method of analysis necessitates the assumption of linearity in the interactions between programme parts (Geyer et al., 2005). In other words, it is anticipated that modifications to certain software components would have a predictable effect on the result (Geyer et al., 2005). It would be held that a modest adjustment would have a small impact and a large change (Geyer et al., 2005). Some well-known programme assessment approaches, such the Logic Model (Frechtling, 2007) and the Before, During, and After model, include the assumption of linearity (Durning & Hemmer, 2010). An examination of such models reveals a logical progression from start to finish, from input to result (Geyer et al., 2005). According to the reductionist or linear method of thinking, programme success or failure in reaching desired results can be explained if the elements influencing those outcomes are recognized (Geyer et al., 2005). It is obvious how the cause-and-effect paradigm affects several of the evaluation models discussed (Durning & Hemmer, 2010).

2.2.4.2.2 System Theory

Despite the fact that the reductionist method greatly advanced research and education, worries about the approach's limitations can be traced at least as far back as Aristotle and the axiom that "the whole is greater than the sum of its parts" (Durning & Hemmer, 2010). In other words, what we see as a finished good; a lesson plan, a person, the universe; is more complex a totalization of the component components (Geyer et al., 2005). A system theory

was finally developed as a result of the realization that an outcome cannot be fully described by its constituent elements alone, but rather requires consideration of the interactions between and among those pieces as well as their context (Durning & Hemmer, 2010). In the 20th century, Bertalanffy, a biologist who published a broad system theory in the 1920s, is commonly given credit for this (Bertalanffy, 1968; Bertalanffy, 1972). Bertalanffy's approach, which focused on systems and broke from the reductionist tradition that was so pervasive in scientific thinking at the time, even if he acknowledged the origins of his theory in earlier thinking (Geyer et al., 2005). "The important quality of the living being is its organization, the typical analysis of the separate components and processes cannot give a complete account of the vital events," says Bertalanffy. This highlights the need for process and component synchronization. (1972; Bertalanffy) According to Bertalanffy, a system is "a collection of components interacting with the environment and one another" (Bertalanffy, 1972) In other words, the system is composed of its parts, their configuration, and the interactions that exist between them and the environment. These connections are dynamic and constantly shifting (Geyer et al., 2005).

Bertalanffy stated while introducing his General System Theory that "there exist concepts, principles, and rules that hold true for generalized systems or their subclasses regardless of their specific kind, the characteristics of their constituent parts, or the connections or forces that bind them together" (Von Bertalanffy, 1972). It appears reasonable to want a theory of systems that applies universal principles to systems generally rather than systems of a more or less specific form. Its focus is on formulating and deriving those principles that apply to "systems" in general (Bertalanffy, 1968). Therefore, in his opinion, social relationships, human beings, and animals are all systems (Geyer et al., 2005). In the

context of this guide, an educational programme is a social system made up of constituent components that interact and are related to one another as well as the programmes surroundings (Geyer et al., 2005). An evaluation strategy congruent with system theory would be necessary to comprehend the system of an educational programme (Geyer et al., 2005). With a shift away from reductionism and a focus on finding connections across disparate fields and systems, Bertalanffy's proposal (re)presented a perspective on science (Geyer et al., 2005). Thus, although Bertalanffy's (1973) views on a General System Theory had its origins in biology, the 20th century's work in mathematics, physics, and the social sciences highlighted the strategy he advocated: there are fundamental principles that are shared by many different scientific fields.

The development of structural similarities or isomorphisms in several disciplines is a result of the existence of generic system features (Geyer et al., 2005). Principles that control the behavior of things that are fundamentally quite different from one another have similarities (Geyer et al., 2005). For a straightforward illustration, consider how the exponential law of growth governs the growth of specific bacterial cells, populations of bacteria, populations of animals or humans, and the advancement of scientific research as indicated by the volume of publications in genetics or science generally (Bertalanffy, 1968).

Last but not the least, General System Theory accepts the notion that change is a fundamental component of a system. Bertalanffy (1973) distinguished between systems that are "closed," in which nothing enters or exits the system, and those that are "open," in which components and the environment exchange information. He thought all living things were open systems. Equilibrium in a system denotes the absence of change and may even signify the end of the system. An open system, on the other hand, is one in which the components

and interactions remain in balance and are still active, maybe even in the opposite or opposing directions, but they are still active (Bertalanffy, 1968). In contrast to a closed system, where the outcome may be predetermined by knowing the starting point and the conditions, an open system's final state or outcome can be reached from a variety of starting points and in a variety of ways (much like a student becoming a doctor by attending medical school) (Bertalanffy, 1950). This idea of an open system, which may occasionally be in steady state but is always active, is consistent, in our opinion, with what occurs in an educational programme.

Since the introduction of General System Theory, a number of other theories have emerged in an effort to address the underlying principles in many systems. Complexity theory is one such theory that is becoming more prevalent in medical education and so merits additional analysis of its impact on evaluation decisions (Jones, 2014).

2.2.4.2.3 Complexity Theory

Reductionist theory-based linear models may adequately describe phenomena that are in equilibrium, or a condition where they are not changing (Wallner et. al, 2023). But educational programmes seldom achieve balance. A few examples of the numerous internal and external factors that affect medical education programmes include the characteristics of programme participants, the influence of stakeholders or regulators, and the constantly changing body of knowledge that supports a discipline, professional practice patterns, and the environment in which the educational programme operates (Geyer et al., 2005). Medical education programmes are best compared to complex systems because they are made up of numerous parts that interact with one another. The system as a whole cannot be understood by analyzing each of its parts in isolation (Mennin, 2010). There is more going on in the programme (the complex system) than can be described by looking at each component

separately. In this sense, the programme's entirety is larger than the sum of its parts. The phenomenon in educational research where much of the variance in the outcome of interest is not explained by factors identified in the system or programme may be explained by the possibility that more occurring in the programme with regard to explaining the outcome than can be fully appreciated with reductionist or linear approaches to inquiry (Frye & Hemmer, 2012).

Complexity theory and complexity science have been established in an effort to embrace the variety and richness of systems where ambiguity and uncertainty are expected. According to Mennin (2010), complexity science is the study of nonlinear dynamical interactions involving many agents in open systems that are out of equilibrium. Complexity concepts and principles are well suited to the emergent, messy, nonlinear uncertainty of living systems that are nestled one inside the other and where the interaction between things is more significant than the objects themselves. Mennin (2010) considers assessing educational programmes, complexity theory enables us to account for the uncertainty and ambiguity in such programmes. In fact, it encourages us to view such inherent ambiguity as a standard component of the systems characteristic of medical educational programmes. Ambiguity and ambiguity are merely expected and anticipated; they are neither good nor harmful (March & Olsen, 1975). Exploring these issues would therefore be part of evaluating an educational programme. In fact, complexity theory encourages educators to stop interpreting or understanding complex educational events using too simplistic models. "To think in a sophisticated way, one must adopt a relational, systemic perspective. This entails viewing every circumstance or thing in terms of its connections rather than itself (Doll & Trueit, 2010).

Programme context is important because it aids in understanding the complexity theory concept that "action of the environment in shaping activity rather than the cognition of practitioners dictating occurrences" (Doll & Trueit, 2010). In other words, it's important to consider not only the factors that are directly related to the programme participants, but also the relationships that participants have with one another, the environment in which they act, and any potential effects that environment may have on participants when assessing a programmes success (Li, et. al., 2020).

Complexity theory can influence how we select models for programme evaluation. For instance, the CIPP evaluation model emphasizes the idea of the interaction between programme parts, where context studies are crucial in determining how to evaluate programme success and programme process studies are distinct but equally significant (Stufflebeam & Shinkfield, 2007). When creating a programme evaluation, educators are prompted to include a variety of stakeholder perspectives because each one will reflect important aspects of the relationships between the programme components. It is also possible to understand the before, during, and after assessment model (Durning et al., 2007, Durning & Hemmer, 2010), which is detailed in the literature but not included in this guide. Even while the model has a linear or ordered quality, it is wide and generic enough to let programme managers visualize the rich intricacies conceivable in each programme phase and to think broadly about what parts and interactions are crucial within each phase. Doll & Trueit (2010) asserts that the quest for certainty, a tenet of western intellectual thought since the days of Plato and Aristotle, has ended.

There is no one correct response to a problem, no list of best practices to use in every circumstance, and no guarantee that any specific act or practice will produce the outcomes

we want (Doll & Trueit, 2010). This means that well selected evaluation models enable academic managers and educators to design practical programme assessments that take into account the genuine complexity of a programme. Complexity theory offers a unique and practical viewpoint for selecting an assessment model that better meets programme demands, enabling educators to avoid taking an unduly constrained or straightforward approach to their job (Stufflebeam & Coryn 2014).

2.2.4.2.4 Common Evaluation Models

According to Wang, Muhedaner & Maihemuti, (2022) the term "educational evaluation" is best understood as a group of methods for assessing educational initiatives. The discussion that follows of certain assessment models situates them in relation to the theoretical ideas that influenced their creation. By carefully choosing a particular assessment model, instructors may organize their preparation and make sure that no crucial information is missed (Marks & Thomas, 2022). The traditional experimental/quasi-experimental technique to assessment, Kirkpatrick's approach, the Logic Model, and the Context/Input/Process/Product (CIPP) model are the four models we will cover in this guide (Stufflebeam & Shinkfield, 2007). However, these four are now in widespread usage and give obvious contrasts between the possibilities offered by models influenced by various ideologies (Stufflebeam & Shinkfield, 2007). Educators have discovered more models in the assessment literature. Each model has been discussed in some detail, along with usual assessment questions and potential outcomes for the evaluator (Stufflebeam & Coryn, 2014).

2.2.4.2.5 The Experimental / Quasi-experimental Models

As educational assessment became widely used in the middle of the 1960s, experimental and quasi-experimental designs were some of the first designs used (Stufflebeam & Shinkfield, 2007). The validity of findings from studies utilizing these designs, which have a reductionist theoretical underpinning, rests on the evaluator's meticulous assessment of the assumption of linear causal links between programme parts and intended programme outcomes. These designs deliberately isolate certain components for analysis, adhering to the traditional reductionist research methodology. Over the past century, the well-known experimental and quasi-experimental designs have been extremely helpful in advancing the biological sciences (Stufflebeam & Shinkfield, 2007). In educational environments as complex as those in medical education, they have shown to be less useful because it is typically very difficult to implement true experimental, tightly controlled designs. As opposed to "doing nothing," educators typically need to compare a new method of doing something to the old way of doing something, hence the results of an experimental research are typically measurements of a marginal increase in value. More frequently than actual experimental designs, which are just not practical, quasi-experimental designs are utilized (McShane, 2020).

Modern evaluators who steer clear of experimental or quasi-experimental designs claim low external validity as a result of the difficulties in the research design and draw attention to the narrow emphasis of such a study's conclusions. As these models continue to be employed in medical education, we will now explain and provide comments on the most popular quasi-experimental designs encountered in assessment studies. To make wise

decisions for their own job, educators should be familiar with them (Campbell & Stanley, 2015).

In the intact-group design, learners are divided into one of two groups at random. One of the two groups utilizes the software that is being reviewed, while the other receives the standard (unchanged) programme. Randomization is used to control any elements present among the group members that may otherwise have an impact on programme outcomes (Schoonenboom, 2016). The evaluator then presumes that each group member is an independent replication of the programme state based on the learners' random group assignment (new or old programme). The intact-groups research should be replicated several times to get the most out of this assessment approach (Schoonenboom, 2016). If repetition is not possible, the experimenter/evaluator must always be on the lookout for unanticipated variations that emerge between the groups that are not related to how the programme was supposed to be implemented. For instance, one group might fail owing to a circumstance outside the educator's control, such as an unanticipated faculty absence, a scheduled programme element. Then, in this dynamic context, the evaluator or experimenter must make modifications to counteract the factor's possible impact on one group (Lai & Hwang, 2016). If the assumption of a linear relationship between the "input" (programme type) and the "outcome" is logically defensible and if random assignment to groups has been achieved and maintained, the educator must ensure that the programmes being compared have been implemented faithfully and that the impact of unintended events has been equalized (Frye & Hemmer, 2012).

A Time-Series Experimental Design is used by evaluators to track the behavior of a single subject or group across time. The effectiveness of a programme may be determined by

comparing pre- and post-programme behaviors by watching the learner(s) or group(s) before the programme is implemented, implementing the programme, and then repeating the same observations after the programme (Gottman et. al, 2008). The pre/posttest design, which is well-known to educators, is comparable to this one (Stringer et. al, 2018). When a programme is intended to produce quick and sustained changes in behavior or understanding, time-series studies are most beneficial. For a valid assessment of changes, the number of observations needed both before and after the programme must be carefully assessed. The design does not distinguish between impacts caused by the programme under evaluation and those caused by other factors, such as learner maturity, learning from concurrent courses or programmes, etc (Gottman et. al, 2008). Different learner groups are utilized in a version of the time-series design, such as those in the first stages of while those learners who utilized the programme may be monitored to acquire post-programme data, a longitudinal programme that spans many years may be used to collect pre-programme data. As a result, even when the learners seen pre-programme and post-programme are different, the evaluator must gather enough data to support the premise that the "early phase" learners are consistently the same with regard to attributes important to the programme (Aickin, 2007). For instance, all post-graduate students in year one at Institution X may be followed for two years to gather information on their advanced clinical procedural abilities. In addition, data gathered following the programme for the first two groups (two years) to participate in that programme were used to develop an intense new curriculum intended to teach advanced final-year post-graduate trainees at that institution. One possibility is to introduce clinical procedural skills. The examiner would then compare the learner data from the early phase to the learner data from after the programme, even though the groups don't contain the same individuals

(McKinnish, 2017). The design's utility is constrained by the quantity of logically necessary design components. These components include the assumptions that programme components and desired outcomes are linearly related, the stability of outcome variables observed over a short time period, or (in the case of using different learner groups) sufficient comparability of comparison groups on outcome-related variables (Halevi & Weill, 2012).

The Ex Post Facto Experiment Design may be helpful in a few specific situations, despite criticism from certain assessment professionals (Simon & Goes, 2013). In actuality, the evaluator can be presented with a finished programme for which some data have been gathered but for which no more data gathering is practical. Understanding the design's flaw, its proper application necessitates examining the result variables after every potential covariate has been incorporated into the analytic model (Lieberman et al., 2010). Therefore, the evaluator must have access to pertinent participant data from the pre-programme to utilize as covariates. The programme effects might not be discernible using this research design if those factors are even marginally linked with programme results, and a finding of "no impact" may be inescapable (Nederhof & Schmidt, 2012).

What advantages do experimental and quasi-experimental models provide evaluators? The majority of educators are accustomed to reductionist methods, therefore experimental and quasi-experimental evaluation studies provide the security of well-known frameworks (Borusyak, Hull & Jaravel, 2022). Although it can be challenging to demonstrate the validity of such assumptions due to the complexity of educational programmes, the designs do call for the assumption of linear causal links between educational components and results (Hwang, Chang & Ogata, 2022).

Additionally, because educational institutions are not built like research environments and seldom enable the randomization that is the foundation of real experimental designs, it might be challenging to simply apply studies of this sort in medical school (Hwang et al., 2022). When random assignment might prevent students from potentially beneficial or increased learning, ethical issues must be respected (McConnell, Braneon, Glenn, Stamler, Mallen, Johnson & Rosenzweig, 2022). Even quasi-experimental designs are challenging to apply in many educational settings. For instance, it could be difficult to carry out an educational activity in two distinct ways at the same time due to institutional economics or other unchangeable factors (Hwang et al., 2022). Assessors may opt for these designs when they prefer the high internal validity of findings to the often-low external validity obtained by experimental and quasi-experimental designs, provided that adopting them is both practical and logically defensible (Borusyak, Hull & Jaravel, 2022). When used alone, these designs occasionally provide information about the educational activity's outcomes, but they are unable to explain why the outcomes were seen or not (McConnell et al., 2022).

2.2.4.2.6 Kirkpatrick's Four-level Evaluation Model

As a framework for assessing learner outcomes in training programmes, Kirkpatrick's four-level method has attained widespread appeal (Kirkpatrick, 1996). According to Kirkpatrick et. al, (2021), one of its key contributions to educational evaluation is the clarity of its focus on programme objectives and its comprehensive explanation of outcomes beyond simple learner satisfaction. Kirkpatrick recommended gathering data to assess the programmes outcomes at four hierarchical "levels": (1) learner response or satisfaction; (2) measures of learning attributed to the programme (e.g., knowledge gained, skills improved, attitudes changed); (3) changes in learner behavior in the context for which they are being

trained; and (4) the programmes final outcomes in its larger context. Evaluators would decide on the expected emotions (satisfaction, etc.) and then inquire from the learners as to how they felt about the programme. For instance, questions about the programme's value for learning and the worth of its separate components may be posed to learners.

The second Kirkpatrick "level" demands that the evaluator evaluate the lessons that participants took away from the course. To attempt to relate the learning to the programme and not to other learning possibilities in the environment, a variety of designs might be utilized (Kirkpatrick et. al, 2021). To study this, knowledge and skill tests are frequently utilized, ideally with a suitable control group. Kirkpatrick evaluation in the third level focuses on students' behavior in the training environment (e.g., application of knowledge previously gained to a new standardized patient encounter). For instance, post-graduate trainees' employment of the program's knowledge and abilities in their practice setting may be analyzed and contrasted to the planned standard in order to generate data for a "level three" evaluation. A Kirkpatrick evaluation at the "level four" level focuses on learner outcomes that have been demonstrated over a period of time in the larger context of the programme, such as the programme's impact on patient outcomes, cost savings, improved healthcare team performance (Kirkpatrick et. at, 2021).

Kirkpatrick's model has drawn criticism for what it omits, including intervening variables that influence learning (like learner motivation, variable entry levels of knowledge and skills), relationships between significant programme elements and the context of the programme, the effectiveness of resource use, and other crucial issues (Holton, 1996). The model requires a causal relationship between the educational programme and its results, which is consistent with reductionist linear theories. What advantages does the Kirkpatrick

four-level method provide evaluators? Kirkpatrick's method establishes a helpful taxonomy of programme results (Holton, 1996).

However, by itself, the Kirkpatrick model is unlikely to assist teachers in conducting an in-depth examination of their instructional strategy or provide details that might illuminate why a programme is successful (Bates, 2004). However, when combined with another model, Kirkpatrick's four levels might offer a useful method for characterizing the programme outcomes portion of other, more thorough assessment models (Kirkpatrick, 2016).

2.2.4.2.7 The Logic Model

The Logic model method to assessment shows the impact of system theory in its meticulous attention to the linkages between programme components and the relationships of the components to the context of the programme (Frechtling, 2007). The Logic Model framework firmly supports a logical assessment strategy, even if it is frequently employed during programme planning rather than only as an evaluation technique. The Logic model can take a firmly linear approach to educational planning and assessment, just like the evaluation models that have already been addressed. In its most basic form, it could oversimplify the procedure for programme assessment and fail to produce the results that teachers require (Hayes et. al, 2011). However, if feedback loops are thoughtfully incorporated and there are no potential circular interactions between programme components, the Logic Model may offer educators an evaluation structure that integrates system theory applications into thinking about educational programmes. Knowing what the Logic Model approach to programme assessment may provide is important since it is being encouraged or mandated by several U.S. funding organizations (Frechtling, 2007).

The Logic Model's structure is similar to that of Stufflebeam's CIPP assessment model (Table 1) but places more emphasis on the system and the change process that the educational innovation is a part of (Stufflebeam, 2010). This strategy is based on the presumption that the connections between the educational methods used in the programme and the desired objectives are well understood, despite the fact that its structural simplicity makes it appealing to both inexperienced and experienced educators (Frechtling, 2007). Therefore, the nonlinear complexity of the majority of educational environments may be oversimplified by the Logic Model method in its most basic version. When educators properly see their programme as a dynamic system and have a method to record both planned and unintentional effects, the Logic Model performs at its best (Hayes et. al, 2011).

The definitions of the Logic Model's four fundamental parts are straightforward. The degree of complexity added to each component's specification might change depending on the evaluator's expertise or the programme director's resources. Most people find it helpful to start with the intended Outcomes and then move backwards through the other components when utilizing a Logic Model for programme design (Frechtling, 2007). The Logic Model may be stretched to numerous levels for complicated programmes. Our explanation will just cover the fundamentals of the four key components, however publications on multi-tiered Logic Models appropriate for more complicated applications are easily accessible and provide details (Frechtling, 2007).

- **Inputs:** All pertinent resources, both material and intellectual, predicted to be or really accessible to a project or programme in education make up a logic model's inputs. A few examples of inputs include financing sources (now available or to be obtained), facilities, faculty expertise, faculty time, staff expertise, instructional technology, and

pertinent aspects of institutional culture (such as Departmental or Dean's support). The beginning points of a new programme or the present state of an existing programme are both defined by the inputs of the programme (Anderson et. al, 2011). Importantly, an inventory of pertinent resources gives all stakeholders the chance to affirm that those resources are dedicated to the programme. A thorough list of the programme's resources is also helpful in the future when describing the software to others who might want to copy it. The input portion of the CIPP model provides a more thorough examination of programme "inputs" and may be used to supplement the Logic Model's input section's design (Yanti et. al, 2022).

- **Activities:** The second part of a logic model describes the activities—the collection of "treatments," tactics, new ideas, or modifications—that are planned for the educational program. The sequence that the activities take place is often what is anticipated from the Model (Ritchie & Volkl, 2000). This explicit ordering of the activities acknowledges the possibility that what occurs after or during the execution of a previous action may have an impact on a future activity. A reputable text on the Logic Model should be consulted by educators who are working with sophisticated multi-activity programmes for advice on how to create more elaborate models that will work for their programmes (e.g., Frechtling, 2007).
- **Outputs:** The third element of the Logic Model, or "products," is described as signs indicating one of the programmes activities or segments of an activity is in progress or has been finished. Although a single Output may be linked to more than one Activity, the Logic Model framework requires that each Activity have at least one Output. The fourth Logic Model component, outcomes, can sometimes be hard to tell

apart from outputs because of their varying "magnitude" or importance (Conrad et. al, 2016). The number of students participating in a planned educational event (the activity) is one example of an output in an educational programme. Other examples include the characteristics of the faculty hired to contribute to the programme (if, for example, "find professors with adequate competence" were a programme activity) or the number of instructional modules created or assessed (if, for instance, "create educational modules" were an activity) (Funnell & Rogers, 2011).

- **Outcomes:** The outcomes of the programme actions determine the short-, medium-, and long-term improvements that are planned (Pitchik et. al, 2021). The results of a programme may include participants putting new knowledge or abilities into practice, changes in patients' states of health, or learners demonstrating their knowledge or skill acquisition (e.g., by passing a pertinent knowledge exam or displaying certain talents). Results may be specified by individuals, groups, or organizations (for example, infrastructure changes in a department to support education). Jordan (2015), Cross-referencing the Product portion of Stufflebeam's CIPP model might provide you with further suggestions for a Logic Model's Outcomes section. According to Funnell & Rogers (2011), a comprehensive Logic Model is carefully referred to the programmes Context and its Impacts in addition to the four fundamental Logic Model components. The term "context" refers to significant facets of the social, cultural, and political milieu in which the programme is set. One pertinent political element is when a governmental or accrediting authority forces the inclusion of a new topic in a curriculum. Learner traits might be important social influences. Planners can more easily pinpoint programme components that need to be recorded by paying attention

to contextual aspects of a programme's surroundings that may hinder or facilitate others' acceptance of the programme (Knowlton & Phillips, 2012). Impact includes changes that happen as a result of a programme or intervention, both intentional and unexpected. In a Logic Model approach, long-term results that have a very broad scope, such as improving health outcomes for a certain population, can be better characterized as "impacts" rather than "outcomes" (Knowlton & Phillips, 2012).

If educators exercise the required caution regarding its linear connection assumptions, the logic model method can facilitate the construction of a successful evaluation. In a Logic Model method, typical assessment questions that may be utilized include the following:

- Were all of the programmes scheduled activities carried out? What adjustments were made, if any, from the scheduled activities, and why were they required?
- Were the expected staff on hand? Did they take part as expected? Did they possess the necessary knowledge and experience?
- How successfully did the activities cater to the needs of all students, including those from learner groups that the programme might be particularly concerned about?
- What obstacles were there to the programme's implementation?
- What adjustments were made to the schedule to make room for them?
- Were faculty members involved in related faculty development?
- What information or abilities did they gain? How successfully did they put what they learnt in programme activities into practice?

- How did programme participants rate the activities in terms of their usefulness, accessibility, etc.?
- What were the results of the students' learning?
- How frequently or effectively did students use what they learned in their clinical practice?
- How did relevant patient outcomes alter following the start of the programme?

What benefits might educators anticipate from applying the Logic Model strategy?

When a programme is being amended or when a new educational initiative or innovation is being planned, a Logic Model approach may be very helpful. Because it requires educational planners to explicitly define the intended links between the programme resources (Inputs), programme strategies or treatments (Activities), the immediate results of programme activities (Outputs), and the desired programme accomplishments, using the Logic Model can ensure that the educational programme, once implemented, actually focuses on the intended outcomes (Outcomes) (Funnell & Rogers 2011). It considers the factors surrounding the intended change (the programme's context), their relationships with one another, and the relationship between the intended educational programme or innovation and the social, cultural, and political setting of the programme (Jacobs, 2000). When more than one person is engaged in the design, executing, and assessing of a programme, logic models have shown to be extremely helpful. The interactions essential to arrive at common understandings of programme activities and intended results are more likely to occur when all team members participate in the Logic Model design process (Funnell & Rogers, 2011). Throughout this process, the team members' diverse areas of expertise and viewpoints on the theory of change

relevant to the programme's activities and intended results may be used to shape the design of the programme.

However, there are some possible drawbacks to employing the Logic Model. Its intrinsic linearity (Patton, 2011) might cause evaluators to blindly follow the Model during programme implementation without checking for unexpected results or being flexible enough to accommodate programme modifications in the middle of the implementation process. The Logic Model method will be augmented by additional tactics aimed to capture all programme results by evaluators who are aware of this problem (Funnell & Rogers, 2011). They will also modify the programme's activities (as well as the Logic Model) as necessary during programme implementation. As a programme is put into action, the original Logic Model might need to be altered. The programme director or team must have a thorough grasp of how change operates in the educational programme that is being assessed for the Logic Model method to be effective (Knowlton & Phillips, 2012). Because a programme's Logic Model is based on the stakeholders' shared understanding of which strategies are most likely to result in desired outcomes (changes) and why, users should use research and their own experience as educators to form hypotheses about how change will manifest itself in the programme under evaluation (Funnell & Rogers, 2011).

However, McDiarmid (2019), evaluators must always be aware of potential competing theories of change in the programme and should investigate them. The Logic Model method won't produce data to support causal relationships between programme actions and results. It won't permit the comparison of opposing theories on the reasons behind observed results. But if done right, it may produce a ton of descriptive information about the programme and its results.

2.2.4.2.8 The CIPP (Context/Input/Process/Product) Model

The developer of the CIPP set of assessment methods, Daniel Stufflebeam, describes it as an advance on and a response to the preeminent experimental design paradigm of the time (Stufflebeam & Shinkfield, 2007). Stufflebeam wanted CIPP Model assessments to concentrate on program development rather than making a claim about the programme when they were first published in 1971. The CIPP model's applicability in several educational and non-educational evaluation contexts has received extensive documentation (Stufflebeam and Shinkfield, 2007). The Logic Model's labels are shared by its components, but the CIPP model is not constrained by the Logic Model's premise of linear relationships.

For an evaluator who understands an educational programme in terms of the complex, dynamic, and frequently nonlinear relationships between its aspects, the CIPP model is an effective way of evaluation. The CIPP method's four complementary sets of assessment studies give evaluators the ability to account for important but occasionally overlooked programme aspects. Together, CIPP components cater for educators' hunger for programme-improvement data as well as the dynamic character of the majority of educational programmes (Finney, 2019). Molope & Oduaran (2020), the CIPP approach handles all aspects of an educational programme, including design, execution, and, if desired, a summative or final retrospective evaluation, by alternatively concentrating on programme Context, Inputs, Process, and Products. The first three components of the CIPP model are helpful for studies that focus on improvement (formative evaluations), but the fourth component, the Product method, is ideal for summative (final) research.

- **Context assessment study:** When a new programme is being designed, a CIPP Context evaluation study is routinely carried out. The corresponding assessment

questions might be helpful when an established programme has to alter in response to new requirements or undergoes planned modification. For instance, it could be useful for a new leader taking over an established programme to consider a Context assessment study. When choices need to be made regarding reducing current programmes, context studies can also be carried out. Effective assessment requires explicit consideration of the context of an educational programme, which is consistent with complexity theory's emphasis on context (Leung & Mohan, 2004).

- A CIPP Context evaluation study identifies and specifies programme goals and priorities by evaluating the programme-relevant needs, issues, assets, and opportunities. The results of the Context research serve as a suitable starting point for assessing subsequent results (Products). A strong Context study can help the planning or leadership team of a programme boost its case for outside financing (Gumbo, 2012). A context evaluation is more comprehensive than a typical "needs assessment," even if it does contain that crucial component, because questions concerning potential obstacles and assets are included.

A Context study might benefit from a variety of methodologies for data collecting and analysis. Depending on the requirements of the circumstance, the evaluator could use one of the following approaches:

- ☐ document analysis
- ☐ Analysis of demographic information
- ☐ Interviews survey
- ☐ Focus groups; records analysis; test outcomes; learner performance data

- **Input evaluation study:** A CIPP model input assessment study, when allocating resources (such as people, funds, or time) as part of developing a programme or proposal for education, input assessment studies are helpful. An input assessment study evaluates the viability or cost-effectiveness of alternative or competing strategies to meet the educational requirement, including different staffing plans and methods to distribute other pertinent resources. The input assessment technique is included into programme development to ensure the highest level of responsiveness to changing programme requirements (context) (Stufflebeam, 2000). A CIPP model input assessment study focuses on the optimal way to implement the required modifications, building on the linked context evaluation research. Teachers are more equipped to explain why and how a certain strategy was chosen as well as what alternatives were taken into consideration thanks to a well-conducted input assessment study (Zhang et. al, 2011).

A scholarly approach to programme design is formalized through a CIPP Input assessment study. An input assessment study, when used to establish a new programme, may also provide a convincing case for allocating grant money or other crucial resources to a new programme. An input assessment study can assist the educator in comparing the present instructional techniques used in a programme to alternative possible approaches (Stufflebeam, 2000). Its emphasis on viability and efficiency enables a developing programme to maintain awareness of the procedures most likely to succeed.

Any of the following techniques might be used to identify and evaluate potential solutions to an educational need in an input study:

- ☐ Review of literature

- ☐ Observing model programmes
- ☐ Consulting professionals
- ☐ inviting suggestions from anyone who are keen to solve the mentioned problems

Product evaluation study: Most educators will be familiar with the Product assessment study from the CIPP model due to its emphasis on programme results. The classic "summative" programme assessment seen in other models most closely resembled the CIPP Product evaluation study, albeit being more comprehensive. The purpose of this kind of assessment research is to identify and evaluate the programme results, including both good and bad outcomes, planned and unintentional consequences, short-term and long-term outcomes. When appropriate, it also evaluates the programmes impact, efficacy, sustainability, and transfer of the programmes outcomes (Biggs, 1998). An evaluation of a CIPP model product looks at how well the intended educational needs were addressed. As intermediate results from product evaluation research will be helpful for accountability purposes and for evaluating alternate procedures, if justified by less than acceptable findings, a product assessment study may be carried out while a project is ongoing (Gumbo, 2012).

The outcomes of the programme can be examined across all participants, within pertinent subgroups, or even for individual participants in a well-conducted CIPP model Product assessment study. It is essential to assess programme outcomes (Products) with the results of the process evaluation studies in hand: for instance, it is likely that inadequate implementation Poor or unexpected results might be the result of a process problem. The craft of a product assessment research lies in creating a methodical search for unexpected results,

whether they are favorable or bad (Morgan et. al, 2015). The following techniques and data sources might be used by the evaluator to cover the scope of a good product assessment study:

- ☐ Evaluations of the project or programme by stakeholders
- ☐ Research comparing the results of similar initiatives or programmes
- ☐ Evaluation of programme goal success
- ☐ Group interviews regarding all programme results
- ☐ Case studies about the experiences of a few participants
- ☐ Surveys
- ☐ Project effects as reported by participants

What could educators expect if they choose to use the CIPP model? In programme processes, CIPP model studies can be used both summative and formative (retrospectively). The educational context of the programme should be carefully considered, including what occurs before, after, or concurrently for participants and learners, the programmes "maturity" (first run versus long-standing programme, etc.), and the programmes dependency on or independence from other educational components (Luftman, 2006).

- The CIPP model takes into account a number of "inputs," such as learner characteristics, variability, and readiness for learning; faculty preparation in terms of subject expertise and effective teaching techniques; the number of faculty members who are available for the programme at the right time; learning opportunities, such as patient census and characteristics and other resources; adequate funding to support programme needs; and leadership support (Yanti et. al, 2022).

The CIPP model enables instructors to think about the programmes procedures or to comprehend why the programmes outcomes or outputs are what they are. It combines the

essential focus on programme products or results, informed by what was discovered in the programmes earlier investigations, but it places more of an emphasis on improvement than on programme justification. Information on the programmes areas for improvement, an assessment of the programmes results, and ongoing information for accountability can all be provided (Sopha & Nanni, 2019).

Educators should be aware that the CIPP model requires rigorous planning in order to be used effectively. It is most helpful if used during the development stages of a new programme, but it may also be usefully used for a programmes post-hoc evaluation. For CIPP studies to be successful, a variety of data gathering techniques are often needed, and each data set must be analyzed using techniques relevant to the data and the assessment issues being addressed (Sopha & Nanni, 2019).

2.2.5 Educational Programme Evaluation

Programme evaluation is a systematic process of variable complexity that includes data collecting, observations, and analysis and results in a value judgment about the programmes quality, whether the programme is being assessed as a whole or through one or more of its components (Widiartini & Darmini, 2021). Beyer (2021) defined evaluation as the process of reaching a value judgment based on measures that are thought to be accurate and trustworthy (qualitative or quantitative), and that compare the actual results of a programme with those that were anticipated. According to Kelly et al. (2021), evaluations that assess intangible circumstances—which are challenging to measure—must be grounded in rigorous, impartial data collection in order to be credible. Finding out how and to what extent quality improvement strategies are effective in educational practices and outcomes

depends on programme assessment (Flores et al., 2021). The assessment method must be integrated with standards against which programme, course, teaching-learning, needs, and learning outcomes will be evaluated (El-Hamamsy et al., 2021). In order to accomplish this, in addition to statistical analysis and the processing of the documentation, qualitative research methods for programme assessment should also be employed to provide more in-depth analysis and information (Flores et al., 2021).

Thinking of programmes in terms of inputs, procedures, outputs, and outcomes is frequently helpful when evaluating them. The programme's inputs include the numerous resources required to execute it, such as funds, facilities, participants, clients, programme employees, etc (Flores et al. 2021). The procedures describe how the programme is carried out, such as how customers are attended to, how clients are counseled, how pupils are educated, how knowledge is supplied, how parent association members are assisted (Liu et al. 2021). The outputs are the units of service, such as the number of customers served, the number of clients counseled, the number of students taught, the amount of research work generated, and the number of employers, community groups, and other groups that were contacted, etc (Flores et al., 2021). Results are the effects on consumers or clients who get services, such as graduates' greater employability and work happiness; the university's reputation in society; staff members' improved mental health; their safe and secure development; their deeper understanding of the arts, etc (Liu et al., 2021).

The concept of education programme evaluation refers to the process of measuring the impact of an academic programme (Phillips et al., 2021). This is usually done by ascertaining whether a particular programme's students acquired the expected knowledge and skills. Klein-Collins (2013) described programme evaluation as being the core of education

because it validates the learning that has taken place. Educational programme evaluation can also refer to the actual measurement that is used to determine what a student knows and can do (Klein-Collins, 2013).

In fashion education, the focus is to develop people with the creative competency and skills to deliver dynamic and time suiting designs that obtain good market share. This, according to Murzyn-Kupisz & Hołuj (2021), is attainable where theoretical knowledge informs practice and theory, in turn is informed by that practice. Elfeky & Elbyaly (2021) referred to fashion education as Competency Based Education and posited the programme was largely introduced in relation to Technical and Vocational education. The duo (Elfeky & Elbyaly 2021) opined that Technical and Vocational Education in several institutions across the globe ensure development and reduce unemployment.

2.2.6 Fashion Programme Evaluation Methods

Two broad evaluation approaches are usually used for fashion programme assessment. These, according to Flores et al. (2021), include the fashion design process or course content assessment and institutional system evaluation. The researchers (Flores et al. 2021) proposed the course content assessment and posited that the evaluation of fashion programmes should be tailored against the Fashion Design Process.

2.2.6.1 Course Content Fashion Design Process Method

The Fashion Design Process, according to Khamisani (2021), represents what is covered under most courses in the Fashion Design and Textile programme. The researcher (Khamisani, 2021) listed the eight-fashion design sequence of Burke (2011) as presented below:

Step 1. Design Brief: It initiates and outlines the design project and its objectives and marks the beginning of the fashion design process. According to Jon-Chao et al. (2019), the purpose of a project brief is to develop fashion designers' creativity to respond to a particular set of requirements, the attainment of which should enable designers to measure their progress.

Step 2. Research and Sourcing: This entails trend and design research, market research, sourcing and selecting fabrics and colours: Primary and secondary sources. Khamisani (2021) also stresses the importance of this stage, noting that it defines the range of possibilities for designs within the context of fashion and that the quality of designs depends, to a large extent, on the quality of their design research.

Step 3. Design Development: At this stage, design concepts and themes derived from design inspirations are developed into fashion sketches and 2D design presentations.

Step 4. Prototype, Samples and Construction: The 2D designs are translated into 3D realisation- pattern making, draping and construction to obtain the initial samples of fashion products.

Step 5. The Final Collection: The prototypes are then refined to create a cohesive collection.

Step 6. Promotion-Marketing, Branding and Sales: The collection is introduced on the market through promotional activities like fashion shows, trade fairs, marketing portfolio and sales.

Step 7. Production: Pre-production, production-manufacture, distribution to retail merchandise in-store.

Step 8. Sales analysis and results are part of the business. The first three steps—the brief, the research and design development, and in particular the third—are typically covered in the Creative Design course. Applying knowledge of the elements and principles of design-to-create clothing and accessories is expected under design development, and methods to use include sketching, illustrations, technical drawings, or digital designs, among others (Burke, 2011).

2.2.6.2 Institutional Systems Evaluation

Elfeky & Elbyaly (2021) postulated the systems evaluation method to include value judgment of the course content and institutional and management capacity to effectively handle the programme. According to the two researchers, institutional capacity, in this case, refers to teaching and learning materials. In this study, the term "teaching and learning materials" refers to any items used in the classroom to support instruction. They include the laboratories and their tools, as well as the professors' and students' reference books utilized in the classroom. Projectors, classrooms, desks, libraries, and syllabuses are additional resources. Large charts, wall maps, and pictures are additional teaching and learning tools (Mbunda, 2006). To assist managers and administrators facing four different types of educational decisions, Stufflebeam & Coryn (2014) created an evaluation framework (context, input, process, and product):

1. Context assessment to support planning choices. deciding what issues should be covered in a programme of education and establishing its goals.
2. Examination of the input to support structure decisions. The development of programme processes is facilitated by knowing what resources are available, what

alternative strategies for the programme should be taken into consideration, and which plan appears to have the best potential for satisfying needs.

3. Evaluation of the process in support of implementation choices. How effectively is the plan being carried out? What obstacles stand in its way of success? What changes are required? Procedures can be monitored, managed, and improved once these questions have been resolved.
4. Evaluation of the product to support recycling choices. What outcomes were seen? How successfully did needs become determined? When a programme has finished its intended purpose, what should be done with it? These inquiries are crucial for assessing programme success.

The aforementioned model correlates well with the study's main areas of interest, which are:

1. Relevance and effectiveness of the programme (Objective 1 and 4). This relates to how relevant the course is to contemporary fashion trends and demands. That put the programme under a **context** assessment. Factors affecting the relevance and effectiveness of the programme is easily identifiable under this contextual analysis. These analyses relate well with the first and second considerations of the Institutional Systems Evaluation model.
2. The third and fourth objectives of the study which include the performance of Fashion graduates, competencies of students in creating contemporary fashion products as well as factors affecting Fashion graduates on the job market are well aligned with the third and fourth consideration of the Institutional Systems Evaluation model. The third and fourth consideration as earlier stated focus on

systems' outputs and factors that influence their formation and functioning (Bosch et al., 2021; Alizadehsalehi et al., 2021; Sendur et al. 2021; Sagoo et al. 2021).

Due to how clearly the study's focus relates well with the Institutional Systems Evaluation model, the study adopted the model for its guide.

2.2.7 Performance

The primary objective of programme evaluation is performance (Boakes, 2021). Job performance refers to how well a person carried out the duties assigned to them at work (Bakker, 2008). Many firm personnel directors evaluate each employee's work performance annually or periodically to find potential areas for improvement (Dugguh & Dennis, 2014). The level of market shares a craftsman or business person holds in the self-employed domains is used to gauge performance. The abilities of the staff or the self-employed individual determine how well organizations or self-employed people operate or reach predetermined goals (Boakes, 2021). Due to this, businesses select employees for various positions depending on their educational backgrounds and expect them to perform well (Rich et al., 2010). According to Bakker and Oerlemans (2011), employees' competences and educational backgrounds have a big impact on how well they do their jobs. In the literature, there has been disagreement over how competences and performance relate to one another (Suldo et al., 2006). Highly educated employees are typically expected to produce high performance outcomes (Xu & Ye, 2014). According to Molleman & Van der Vegt (2007) opinion, businesses are predicted to perform better as a whole when their staff have high levels of competency.

However, the team (Molleman & Van der Vegt 2007) acknowledges that this isn't always the case. They (Molleman & Van der Vegt 2007) contend that despite having the

necessary knowledge, abilities, skills, and behaviors, a person may not be performing at the level that would be expected due to a variety of reasons, such as personal issues, a lack of concentration, job dissatisfaction, a negative reaction to organizational change, a lack of organizational resources, etc.

Employees are evaluated based on how well they completed the tasks outlined in their performance plans (Kurz & Bartram, 2002). Performance evaluations are based on the specific responsibilities and goals that are outlined in the performance plans for each position and employee grade level (Suldo et al., 2006).

2.3 Overview of the Fashion Industry

This section of the literature is a critical analysis of the fashion industry in Ghana. The section also considers national policies directed at improving the fashion industry as well as the tertiary education and capacity building in Ghana (Arthur & Arthur, 2016). Clear concern is given to the technical university concept and fashion education in Ghana. The Accra Technical University Fashion Programme as well as challenges and constraints confronting tertiary institutions in Ghana were also considered.

2.3.1 The Fashion Industry in Ghana

The origins of Ghanaian fashion can be found in the pre-colonial period, when the native Ghanaians dressed themselves in animal and tree bark (Adu-Akwaboa, 1994). With the introduction of wax prints and "dress" by the colonial overlords, it is thought that Ghana's fashion industry began to take off during the colonial era (Sarpong et al., 2022). Globalization has caused a total revamp of Ghanaian fashion today. In its broadest meaning, fashion refers to a certain style that becomes fashionable for a while. It can refer to a type of clothing,

makeup, or dress accessory that is popular and worn by many people at a certain moment (Rouse, 1993; Sarpong et al., 2022). Technically speaking, fashion includes all types of clothing items, textile fibers, and research into them (Pearsall, 2002).

The aforementioned definitions make it apparent that fashion is a term used for clothing and accessories for the human body and does not just refer to a style that is currently popular. Along with a study plan, it also comprises textiles in the form of furnishings for homes, offices, and factories constructed of cloth (Sarpong et al., 2022). The manufacture and marketing of apparel are also handled by the fashion industry. The fashion sector is very important to the socioeconomic growth of every country since it helps individuals make a living and fulfill their need for clothing (Sarpong et al., 2022).

Despite the inherent change in fashion, globalization is having an impact on the way people dress today. According to Godart (2014), the globalization process is having a significant impact on the fashion industry. As a result, there have been changes in the locations and methods of fashion production and marketing. Jones (2007) defines globalization as the increasing economic interdependence of the world. According to Walters (2002), it is a social process in which individuals become more aware of how geographical limitations on economic, political, social, and cultural structures are fading. According to Hines and Bruce (2007), globalization is the process of increasing the internationalization of the production, marketing, and distribution of goods and services, as well as the globalization of politics and cultures. These definitions make it clear that the term "globalization" refers to an economic process, and that the unit of economic activities and policies relative to political, social, and cultural activities is growing from country to country (Smith, 2018). Evidently, globalization is linked to technology development that makes it easier for people and things

to travel the world. Therefore, it can be said that manufacturing companies primarily use globalization to develop and transfer their financial wealth in exchange for monetary profits. According to Dickerson (1999), as the fashion industry is now a global economy, it is not immune from the process of globalization. The startling result is that marketers, merchandisers, manufacturers, and designers of fashion are all broadening their spheres of influence globally. Since fashion manufacturing requires a lot of labor, it has moved from high wage developed nations to developing ones (Boakes, 2021). As a result, countries in Asia like India, China, Indonesia, Bangladesh, and others are earning significant amounts of money from exporting clothing and textiles to the United States, Europe, and developing nations like Ghana and others (Sarpong et al., 2022).

Ghana's income from the creation of fashion is quite modest, in contrast to developing nations like China, India, and Hong Kong that are generating significant foreign money and increasing their wealth through exports of fashion products (Boakes, 2021). The successive governments of Ghana's fourth republic have made efforts to advance and enhance the nation's industrial sector. The quality of fashion education has also improved, and it is now taught at the tertiary level in Ghana's educational institutions (Boakes, 2021). Graduates from these institutions are expected to possess marketable, employable skills that will enable them to take on their roles in the industrial sector, work, and be economically productive (Amankwah, 2007). However, the fashion industry in Ghana is still dominated by the common roadside dressmakers, whose product is of extremely little market value (Sarpong et al., 2022). Their primary product line consists of "custom-made" goods. Due to competition from other African nations and subpar product finishing that prevents the products from meeting the necessary requirements, the primary destinations for Ghanaian fashion exports,

which include EU countries, the United States, and some regions of ECOWAS, have decreased (Okai-Mensah et al., 2022).

There is also the presumption that cheaper apparel and textiles from Asia, particularly China and Indonesia, as well as imports of surplus clothing turned away by American and European charity shops pose a significant threat to producers (Boakes, 2021). The majority of the raw materials used by Ghana's fashion industry in its operations as well as finished products are imported. Raw materials are primarily imported from the Netherlands, China, India, the United States, the European Union, Nigeria, and Thailand, to name a few (Boakes, 2021). The country imports a variety of textiles, including accessories like zippers and fasteners, calico and khaki fabric, prints, and finished textiles and apparel of all kinds, including new outfits, bed linens, and used textiles like blankets and clothes curtains (Sarpong et al., 2022). For use in the subsector, machinery, equipment, and spare parts are also imported. African prints imported from Nigeria, Côte d'Ivoire, and South-East Asia tend to displace local production, in contrast to imported raw materials like cotton, which are complementary to local production (Sarpong et al., 2022). These finished goods, which are sold on the local market for a very low price, frequently bear the patent designs, logos, and trademarks of nearby fashion manufacturers (Boakes, 2021). The local market is up against fierce competition from finished imported textile prints like calico and grey baft, as well as furnishing supplies, most of which are currently coming from China, India, and Pakistan (Boakes, 2021). Although domestically made finished fabrics are generally of higher quality, consumers claim that the market for imported goods has grown because they have more appealing colors, fresh designs, and a softer and glossier finish (Sarpong et al., 2022).

2.3.2 National Policies Directed at Improving the Fashion Industry of Ghana

One of the top government priorities is the textile sub-sector since it has the ability to accelerate growth in the industrial sector and the economy as a whole. The government launched a number of programmes intended to restructure and enhance the textile and apparel industry. These initiatives were designed to help the sector fully utilize the African Growth and Opportunity Act (AGOA), improve employment opportunities for the expanding population, diversify and expand the economy, encourage both domestic and foreign investment, and boost exports. According to Okai-Mensah et al. (2022), the following are a few of the national economic policies designed to stimulate the sector:

1. Network for Textile/Garment Clusters: To bring together micro, small, and medium-sized businesses in the textile sector, the government and UNIDO developed the Spinnet Textile/Garment Cluster. The cluster was created to find solutions to the issues the sub-sector was experiencing. The cluster has provided financial support, subcontracting, technical and marketing/management skill upgrades for members, and training in mass production tactics since its founding.
2. The government built the textile/garment training center in partnership with UNIDO to be utilized for upgrading the capabilities of the textile and garment companies that benefit from AGOA and export to other countries. Twenty-one (21) national vocational training institutions that offer fundamental practical and theoretical training in tailoring and dressmaking are also currently supporting the sector.
3. Export Action Programme on Textiles and Garments is a particular initiative of Ghana's president to promote the growth and development of the private sector in line with the president's goal of ushering in a "Golden Age of Business" in Ghana.

4. **Tariffs:** In order to reflect current economic trends, the current tariff structure is being updated. To level the playing field for all textile items in Ghana, it has been suggested that import charges on all imported clothes be raised. In order to lower the cost of production for textiles made domestically, tariffs on all raw materials used in textile manufacturing will be zero percent.
5. **Credit:** In addition to the US \$50 million that the United Nations Industrial Development Organization (UNIDO) has recommended be given to the textile sub-sector based on a study it conducted in 1995, a long-term concessionary credit for expansion, rehabilitation, and modernization of the textile sub-sector sector is also being considered.
6. **New Administrative Procedures:** Because Ghana's textile sector is in danger, new administrative procedures for bringing textile print into the nation have been put in place. Since Takoradi port has been designated as the only location for textile imports, the Customs Excise and Preventive Services will physically inspect all shipments. Additionally, a task force composed of institutions from the public and commercial sectors, as well as the security services, was to be established to monitor unfair trade practices, especially those involving textile products. In order to handle consumer complaints, the government has also suggested creating a consumer protection authority and small claims courts.

2.3.3 Tertiary Education and Capacity Building

In the past few decades, the idea of capacity building also known as capacity development has assimilated into the development landscape. There is a wealth of information on capacity building that spans a variety of academic fields, including

management, public policy, education, economics, and international development cooperation. The notion has distinct interpretations in each area (ACBF, 2011). The Department of International Development (DFID) Research (2010) defines capacity building as improving an individual, an organization, or a system's ability to conduct and disseminate high-quality research effectively and efficiently. At the individual level, it entails the training and scholarship-based growth of researchers and teams in order to plan and carry out research, summarize and publish research findings, and influence policy-makers. At the organizational level, it means enhancing the ability of research centers at universities, think tanks, and other institutions to secure funding, manage their operations, and maintain themselves. Finally, addressing incentive structures, the political and regulatory backdrop, and the resource base in which research is conducted and used by decision-makers occurs at the institutional level (DFID, 2010).

Additionally, the goal of capacity building has been to ensure and promote the growth of a society's human resources in order to improve governance and overall development. Indeed, according to the UNDP (1997), building capacities is "the how" of improving development. More importantly, it is a process by which people, organizations, and societies grow and maintain their capacities and skills (both individually and collectively) to carry out tasks, address issues, and establish and meet their own development priorities and goals. It also refers to people's and communities' capacity to address and meet fundamental needs outside of the limited scope of basic education, training, and technical aid provided (UNDP, 1997). There is some widespread agreement in the literature regarding the operational definition despite the diverse disciplines engaged in capacity and the definitions that are presented. According to the ACBF (2012), the idea that capacity includes people,

organizations', and society's ability to manage its affairs successfully lies at the core of all definitions and perspectives. In this manner, individuals, groups, and society as a whole can develop, reinforce, generate, adapt, and retain capacity across time. As a result, capacity building can be operationally defined as a long-term and sustainable strategy employed by individuals, groups, societies, and institutions to identify, promote, and realize their socioeconomic development goals while simultaneously enhancing and transforming the conditions of the community (Arthur, 2011).

Higher education is a way to enhance human potential and hence prepare a skilled labor force (Lebeau, 2008). In addition to encompassing all learning opportunities in a society, whether inside or outside of formal educational institutions, according to the World Bank (2011), education is one of the main pillars of the economic, social, and political development of any country. Most people believe that education fosters creativity, which is a cause of societal and economic progress. Employers view education as a means of educating young people for economic roles in an increasingly complex technological environment, including socializing them to fit into new forms of economic organizations and advancing their position and income in a success-oriented economy (Folson, 1995). Indeed, recent research indicates that a higher education might have both personal and societal advantages. Better career prospects, higher salaries, a greater ability to save and invest, enhanced health and quality of life, and a longer life expectancy are all well-established private benefits of higher education for people (Shrivastava & Shrivastava, 2014). Barro and Lee (2001) emphasize that higher levels of educational attainment imply more productive and skilled people, who in turn boost the output of goods and services, from the perspective of public benefits. Additionally, a large pool of trained human resources makes it easier for people to

adopt cutting-edge technologies. Tertiary education can help economies keep up with or overtake more technologically advanced countries in a knowledge economy. According to Pillay (2011), graduates of higher education are likely to be more knowledgeable about and skilled at using technologies. Additionally, they are more inclined to create new abilities and tools on their own. Their knowledge can also help non-graduate coworkers become more skilled and understanding, and the improved confidence and knowledge engendered by further education may lead to entrepreneurship, which can help with employment development. In conclusion, postsecondary education can enhance technological catch-up, maximizing Africa's ability to experience its highest rates of economic growth. Increasing technology diffusion in Africa through investment in higher education could help close knowledge gaps and combat poverty there (Pillay, 2011).

Furthermore, Bloom et al. (2006) points out that tertiary education might also benefit economies indirectly. It can improve the standard of elementary and secondary education systems and give secondary graduates more prospects for economic progress by generating well-trained teachers. It can raise productivity at work by educating doctors and other health professionals, so enhancing society's health. Building on human and social capacities is also necessary for countries to participate in the knowledge-based society of the modern world because, without them, they would not only be unable to take advantage of new opportunities that will arise, but also new threats are likely to materialize. Individuals in emerging countries can obtain the skills they need to move freely between jobs and locales as well as adjust seamlessly to changing labor conditions by investing in their human potential through training and retraining programmes (United Nations, 2002). In conclusion, a strong post-secondary sector and academic institutions are essential to the development of African nations like

Ghana because opportunities made possible by education improve citizens' economic, cultural, and political well-being (Sen, 1999; Teferra & Altbach, 2004).

There are a number of issues with such a perspective, notwithstanding the favorable representation of the effect of higher education on increasing capacity and on overall socioeconomic development. According to detractors, the expense of higher education is not only out of control but also costs too much while providing insufficient benefits, making it inaccessible to those from less solid socioeconomic backgrounds. According to Folson's (1995) study, which looked at the relationship between Ghana's formal educational system and development, it is important to question the widely held belief that increasing school enrollment will boost social welfare and boost the country's economy. She claims that while the success of the human capital theory has increased public confidence in education, the process of globalization has created a situation where education planning's outcomes have fallen short of expectations. She further argues that there is a mismatch between the growth of the education sector and the labor market, and that this mismatch has led to conditions that have aided in the brain drain, unemployment, and the hiring of candidates who are overqualified.

Whatever the case, nations that aspire to progress up the value chain beyond basic production processes and goods should prioritize investing in higher education. Today's globalizing economy, in particular, calls for nations to develop labor pools of educated individuals who can quickly adjust to their shifting surroundings and the complex requirements of the production system (World Economic Forum, 2010).

2.3.4 The Clothing Industry in Ghana

It is possible to trace the origins of "mammy cloth" (printed cotton fabric) to the Gold Coast period. According to Kroese (1976), the first people to bring the clothes were some Ashanti warriors who the then-Asantehene had entrusted to the Dutch commissioner to serve in the Dutch army in various colonies in Indonesia. The soldiers brought samples of the Javanese prints because they were drawn to their artistic appeal (Okai-Mensah et al., 2022). When the Gold Coast women first saw the clothes, they were incredibly attracted and expressed a specific interest in the prints (Okai-Mensah et al., 2022). As a result, trade relations between Holland and the Gold Coast were established, and a lot of goods were delivered to the Gold Coast as a result (Okai-Mensah et al., 2022).

According to Sylvanus (2007), Java is where wax print first appeared, as evidenced by Javanese batiks that were made by hand using regional technique. However, the industrial reproduction method was of poor quality, leaving thin lines on the cloth as a result of the wax technique's cracking, which was industrialized by European industrialists (Okai-Mensah et al., 2022). Although the Javanese did not value these flaws, West Africans did, and this is where the prints gained popularity and a wider market (Adu-Akwaboa, 1994). This implies that wax prints are not native to Ghana. Before the Javanese patterns, the only imported textiles on the Gold Coast were Manchester-dyed textiles (Adu-Akwaboa, 1994). Fabrics with Manchester dyes lost favor because they were unable to compete with wax Javanese prints (Okai-Mensah et al., 2022). When the British became aware of this significant shift, they looked for various ways to enhance their dyed materials, which resulted in the creation of imitation wax prints (Adu-Akwaboa, 1994). Unfortunately, they were unsuccessful in the competition because the Gold Coast women could tell the difference between the fake wax

prints and the actual ones (Osei-Bonsu, 2001). According to Osei-Bonsu, the name of a Lebanese merchandiser (Dumas) who initially sold wax prints with the Gold Coast women is where the term "Dumas," which became well-known for actual wax prints from Holland, originated.

Eventually, the United Africa Company, one of the British Empire's premier businesses in Africa, seized control of the trade (UAC) (Okai-Mensah et al., 2022). According to Osei-Bonsu, the arrival of these prints in Ghana forced Ghana to create its own textiles, and from the start, Ghanaian textile designers were able to create designs, give them names, and ship them to Holland to be printed before bringing them back to sell in Ghana. Before the country gained its independence in 1957, book publishers gave Ghana (Gold Coast) no credit as a nation with a promising future in the textile industry (Okai-Mensah et al., 2022). Analysts listed Ghana and a large number of other African nations as having no future possibilities for the manufacture of textiles (Okai-Mensah et al., 2022). This decision was based on cotton production and export data from the latter part of the 1940s and the beginning of the 1950s (Economic Bulletin for Africa, 1980).

According to Osei-Bonsu (2001), Ghana was left off the list a decade after a number of African nations increased their cotton exports and output. Tanzania, Sudan, Morocco, Burundi, Algeria, Cameroon, Egypt, Mali, Zaire, Niger, Ivory Coast, Chad, Madagascar, and Uganda were the top exporters of cotton in Africa between 1960 and 1970. However, it was known that Ghana's southern British Togoland and Trans-Volta District regions exported 487,343 lbs of cotton during 1925 to 1926. The "Sonko," "Deti Je," and "Kadeanyigha" local cotton cultivars were grown in the Aduklu regions. Kidney-shaped cotton was a common type farmed in the Hohoe and Kpando in the volta region; it was ultimately displaced by the

superior Nigerian variety known as "Ishan." This type was recommended for the colony's northern regions since they had fewer insect assaults there than they did in Ghana. Overall, pest infestations affected every variety, and because it proved challenging to handle the problem, production was halted (Okai-Mensah et al., 2022). The Northern region's attempts to produce cotton for export similarly failed since seed intake exceeded seed yield (Department of Agriculture, 1969).

Since cotton serves as the primary raw material for the nation's textile industry, this situation was one of the key setbacks for the sustainable growth of textiles in Ghana (Osei-Bonsu, 2001). The local cotton industry was unable to fulfill the demands of the country's textile entrepreneurs, thus they were forced to rely on imported cotton to maintain the viability of their facilities (MOTI, 2004). Referring to MOTI (1973), Dr. Kwame Nkrumah asked Professor W. Arthur Lewis to provide suggestions for the direction industrialisation in the Gold Coast should go in his drive for political dominance and his goal to put the nation's economy on a solid foundation. He delivered his government report on Gold Coast industrialization in 1953. Lewis divided the origins of industrialization into three categories: production for the domestic market, production for export, and encouragement of local raw material production to support the industry. Lewis recommended textiles as the most significant consumer good around which any industrialization program in Gold Coast should be focused; citing MOTI's report, Lewis explained that industrialization for the home market typically begins with the manufacture of textiles since consumers at low-income levels spend more on textiles than all other manufacturers put together. He continued by saying that industrialization cannot provide significant jobs until the market for textiles is taken into account.

As is customary, no immediate steps were made to execute this proposal. There was a time when the financial viability of a plan of this kind was assessed. The government at the time faced two inescapable issues: acquiring raw resources and funding constraints (MOTI, 1973). The apparent conclusion that follows from this is that starting a textile plant requires a lot of capital, thus if the government were to take this into account, it would be best to delegate responsibility for its execution to private parties.

However, Manu (1994) claims that in the middle of the 1960s, the government decided to give the textile sector a go. According to Manu, the first textile factory was established in Tema in 1965 by the French company Messrs. Socoltra and Sacom. It was known as the State Textile Manufacturing Company, and on July 19, 1965, it was transferred to the Ghana Industrial Holding Corporation (GIHOC). That same year, a piece of legislation created the factory. Later, the Ghana Industrial Holding Corporation hired a Chinese company called Winner Company to take over the factory's management. Later, under the joint ownership of Ghana Industrial Holding Corporation (40%), Winner Company (40%) and Ghana National Trading Corporation, the government (20%), the factory's name was changed to Tema Textiles Limited (TTL). But before the establishment of the State Textile Manufacturing Company, a private company called the Ghana Textile Manufacturing Company (GTMC), owned by Winner Company, was already in existence.

According to MOTI (1973) a Chinese Company founded Akosombo Textiles Limited (ATL) in 1967. In addition, two more joint state firms were created: Ghana Textile Printing Company in 1969 and Juapong Textiles Limited (JTL) in 1968. In the nation's capital, Accra, numerous textile mills and clothing manufacturing businesses have emerged. Millet Textiles Corporation, Freedom Textiles, Zakour Textiles, Loyalty, and Tejtex are a few of them.

Although it was dependent on imported raw materials, Ghana's textile industry grew to be one of the most significant production sectors in the country in the 1970s, when it was at its height of prosperity (MOTI, 1973).

Manu (1994) argued that Ghana's textile industry developed so quickly that, in less than ten years after it began, the firms were able to meet the majority of the nation's textile needs. He also notes that, in August 1975, the then-governing regime banned the importation of suiting materials, knitted fabrics, shirting materials, and women fabrics in an effort to safeguard the country's fledgling textile businesses. The country however, went back to importation of kinds of textile products and even second-hand clothes just a few years after the ban (MOTI, 2004).

2.3.5 Tertiary Institutions and Development in Ghana

It is important to recognize the growth of Ghana's universities, both public and private, and their contributions to capacity building and socioeconomic development (Okai-Mensah et al., 2022). As previously mentioned, the consensus is that investing in higher education generally has a wide variety of advantages (Atuahene, 2006). Along with imparting the necessary skills, higher education develops the abilities necessary for people to have fulfilling lives and make better decisions (Okai-Mensah et al., 2022). The public's demands for innovation in the teaching, learning, and research communities that universities are supposed to represent tend to increase as education advances (Amankwah, 2007). Public policy formulation and implementation are consequently influenced by such research and knowledge production (Manuh et al., 2007). For instance, in Ghana's recent experience, higher education has given individuals who benefit from it a way to move up the social and professional ladder, including the highly prized option for better-paying employment (Manuh

et al., 2007). In a similar vein, Sackey (2008) discovered that more education leads to greater incomes in his research on Ghana. The amount of the influence increases with increased level of education, and the statistical significance likewise increases, regardless of gender or year of analysis. Higher degrees of education have yielded greater rewards for female workers than have lesser levels of education. The benefit of attending a second year of secondary school increased by 5%.

In this line, the demand for higher education in Ghana is increasing, which has resulted in a growth in private tertiary schools, mostly in the capital city of Accra, and more chances for secondary school graduates to continue their study (Palmer, 2005). As a result, the number and variety of stakeholders in the higher education policy arena have increased as a result of the entry of private universities. This translates into a louder voice and more influence on policy when advocating for issues that affect both public and private organizations (Sawyerr, 2004). The large number of pre-tertiary students and adult learners who are unable to enroll in public schools have been successfully absorbed by the private universities, which have also offered excellent alternatives to the state tertiary institutions. Additionally, private universities have adopted flexible arrangements to meet the needs of various student segments, including workers, in addition to being innovative and developing market-driven programmes. There were no private universities in Ghana in 1990, and three governmental universities had a combined enrollment of little under 10,000 students (Sawyerr, 2004). In addition to the public universities and eight upgraded polytechnics, Effah (2003) reported that by August 2000, the National Accreditation Board (NAB), which was founded in 1993 to regulate, supervise, and accredited tertiary institutions in Ghana, had accredited eleven (11) private tertiary institutions to offer degree programmes. By the

academic year 2000/2001, the numbers had improved, with a combined total enrollment of about 43,245 students, made up of about 2500 students at private universities and 40,673 students at public institutions (Sawyer, 2004). According to Palmer (2005), the number of students enrolled in Ghana's tertiary system increased by 31% between 2001-2002 and 2003-2004, from 67,000 to 88,000. In Ghana as of 2012, the NAB had recognized more than 126 public and private universities. The fact that Ghana's gross enrolment ratio increased from 2.92 in 1999 to 12.14 in 2011 indicates that the country has had an exceptional growth in higher education (Atuahene & Owusu-Ansah, 2013).

In addition, public universities have positively impacted society and policy through their teaching and research, refining existing knowledge and relaying it into teaching, policy, and production processes as well as into social life in general, as noted by Manuh et al. (2007). Public universities have made a positive contribution to realizing their objectives of serving as sites and systems for knowledge production as well as influencing society and policy. For instance, in a study conducted by Lawson and Brew (2004) to ascertain the extent to which university farms in Ghana contribute to the teaching and learning of agricultural science in five state universities (UG, KNUST, UCC, UDS, and University of Education), they discovered that university farms help students develop practical skills and are crucial for imparting the course's principles.

Furthermore, the Institute of African Studies at the University of Ghana (UG) and other institutions for the study of African and Ghanaian societies, languages, and cultures at KNUST and the UCC have created space for the academic study of indigenous systems despite the significant influence of Eurocentric and Judaeo-Christian perspectives (Manuh et al., 2007). KNUST has been able to teach some technology to craftsmen in Kumasi's huge

peri-urban hamlet, where primarily illiterate artisans make machine tools and auto parts, using Technology Transfer Units and the Suame magazine (Manuh et al., 2007). For instance, the Bill and Melinda Gates Foundation has awarded the University of Guelph a \$40 million grant to study the treatment and management of malaria along with four other universities in Africa and the London School of Hygiene and Tropical Medicine. Additionally, some research is carried out in cooperation with international partners by the Kumasi Centre for Collaborative Research in Tropical Medicine (KCCR), the Land Resources Center, the Bureau of Integrated Rural Development (BIRD), the Dairy/Beef Cattle Research Station, and other research groups at KNUST (Manuh et al., 2007).

2.3.6 The Technical University Concept

Technical and vocational education gained ground during the industrial revolution (Antoniuk et al., 2021). The purpose was to equip people with the requisite skills needed for the industrial drive (Lavrysh et al., 2021). The Western world led this course, which later became the desire and effort across every part of the world (Antoniuk et al., 2021). For Ghana, Technical and Vocational Education and Training (TVET) date back to the arrival of the first set of missionaries to the then Gold Coast (Atatsi et al., 2021). The missionaries gave some of their converts some technical, vocational, agricultural training (Aboagye & Puoza, (2021). Governor Hill enacted the first educational law governing TVET in 1852 (Atatsi et al., 2021). The Wesleyans in Cape Coast began teaching needlework and clothes nationwide thirty years later, in 1882, and Governor Rowe also enacted that statute (Kwegyiriba et al., 2021). Governor Griffiths created a provision in 1887 for the inclusion of elementary science, painting, singing, housework, bookkeeping, and industrial institutions in the curriculum for higher grades. Early in the 20th century (1900–1909), Governor John P. Rogers founded the

Accra Technical Institute (Atatsi et al., 2021). In terms of the growth of technical and vocational education in the nation, this was undoubtedly a turning point. It was the first well-structured technical education in the country. Then follow the Kumasi and Takoradi technical institute (Kwegyiriba et al., 2021).

To prepare middle-level workers for the nation's rapid development, three technical institutes in Accra, Kumasi, and Takoradi were given Polytechnic status by the end of 1963 (Atatsi et al., 2021). Other Polytechnics were also built subsequently across the country. Realising that the TVET programme was not serving its purpose as unemployment continued to soar, the state established the Council for Technical and Vocational Education and Training (COTVET) to reshape TVET in Ghana (Kwegyiriba et al., 2021). In order to develop national policies on skill development across pre-tertiary and tertiary levels of education, in both the formal and informal sectors of the economy, COTVET was established by the Council for Technical and Vocational Education and Training Act, 2006 (Act 718) of the Parliament of the Republic of Ghana in August 2006 (Atatsi et al., 2021). COTVET was to regulate the technical institutions in Ghana towards purposeful impact (Aboagye & Puoza, 2021). The country has since 2016 converted its Polytechnics to Technical Universities (Owusu, 2021). The conversion was in the bid to strongly position the institutions well to serve their purpose and significantly help generate competent labour for industries while instilling job creation (Kwegyiriba et al., 2021).

2.3.7 The Accra Technical University Fashion Programme and Its Rationale

As stated earlier, the Accra Technical University, then Accra Technical Institute, which later mutated to Accra Polytechnic, was established in late 1963 (Atatsi et al., 2021). The institution, to date, runs various fashion programmes (Owusu, 2021). The school

currently runs a three year Higher National Diploma in Fashion Design and Textile; and BTech Fashion Design and Textiles (Kwegyiriba et al., 2021). These programmes are tailored at giving students the needed knowledge of garment production, textile designing and production, interior and exterior decoration (Aboagye & Puoza, (2021).

The fashion department takes a special interest in helping students to be the makers of indigenous and continental designs with international appeal to attract foreign exchange earnings for the country while creating jobs in the economy (Osei et al., 2021). The Department also aspires to be the epitome of fashion in Ghana by extending its expertise to enrich the works and knowledge of renowned designers and the fabric industry in providing clothing and textile production (Kwegyiriba et al., 2021).

The Department has produced thousands of graduates since its inception in 1994. The Department currently has a student population of about Eight-hundred (800) students; this is made up of students offering a Bachelor of Technology in Fashion Design and Textiles (B. TECH) which is for eighteen (18) months, a Three Year Higher National Diploma (HND), both for Part-time and for Full-time Sessions, as well as two (2) Year Advanced Fashion Programme which is awarded by the Technical Examinations Unit under the Ghana Education Service (ATU, 2021). As to whether the Department and its fashion programme are serving their purpose has never been assessed or ascertained. Such determination must be based on the performance of the graduates in the job market. These are the basis for which the programme is being evaluated. This will enable the facilitators to know if the programme must continue or be reviewed.

According to ATU (2023), Their Fashion programme has the rationale to:

- Enhance students' understanding and skills in areas such as garment creation, textile design and production, as well as interior and exterior design.
- Elevating the quality of work and promoting student excellence within the Fashion industry.
- Boost skills of emerging designers, students seeking to bolster their portfolios, and professionals aiming to refine their skills in effort to match up with contemporary designs and trends.

In summary, the rationale of the Accra Technical University's Fashion Programme is multifaceted. It aims to provide students with the knowledge and skills needed to excel in the fashion industry, elevate the quality of work within the industry, boost the skills of emerging designers and professionals, and contribute to the economic development of Ghana. Through the objectives, the programme seeks to make a meaningful impact on both the local and international fashion scenes.

2.3.7. 1 Re-Accreditation of HND Fashion Design and Textiles Programme at Accra Technical University Accra

The Ghanaian government established the National Accreditation Board (NAB) as the key body for maintaining quality assurance in higher education across Ghana (Alade, 2011). To fulfill its role, NAB implemented a system of accreditation and re- accreditation for institutions and programs (Alade, 2011). The formation of this national accreditation framework in Ghana was initiated by the Provisional National Defense Council Law (PNDCL) 317 in 1993, leading to the creation of NAB that same year (Alade, 2011). This

law designated NAB as the primary agency for overseeing and ensuring the quality of Ghana's tertiary education sector (Alade, 2011). The original law was updated to the NAB Act 744 by an Act of Parliament in 2007 (Alade, 2011). The NAB Law specifies NAB's roles concerning the management of tertiary institutions in Ghana (Alade, 2011). Additionally, there's a Legislative Instrument (L. I. 1700), which was based on the original law that underwent revision to align with current human resource demand (Alade, 2011).

Tertiary institutions in Ghana go for re-accreditation every five (5) years (Alade, 2011). The institutions are expected to apply for re-accreditation a year to expiration of their accreditation (Alade, 2011). The National Accreditation Board (NAB) at its 118th (Emergency) meeting held on August 27, 2019, approved the grant of programme re-accreditation to Accra Technical University, Accra to continue to run the HND Fashion Design and Textiles programme (ATU, 2023). The Board granted an initial re-accreditation of five (5) years with effect from September 1, 2010 to August 31, 2015 and a further five (5) years with effect from September 1, 2015 to August 31, 2020, to cover past and current students since the last accreditation for the programme lapsed on August 31, 2010 (ATU, 2023).

2.3.8 Policy Initiatives in Universities Development in Ghana

The debates that have come before have demonstrated how different obstacles and limitations hindered educational institutions' attempts to support human capacity building in Ghana (Amankwah, 2007). Given that the lack of capacity in many African nations hinders their ability to compete, the importance of universities and other higher institutions in attempts to achieve capacity building goals cannot be overstated (African Union Commission, African Development Bank & United Nations Economic Commission for Africa, 2011). First

and foremost, more financing is required for universities and research organizations so that African nations like Ghana can acquire the skills and knowledge necessary to support the process of building capacity (Arthur, 2015). Therefore, it is encouraging that the Ghana Education Trust Fund (GET-Fund), which was established in 2000 after being approved by Act of Parliament (Act 581), was established to solve some of the financial issues. The GET-Fund law mandated that Ghana's Internal Revenue Service raise the country's current value-added tax rate from 10% to 12.5%, of which 2.5% was designated for the GET-Fund account to supplement government budgetary allocations for education. With the primary goal of providing funding to support government efforts to provide educational infrastructure and facilities in the public sector from the pre-tertiary to the tertiary level, the GET-Fund also allocates a portion of its annual budget to faculty research and development in addition to providing funding for infrastructure development and funding to support the purchase of educational equipment (Manuh et al., 2007). Along with supporting gifted students through scholarships, the fund also aids professors with only Master's degrees in their pursuit of doctoral degrees from domestic or international institutions (Atuahene, 2006; Manuh et al., 2007).

The importance of the GET-Fund in fostering human potential in Ghana cannot be understated because higher education in Ghana is at risk if universities are unable to expand their faculty and intellectual core instead just experiencing intellectual capital flight (Atuahene, 2006). University teachers must re-evaluate how they teach and what students need to study in order to prepare them for this difficult moment, in addition to addressing the financial-related problems, in order to successfully promote and grow capacity as well as ensure quality (Manuh et al., 2007). All permanent employees with teaching responsibilities

should be trained on authorized programmes in order to attain world-class higher education teaching (Asamoah & Mackin, 2015). The effectiveness of curriculum and any related reforms, as noted by Bakah, Voogt, and Pieters (2012), depends on teachers' active participation in the change because content, instruction, and curriculum creation may be mainly under their control. It is crucial that tertiary institution management develops training and development plans and offers continuous, ongoing support for their teachers (Elfeky & Elbyaly, 2021). Teachers must also be properly prepared (the "how") in order to implement successful curriculum reform (the "what"), as they have the most influence over the change process (Adjabeng, 2023). The implementation of the newly created courses depends heavily on teachers. Since new curricula must be designed, implemented, and taught by teachers with the most recent knowledge and abilities, higher institutions must prioritize this (Bakah et al., 2012). Academic staff must acknowledge that student evaluations play a significant role in the advancement and maintenance of their careers (Adjabeng, 2023). Tertiary institutions must create quality review units or departments that will be tasked with implementing institution-wide evaluation of teaching as the first step in assuring quality in the fundamental duties of university or tertiary administration (Brammah, 2004). For these reasons, negotiations with the student leadership at the UCC led to the creation of a quality assurance unit that aims to continuously evaluate faculty and curricula, as well as mutual methods for evaluating the facilities and lecturers' performances (Adjabeng, 2023). Additionally, the UEW has long-standing systems in place for ensuring the quality of teaching, learning, and research that are integral to the developmental aspect of its mandate (Manuh et al., 2007).

Additionally, collaborations between universities and the corporate sector, partnerships between African and international academic institutions, and systemic reforms

are required in order to raise the standard of education at all levels (UNCTAD, 2014). African universities have a lot to gain from collaborating with universities abroad, like the STEM-Africa initiative at the University of Michigan, which has supported young scientists and advanced research networks with institutions in Africa, as well as their work in training mathematicians and physicians on the continent (Diop, 2014). The experience of the "Asian Tigers," or Singapore, Taiwan, Korea, and Hong Kong, which have achieved and maintained economic growth rates of 8 to 10% over a number of years thanks, among other things, to massive investments in STEM skills and tertiary institutional development, is a convincing example of the importance of STEM education and capacity building for growth and for successfully competing in the rapidly expanding global economy (UNCTAD, 2014). Thus, the government of Ghana's purposeful strategy to support science and technology education and research continues to be one of the finest ways to encourage STEM skills that can help boost capacity and alleviate the nation's current socioeconomic situation (Adjabeng, 2023).

In addition, programmes and policies at the universities are required to address the absence of local expertise, advance gender capability, and provide chances for local knowledge to actively participate in and govern many societal sectors (Adjabeng, 2023). Given that female students' access to higher education has not significantly improved, despite the widespread agreement that gender-based disparities must be addressed (Atuahene & Owusu-Ansah, 2013), it is a good thing that efforts to achieve gender equity in higher education have prioritized affirmative action laws. For female applicants, admission cutoff points have been lowered in Ghana, Kenya, Uganda, Tanzania, and Zimbabwe. Between 1990 and 1999, female enrollment at Makerere University in Uganda and Ghana increased by six and seven percentage points, respectively, while at the University of Dar es Salaam in

Tanzania, female enrollment increased from 19.5% to 27% between 1997 and 2000. (Bloom et al., 2006; Mwapachu, 2014). The establishment of the remedial science programme, the UCC's entrance exams for mature students, and the preferential selection of students from underprivileged schools and regions are all significant components of Ghana's capacity development (Adjabeng, 2023). Students who did not achieve the highly selective entry requirements but showed the potential to thrive in higher education are eligible to apply to this programme. The university hosts the students who take part in this programme for their final exams and remedial classes. Successful students are permitted to continue in a variety of academic programmes that interest them (Atuahene & Owusu-Ansah, 2013).

Additionally, Braimah (2010) pointed out that capacity building should concentrate on enhancing research competency by fostering circumstances that motivate people to use research. This calls for enhancing both the knowledge and resources available to researchers as well as their research-related abilities. It entails assisting researchers in taking on a more consistent and useful role in determining policy. Additionally, it entails paying close attention to areas with skill gaps, such as in the social sciences (Adjabeng, 2023). Along with that, capacity building and development programmes could be implemented in the form of enhancing the capabilities of research institutions and creating positive relationships between workers in the various sectors of the economy and research institutions through the use of trained technical extension specialists. Support for management education at the postsecondary level would contribute to the availability of the essential knowledge and specialists in a variety of economic sectors (African Union Commission, 2011).

Finally, Diop (2014) contends that despite limitations, there are prospects for collaborative research that would help scientists in Africa and around the world. The African

Diaspora can play a very important role in advancing science and technology in their countries of origin by helping to spark new interest in supporting the STEM fields in Africa. There is room for research collaboration between African and foreign scientists in the fields of medicine and biodiversity, irrigation, engineering, mining, and other fields (African Union Commission, 2011). Universities have started to systematically identify and mobilize diasporic scientists, researchers, and academics in an effort to construct global knowledge networks as diaspora tactics have become a vital part of national economic development strategies (UNCTAD, 2014). The aspirations of individual researchers, for whom global networks are increasingly crucial to successful careers, as well as the institutional ambitions of universities seeking to broaden their research remit in environments with decreasing resources, national and international funding bodies that are focusing more on research "grand challenges," and (Larner, 2015).

Advances in information and communication technology have made it possible to examine the advantages of abilities developed outside of Africa through the use of electronic networks, as noted by ACBF (2011). African scientists in the Diaspora have also taken the initiative to connect with peers in their home countries. Such program configuration has resulted in the development of about 41 networks around the world that are connected to thirty (30) African nations. As a result, the expansion of distance learning institutions in SSA during the past few years as part of capacity development initiatives is encouraging. The Open Learning Network of the University of KwaZulu-Natal in South Africa, as noted by Shrivastava & Shrivastava (2014) combines distant learning with after-hours instruction on Saturdays for rural and underprivileged students. While Tanzania's Open University has more than 10,000 students, the University of Namibia and the Universite Marien Ngouabi in

Congo-Brazzaville integrate online study with traditional classroom instruction. Other nations, including Ghana and Ethiopia, have declared their intention to follow Nigeria's lead and have lately announced the establishment of their own open universities.

2.4 Empirical Review

This section of the chapter reviewed empirical studies on fashion education. The review was done on key thematic areas in line with the study's objectives. The key considerations include: effectiveness of the theory-based practice and the competency-based training programme; relevance of fashion education to contemporary fashion trends and demands; factors affecting the fashion programme effectiveness. challenges faced by fashion schools and graduates; contemporary fashion trends and demands; factors influencing the fashion trend.

2.4.1. Effectiveness of the Theory-based Practice and the Competency-based Training Programme

Theory and practice are two sides of a coin. They gave birth to each other; however, theory guides practice (Chu et al., 2021). In both theory-based practice and Competency-Based Training programmes, there is some level of theoretical underpinning; just that for competency-based programmes, there is much emphasis on hands-on training where students are given more practical exposures (Garvey et al., 2021). It is held that such practical programmes produce the best and competent fashion designers (Nielsen et al., 2021).

The Accra technical university has, since the dawn of its fashion programme, adopted the theory-based practice fashion teaching and learning approach (Dankwah, 2018). In 2009, the Department realising that its graduates were not performing practically well on the job

market, decided to introduce the competency-based programme, which is practical intensive (Dankwah, 2018). The programme has been in session since 2009, delivering several batches. The competency of the graduates as intended by the programme has never been assessed. Though it has largely been established that such programmes are the best in delivering hands-on competencies, Nielsen et al. (2021) argued that some school's competency-based programme do not deliver the right skills. The researchers (Nielsen et al., 2021) defined the right skills to mean comprehensiveness and relevance of the acquired skills for current industrial demands. Osei et al. (2021) referred to such phenomena where the education system fails to produce competent graduates as a half-baked education. This, according to them, breeds inefficiency, waste and unemployment. Richards (2021) advised that students must be trained comprehensively to become good problem solvers and more anticipatory and creative.

2.4.2 Relevance of Fashion Education to Contemporary Fashion Trends and Demands.

The fashion industry is expanding at the rate of globalisation (Richards, 2021). New trends and demands are coming up. Osei et al. (2021) stressed that aesthetic strength and creativity are driving the fashion trend and demand. Global businesses are taking advantage of the market brought by globalisation and the intense drive-in people to experience various looks and wears (James & Kent, 2019). In order to target Asian consumers, luxury international stores like Louis Vuitton, Prada, and Michael Kors have expanded (Richards, 2021). Asia is currently the intended market for many luxury goods due to their rapid economic development (Richards, 2021). The deal-breaker for these brands include quality materials and designs that are marketed well to the taste of most cultures (Richards, 2021). Osei et al. (2021) argue that some of the luxury brands are sustainably expanding their market shares because of their dynamic adaptation and creativity. This makes the fashion industry

more competitive on the global front requesting sharp contemporary creative skills to attract consumers.

Wovenu (2007) suggested that these skill requirements of the globalised fashion industry call for a policy to educate students to develop the competencies needed for industrial jobs or competitive brand formation. Wovenu (2007) promoted an appropriate instructional approach in which workplace issues dictate learning scenarios that combine theoretical academic concepts with realistic vocational learning activities. He (Wovenu, 2007) argues that craft industries have become very competitive hence requiring more creative skills than ever before, so skill providers must step up to give students the right skills. Wovenu (2017), in the face of these views and arguments, snowballed graduates of five (5) polytechnics in Ghana for a study. The study found that many graduates were working in fields unrelated to those for which they received training. The drift was attributed to low competence. In order for polytechnics to become dynamic, demand-driven, quality-conscious, and competitive at both the national and international levels, the study advocated reforms to improve the quality of technical education at these institutions. Some reforms may have taken place after this study, most especially where the polytechnics have been christened technical universities. The extent to which the reforms have lived up to the recommendations of Wovenu (2017) is not explicit in the literature.

Quite similar to the case of Ghana, graduate incompetency was witnessed in UK fashion schools at a certain point in time where fashion graduates were found not to be doing well on the job. Ayertey (2018) identified this problem and explored lessons that guide developing employability skills and designing the curriculum of fashion students in the 21st century. The study (Ayertey, 2018) draws 26,000 creative graduates leaving universities and

colleges in the UK in the period 2002-2004 and describes their working patterns, the level of employment, self-employment, and levels of job satisfaction. The study also interrogated the feedback from graduates on the skills and attributes they developed, the activities within the curriculum, their views on internships and how well they felt they were prepared for employment. The study further sought what graduates felt was missing from their education and what was needed to support them in their future careers. The study found the creative education fall-short of vital aspects that can make graduates competitive in the job market. The study recommended a build on key features of creative and fashion education such as project-based learning, professional development, teamwork, teaching by practitioners and students' participation in live events. The study further emphasizes IT, networking and client-facing skills training for the students.

The case of Ghana's technical universities has never been explored, and that leaves a gap, especially with the key improvement features that are needed to make creative and fashion education in Ghana a fit for purpose one. This information is highly needed, especially as a current study by Murzyn-Kupisz & Hołuj (2021) clearly established that the fashion field is undergoing a period of digital transformation, which is further accelerated by the Covid19 pandemic. The evolution of digital fashion foresees a change in the required skills and competencies, which should be mastered by employees of the sector (Bedor et al., 2021). Additionally, the dynamic nature of digital fashion necessitates the regular updating of academic curricula in order to prepare students for careers in the field (Elfeky & Elbyaly, 2021).

2.4.3 Factors Affecting the Fashion Programme Effectiveness

Generally, the factors affecting fashion programme education can be classified into four main groups:

1. Student demographic features
2. Training institution's capacity
3. Business Resource availability
4. The business environment and barriers to potential collaboration between the Fashion Department and industries

This classification is based on the work of Andika et al. (2021) and William & Lubis (2021). According to Andika et al. (2021), the student demographic features which affect fashion educational programme effectiveness (students' performance) goes from age, sex, educational and fashion background, zeal and interest of the student in the programme. The study of William & Lubis (2021) in exploring the fashion programme in higher education draws a strong effect relationship between student demographic factors with study programme effectiveness. Though very revealing and the demographic variables can be applicable for this present study, their findings in terms of the strength of the relationship between the dependent and the independent variables cannot be the same in the case of the institution under study.

Training institutions' capacity is vital for fashion programme effectiveness (William & Lubis, 2021). Capacity, in this case, refers to the human resource (competent lecturers), facilities, teaching and learning materials. Marlina et al. (2021), in a comparative study that explored the performance of some selected schools, established that well-endowed schools produce competent graduates than under-resourced schools. This finding demonstrated that

students' performance is significantly correlated with satisfaction with the academic environment and the facilities of library, computer lab and other important facilities in the institution. This posit of Marlina et al. (2021) was held high by Abdi et al. (2021). in a similar comparative study. Fashion is a practical programme and thus requires highly skilled facilitators and the necessary facilities and materials needed for effective knowledge transfer.

Business resource availability is another factor that affects graduates' performance on the job. Ali Qalati et al. (2021) posited that people are more productive or perform better when they work in a well-resourced environment. This shows that a well-skilled fashion graduate may not be productive or competitive in business if he or she lacks the necessary tools and equipment. The study by Saleh et al. (2021) established this fact. The study (Saleh et al., 2021) surveyed female graduate entrepreneurs and analysed their views and condition with linear regression. They found out that resource availability directly and significantly affects graduate performance in both employee and self-employed settings. Anwar & Abdullah (2021), in a similar study, established that most fashion graduates wished to be self-employed but were restrained by resource unavailability. The duo further established that even those running their own fashion enterprises, the well-resourced ones do better than the less-resourced ones. These findings are no new to literature since the general performance theory predicted these trends.

However, quite deviating is the findings of Gürlek & Uygur (2021) that depict a negative relationship between performance and resource availability. The study (Gürlek & Uygur (2021) was not able to explain the extent to which the resources in issue were fit for purpose and the competency level of the workers. The competency level, in this case, relates to the training and skills acquired by the workers and how relevant are the training and the

skills to the task. The contemporary fashion industry is very dynamic, frequently changing due to emerging creativities and raising consumers' interest to experience new things (Saleh et al., 2021). Meeting this trend of demand calls for the right skills and appropriate tools.

The business environment affects business success. The business environment is usually seen from a micro and macro perspective. The macro-perspective relates to how the socio-economic and political climate of a country affect businesses. The micro perspective relates to how business' internal structures and control systems affect business performance (Singh et al., 2021). Adamik & Sikora-Fernandez (2021) posited that businesses with well-skilled staff and adequate resources might fail if the socio-economic, political, internal control structures and systems are not favourable. For the socio-economic climate, Asatryan et al. (2021) argue that when taxes, currency rates, living standards and corruption perception indices are not favourable in a state, businesses in such environments tend to perform poorly. They (Asatryan et al., 2021) argue that taxes (high and multiple taxes), high currency exchange rates and excess corruption of a country increase the cost of doing business and thus render businesses in such economies uncompetitive. Low living standards mean that citizens struggle to meet their food consumption demands. In such states, consumption of non-food products such as fashion is low (Adamik & Sikora-Fernandez 2021). Jing et al. (2021) relate this fact to excessive consumption of used clothes in Africa, citing the poor nature of the continent. According to Asatryan et al. (2021), internal control structures or systems such as the audit and strong management prevent business resource abuse and promote business performance. Ineffectiveness of internal control systems has been cited by Asatryan et al. (2021) as a reason for the collapse of various businesses across the globe. The case of fashion has not been specifically established in literature.

Also, a very important factor affecting the effectiveness of Fashion education in Ghana is lack of opportunity to expose students to industrial operations through industrial attachments. Molderez & Van Elst, (2022) outlined that lack of proper arrangement between the Fashion training institutions and industry is a major inhibiting factor. The researchers (Molderez & Van Elst, 2022) further identified poor training which makes the students irrelevant during industrial attachment discourages industry from further accepting student attachés.

2.4.4 Challenges Faced by Fashion Schools and Graduates

Throughout the world, university fashion training programmes are meant to supply manpower for the apparel industry (Murzyn-Kupisz & Hołuj, 2021). Studies have noted that most African countries lack high-skilled workers in apparel design. The absence of qualified managers and design experts in Africa has been attributed to a lack of explicit human resource development plans in the entire textile industry because mainstream academic institutions offering courses in the field of fashion and apparel design have not been adequate. A study by Chepchumba & Monica (2018) sought to establish the challenges facing university training in fashion and apparel design. All Kenyan university departments that provide undergraduate fashion and apparel design degrees made up the study's population (UUGFADPs). In addition to the thirty-two (32) university fashion and apparel design staff (UFADS) [lecturers and technicians], snowball sampling was used to choose the 54- university fashion and apparel design graduates (UFADGs), 22 employers of university fashion and apparel design graduates (EUFADGs), and 99 third- and fourth-year undergraduate students (UUFADS). Data was collected through questionnaires, and it was analyzed using the Statistical Package for Social Sciences (SPSS).

The study shows that the most significant challenges facing the UUGFADPs included inadequate learning materials and equipment, obsolete technology, an outdated curriculum, inadequate staffing, inadequate practical training, insufficient learning and teaching space, inappropriate learning and teaching methods, inadequate industrial exposure and few reference materials. Consequently, the study observes that for the programme to give adequate training for a competitive FA industry, these challenges should be addressed by the relevant stakeholders.

The challenges of fashion graduates in Ghana have not been explicit in literature. Sarpong et al. (2021), in an attempt to explore that, generalised its assessment to independent fashion designers in Ghana. The qualitative research employed observation and interviews for data collection from purposely selected independent fashion designers within twelve suburbs in Kumasi. The study reveals, among other things, that the importation of "seconds" and used clothing from Europe, America, and cheap clothing and textiles from Asian countries is the major challenge facing Ghanaian fashion producers, in addition to the lack of capital, knowledge and key skills, low and irregular income, and other issues they face. The study recommended that fashion designers form a powerful alliance with all Ghanaian fashion producers to pressure the government to create policies that address the unfair competition between imported fashion goods and Ghanaian fashion products, offer financial support in the form of loans to aid in the purchase of current and more efficient machinery and raw materials to help improve and expand their businesses, and organize regular proficiency training for fashion designers. The independent fashion designers in the study of Sarpong et al. (2021) include both fashion graduates and non-fashion graduates. The specificity of the challenges to the university fashion graduates has not been elicited (Henninger et al., 2016).

This information is very necessary as it may guide the fashion schools in addressing those within their reach (Henninger et al., 2016).

2.4.5 Contemporary Fashion Trend and Demands

The fashion trend and demand are changing rapidly. Bhardwaj & Fairhurst (2010) posited that the trend and demand of fashion style are now determined by luxury (quality), aesthetics and affordability. Luxury or quality fashion is difficult to define as the historical concept of luxury appears to be both dynamic and culturally specific (Chen & Lu, 2021). The general view for luxury relates to a product with golden or expensive value. Aesthetic and affordability dwell on beauty and cost (Venkatesh et al., 2010). The global fashion market has seen a boom. The boom is being driven by new designs and trends. Below are some contemporary fashion designs that are taking the trend in Africa and on the global stage.



Fig.1, 2 and 3 Contemporary styles for women



Fig 4, 5 and 6 show contemporary styles for men

Chen & Lu (2021) reported that the global fashion market is growing by 5.66%, and it is expected to reach USD 153.97 billion by 2026. The study (Chen & Lu 2021) established that different cultures are now producing and using fashion styles that were the preserves of some cultures. This further expanded the cross-country fashion trade, trend and competition. This fashion globalisation is a strong indication that only strong and dynamic brands can make good use of the opportunities in the fashion market.

A key emerging concern in the fashion setting is the issue of sustainability (Henninger et al., 2016). This refers to factoring climate change concerns into fashion design processes in order to prevent adverse effects of the design process on the environment (Henninger et al., 2016). Being a trade or an industry with great potential for poverty reduction, fashion is also seen as a tool for poverty reduction and job creation and so constitutes the SDG plan of poverty reduction of so many countries (Shen, 2014). Fashion designers who are unfamiliar with the principles of sustainable design often consider it as an afterthought to design practice, relying upon computerized tools to reduce the negative environmental impact associated with the production and use of a garment (Aakko & Koskennurmi-Sivonen, 2013). Shen et al. (2013) argue that the sustainability-focused approach to fashion designing does not challenge

or encourage designers to seek alternative strategies for designing and making clothes. Be that as it may, the sustainability of the earth is supreme and must be held above everything (DeBerry-Spence, 2008; Gondola, 1999; Louchran, 2009; Thomas, 2003).

2.4.6 Factors Influencing the Fashion Trend

Over the past few decades, a significant discussion point in fashion literature has been fashion trends (Beaudoin, Moore & Goldsmith, 2000; Johnson, Lennon, Jasper, Damhorst & Lakner, 2003; Rahman, Saleem, Akhtar, Ali & Khan, 2014). This is primarily because of how quickly the fashion business is expanding. In actuality, emerging markets currently account for approximately 40% of women's clothing, and by 2025, that percentage is anticipated to climb to above 50%. (Keller, Magnus, Hedrich, Nava & Tochtermann, 2014). In addition, fashion is one of the industries that benefits most from global trade liberalization and offers employment prospects, particularly in emerging nations (Nordas, 2003). Following European colonization and a rise in international commerce, African fashion has experienced a change process, and as a result, African consumerism has emerged (Jewsiewicki, 2008). The young utilize style as a communication instrument of personal identities and use fashion to express their identities (Singh, 2011). Since fashion adoption is not a recent phenomenon, it has been the subject of several research (DeBerry-Spence, 2008). Studies on fashion innovativeness are a recurring issue in the literature on fashion trends and adoption (Thomas, 2003). For instance, Jun and Rhee (2009) did a study to determine the impact of style innovation and fashion innovativeness on female fashion adoption in Korea.

The impact of fashion innovativeness on fashion adoption was the subject of another study by Jun & Rhee (2009). Rahman et al. (2014) also looked at the influence of consumer and fashion participation, as well as opinion leadership and status, on Pakistani consumers'

purchasing intentions (DeBerry-Spence, 2008; Gondola, 1999; Louchran, 2009; Thomas, 2003). Other studies have looked at fashion adoption utilizing elements like individual values, the need for novelty, and social acceptance to forecast purchase intention (Knight & Kim, 2007).

In addition, there have been a few studies on youth culture and fashion in Africa (DeBerry-Spence, 2008; Gondola, 1999; Louchran, 2009; Thomas, 2003), although they tended to focus more on investigating style identities through clothing than on fashion adoption. These studies (DeBerry-Spence, 2008; Gondola, 1999; Louchran, 2009; Thomas, 2003) have suggested key factors that are driving the fashion adoption and trend across the globe.

These factors which were elicited and discussed in this section of the study include:

- **Youth culture and fashion:** The term "youth culture" is used across several disciplines and decades (Bucholtz, 2002; Franzen, 2002). The sophistication of marketing and advertising methods is fueling the growth of young culture, and identity, style, and cultural innovation are the three main pillars of youth ideology (Kjeldgaard & Askegaard, 2006). The youth represent a developing identity on both a personal and societal level, and "being young" is connected to the rebellious violation of fashion standards (Bucholtz, 2002). Although they have a reputation for being disobedient and upsetting the social order, youth culture is a rich commercial sector (Chambers, 1985; Hebdige, 1979; Morin, 1962). Two competing interests emerged in the post-World War Two era: on the one hand, the youth's anti-establishment culture, and on the other, the commercial consumer culture (Chambers, 1985). In the post-World War Two economy of progress and prosperity, the cultural

category of the adolescent has attracted a lot of attention (Bennett, 1999). Since young, middle-class customers are free from wage-earner duties, the marketing sector has been focused with the youth. Teenage identity has since been connected to leisure and hedonistic spending during this period (Kjeldgaard & Askegaard, 2006). As a result, the prevalence of conspicuous spending has signaled the emergence of youth as a market with a distinctive character (Kjeldgaard & Askegaard, 2006). The most significant way for young people to show their individuality is via fashion (Balet, 2006; Kjeldgaard, 2009; Kjeldgaard & Askegaard, 2006; Ziehe, 1992; Wilska, 2002). The theoretical foundation of the young and their fashion originated as a creative process through which subcultures set themselves apart from the orders of the mainstream market (Goulding, Shanker & Elliott, 2002; Ostberg, 2007). The youth emphasize their relationship with style, rather than using it in a semiotic framework, and utilize it as a way to express their identities (Ziehe, 1992). The degree of independence that young people crave from societal constraints and their desire to be real are major influences on their choice of style (Kjeldgaard, 2009). The best method for South African teenagers to remap previously entrenched racial identities has shown to be fashion and attire (Corrigall, 2011). The main purpose of Sprole's (1979) Fashion Adoption Model is to assess the elements that influence a person's decision to embrace or reject a new fashion trend. This theory's conceptual underpinning holds those six traits; perfectionism, value awareness, brand consciousness, fashion consciousness, shopping avoidance, and support-seeking—have an impact on a person's decision to adopt a new look (Sprole, 1979).

- **Perfectionism:** The first characteristic, perfectionism, gauges a consumer's desire for goods of the highest caliber (Sprole, 1979). Others who score well on this seem to be seeking out the finest, whilst people who score poorly are less concerned with quality (Sprole, 1979). High degrees of perfectionism make people more cautious when making decisions about purchases and spend more time and effort on comparison shopping (Sprole, 1979).
- **Worth awareness:** The second characteristic, describes buyers who look for goods that are "value for money" (Sprole, 1979). They are thought of as the ideal of the financially conscientious consumer and have a tendency to be more price sensitive (Sprole, 1979).
- **Brand consciousness:** Thirdly, brand consciousness gauges a person's propensity to purchase the priciest, most well-known brand (Sprole, 1979). Consumers who score well on this are inclined to think that a product's quality increases with price (Sprole, 1979). They like higher-quality department stores and specialist shops and have a tendency to be rather fashion conscious (Sprole, 1979).
- **Novelty seeking:** The fourth characteristic, high degrees of fashion consciousness, is associated with novelty-seeking people (Sprole, 1979). They keep up with the most recent fashion developments, and they place a high value on looking well (Sprole, 1979).
- **Shopping avoidance:** Fifth, shoppers who avoid going shopping may have short shopping sessions since they don't want to buy (McAlister & Pessemier, 1982). They don't find shopping thrilling or enjoyable and are prepared to forgo some purchases to save time (McAlister & Pessemier, 1982). Support-seeking behavior was Sprole's

final feature to be recognized (McAlister & Pessemier, 1982). These people frequently have trouble navigating the market, and they frequently ask their peers for advice and permission before making a purchase (McAlister & Pessemier, 1982). The conceptual model provided by the current study includes two characteristics from Sproule's paradigm, namely fashion consciousness and support seeking (susceptibility to interpersonal influence) (McAlister & Pessemier, 1982).

- **Need for Uniqueness:** One motivating aspect is one's need for individuality, which is theorized as a motivational drive that pushes people to stand out from other people (Tian Bearden & Hunter, 2001). When a person perceives that their identity is under danger because they appear to be like other people, the need for social difference typically develops (McAlister & Pessemier, 1982). As a result, they look for a feeling of distinctiveness (Tian et al., 2001). Customers frequently use the purchase of unusual products like vintage goods or customised items to express their distaste for uniformity (Tian et al., 2001). Customers that have a strong need for originality will consequently try to shun common product preferences and get familiar with unusual products (Tian et al., 2001). New product adoption and variety-seeking behavior are influenced by the need for social differentiation, and this is mirrored in the things that people choose to purchase (McAlister & Pessemier, 1982).
- **Susceptibility to interpersonal influence:** An individual's desire to purchase things to satisfy their urge to identify with other people's ideas is considered to be susceptible to interpersonal influence (Bearden et al., 1989). These people frequently exhibit the propensity to seek out information about things from others and the inclination to comply with others' expectations for buying decisions (Bearden et al., 1989). There

are two types of interpersonal influence that people are susceptible to: normative influence and informational influence (Deutsch & Gerard, 1955). Informational influence is the dependence on other people's information, whereas normative influence is the propensity to live up to others' expectations (Deutsch & Gerard, 1955). The adoption and compliance with another person's behavior in order to maintain a relationship with a group or person that one has defined for themselves is described as normative influence (Clark & Goldsmith, 2006).

- **Individualism/Collectivism:** A component of Hofstede's (1983) cultural framework, the idea of individualism/collectivism relates to the degree of links that people have to one another in a society. Members of individualistic groups often prioritize their personal demands and emotional independence, whereas those in collectivist communities place more emphasis on community decision-making and show emotional dependency on others (Hofstede, 1983). Consumers in individualistic societies have a larger desire for apparel that reflects their distinct selves in the context of fashion and are more prone to engage in self-gratification. Individuals in collectivist societies, on the other hand, tend to choose apparel that is socially acceptable because they view social acceptance or "fitting in" as a crucial factor when making shopping selections (Millan, De Pelsmacker & Wright, 2011). Thus, brand strategies that promote diversity and novelty have a beneficial impact on market share in individualistic cultures, but brand performance is improved in collectivist societies by brand strategies that emphasize group membership and connection (Roth, 1995).
- **Masculinity/Femininity:** Consumption in general, and fashion consumption in particular, has historically been primarily seen as a woman's role. For instance, people

are more likely to be innovators and the first to accept new items in masculine-dominated society where the focus is on wealth, success, achievement, etc (Singh, 2006). Therefore, people are more prone to obey social conventions and be fashion followers rather than fashion leaders in countries where feminine features predominate (Singh, 2006). However, men's perceptions of themselves as consumers have shifted, and more androgynous fashions have surfaced in recent years (Bakewell, Mitchell & Rothwell, 2006). This led to the changing character of male identities in the twenty-first century as stylish men discovered fresh means of expressing their masculinity through the purchase of clothing (Bowstead, 2015)



CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter specifies the methodology adopted for the study. This is done under such headings as; the research philosophy, research approach, research design, the population of the study, the sampling technique and sample size, data collection instrument, data collection procedure, data analysis plan, ethical consideration and the profile of the fashion industry in Ghana.

3.1 Research Philosophy

Positivism and constructivism are the two main philosophical paradigms that underpin research (Saunders et al., 2015). The two in combination birthed the pragmatic paradigm (Kennedy, 2017) Though all the philosophical views try to define nature of reality, they differ in how each perceives reality (Kumatongo & Muzata, 2021). Positivism is the philosophical approach of natural scientists (Saunders et al., 2015). The positivist paradigm assumes that facts are sacred and objective; they are independent of human views (Kennedy, 2017). The constructivist paradigm holds that facts are subjective and they emerged from the perceptions of social actors (Syed & McLean, 2021). The pragmatic paradigm holds the two extremes to a balance (Saunders et al., 2015). The choice of research strategy depends on the question to be answered and not the researchers' personal methodological preference (Feenstra et al., 2021). Since this study seeks to examine the perception of students and graduates about the ATU fashion programme, the pragmatic paradigm was chosen for the study.

3.2 Research Approach

According to Saunders et al. (2015), quantitative, qualitative, and mixed approaches are the main approaches in research. The qualitative research approach is a scientific process that involves observation and description of an entity without taking steps to influence the object being studied (Kennedy, 2017). The qualitative approach is underpinned by the constructivist philosophy (Kennedy, 2017). It dwells on descriptive data and perceptions of social actors (Saunders et al., 2015). The quantitative research approach is involved in objective data gathering and statistical analyses to produce facts that provide a thorough understanding of issues (Saunders et al., 2015). The quantitative approach is underpinned by the positivist philosophy and dwells on objectives or sacred data. The mixed approach combines both the quantitative and qualitative approach (Kennedy, 2017). The mixed method approach was chosen for the study as the data sorted for the study was largely descriptive delving into the realm of perception of students about the fashion programmes (Competency and theory-based fashion programmes) of the Accra Technical University.

3.3 Research Design

This study strongly holds the quantitative and qualitative view with the belief that the characteristics of social actors as well as the perception of social actors about certain phenomena provides comprehensive understanding (Saunders et al., 2015). Therefore, this research opted for the convergent parallel research design. Convergent parallel research taking qualitative and qualitative data collection and analysis and comparing or relating the two and then interpreting them. A convergent parallel design entails that the researcher simultaneously conducts the quantitative and qualitative elements in the same phase of the research process, weighs the methods equally, analyzes the two components independently,

and interprets the results together (Creswell & Pablo-Clark, 2011). Such an arrangement offers several advantages, including leveraging the complementary strengths of qualitative and quantitative methods, facilitating data triangulation for increased validity, providing a deeper understanding of the phenomenon, and offering flexibility in data collection and analysis (Saunders et al., 2015). However, there are also disadvantages, such as the need for additional time and resources, requiring expertise in both qualitative and quantitative methodologies, challenges in integrating and analyzing different data types, and the potential for information overload may occur (Saunders et al., 2015). Following the view of Creswell, Plano Clark, et al. (2003) which established that combining objective facts and perceptions produce comprehensive findings or understanding into issues under descriptive studies and since all the study's objectives dwell on perception and objective facts or data; the descriptive design combining both qualitative and quantitative data was chosen for the study.

3.4 Population of the Study

The population of research implies the collection of all possible individuals, objects, or measurements of interest (Hu et al., 2021). The target population of this study consisted of Higher National Diploma (HND) graduates and present students (second and third years of the 2020/2021 academic year), of the Accra Technical University's Fashion Programme who are practicing fashion. The choice of the past and present students of the programme is to determine the extent to which the programme is delivering on its mandate. The programme's graduate population since 2005 is One thousand Three Hundred and Ninety-Two (1392). An assumption is made that about 50% of the graduate population will or may have at a certain point of being self-employed in the fashion industry. The special focus on this class of graduates is that they are the classes that were accessible to the researcher. In other words,

the researcher was able to get tracing information to participants of the programme from 2005 and 2021. The assumption is based on the Ghana Statistical data that established that about 50% of graduates from technical universities go into self-employed businesses (GSS, 2019). The 50% of the 1392 will be six hundred and ninety-six (696). The population of the present students (second- and third-years of 2020/2021 academic year) is about eight-hundred (800). Summing the two sets of population gives a total of 1496.

3.5 Sampling Technique and Sample Size

Multi-stage sampling methodology involving stratified and random sampling. Stratified sampling was used to select respondents for the study. Stratified sampling is most appropriate when the sample frame has elements with different characteristics. The stratification was such that the past students were put into one stratum while the present students were grouped in another stratum. Randomization was employed to select respondents from the various stratum. The choice of the random method was possible because the researcher was able to obtain the sample frame (list and contact details of the present and past students). The randomization was such that the individuals were assigned numbers which were shuffled in a box and picked without replacement.

Yamane's 1967 method for sample size calculation as stated mathematically below were adopted for the study:

$$n = \frac{N}{1 + N(e)^2}$$

Where: n = signifies the sample size

N = signifies the population under study

e = signifies the margin error at 5%

From the total population of 1808, the sample size for the study was thus calculated as below.

$$n = N / (1 + N(e)^2)$$

$$n = 1496 / (1 + 1496 \times 0.05^2)$$

$$n = 316$$

The total sample size (316) was proportionally distributed for each of the stratum as in the table 3.1 below.

Table 3.1: Response Rate

Strata	Accessible Population	Expected Sample Size
Past Students	696	147
Present Students	800	169
Total	1496	316

Source: Field Study, 2022

3.6 Data Collection Procedure

Questionnaires and interviews were employed in a cross-sectional survey manner. These were done through email (google form) and phone calls. This has led to primary data collection from the selected respondents. This was employed to enable the study to obtain a comprehensive data for qualitative analysis.

3.7 Data Collection Instruments

The questionnaires and the interview guide were used for the study. The questionnaires and the interview were designed based on the specific objectives of the study. Details of the questionnaire and the interview guide are explained in the section 3.7.1 below. The data collection instruments were piloted in the school environs.

3.7.1 Questionnaire

There were two questionnaires used for the study. The first (Appendix 1) is the questionnaire for the past students (2008 to 2019 batches) while the second questionnaire (appendix 2) was designed to elicit key vitals from present students (second and third years of the 2020/21 academic years) for the study.

Questionnaire for Past Students (Appendix 1)

For the past students, the questionnaire consisted of several sections aimed at gathering information about the demographic characteristics of the respondents, their performance as fashion graduates, the relevance of the fashion programme, factors affecting the programmes effectiveness, and challenges faced by graduates in the job market. It also included interview guides to encourage respondents to provide elaboration and additional insights.

Section A focused on demographic characteristics, including gender, age, level of education, pre-tertiary programme of study, marital status, number of dependents, graduation date, and the version of the fashion programme studied at the Accra Technical University. This section provides background information about the respondents, allowing for a better understanding of their profile and potential influences on their experiences in the fashion industry.

Section B explored the performance of fashion graduates, with questions about the number of people they mentored, their average monthly income from fashion, and the trend of their income (whether it increased, decreased, or stayed the same). This section aimed to assess the financial aspect of their careers and understand the overall performance and stability of fashion graduates in the job market.

Section C focused on the relevance of the fashion programme to contemporary fashion trends and demands. Respondents were asked to rate their agreement with statements regarding the programme's relevance, the need for additional training, the content of the course, and the value of specific projects and teaching approaches. This section aimed to evaluate the effectiveness of the programme in equipping graduates with the necessary skills and knowledge to thrive in the ever-evolving fashion industry.

Section D examined factors affecting the programme's effectiveness, including the quality of lecturers, teaching and learning materials, and student-related factors. Respondents were asked to rate their agreement with statements related to these factors, providing insights into the strengths and weaknesses of the programme's educational environment.

Section E focused on the challenges faced by graduates of the programme in the job market. Respondents were asked to rank various factors, such as inadequate financial resources, competition from foreign markets, and lack of marketing skills, in terms of the extent to which they posed challenges. This section aimed to identify the most pressing difficulties that fashion graduates encountered in their career pursuits.

The questionnaire concluded with interview guides accompanying each section, encouraging respondents to provide elaboration, further additions, and personal experiences related to the questions asked. These open-ended prompts allowed for in-depth responses and additional insights that may not have been captured by the closed-ended questions.

Overall, this questionnaire provided a comprehensive approach to understanding the experiences, perspectives, and challenges of fashion graduates, aiming to gather valuable data for analysis and further discussion.

Questionnaire for present student (appendix 2)

The questionnaire for the present students also had several sections.

Section A: Demographic Characteristics - This section collected information about the respondent's gender, age, level of education, pre-tertiary programme of study, marital status, number of dependents, graduation date from the ATU fashion program, the version of the fashion program studied (theory-based or competency-based), and additional formal and non-formal fashion programmes taken.

Section B: Performance of Fashion Graduates - This section asked the respondent about their mentoring experience, average monthly income from fashion, and the trend of their monthly income. It also included a set of statements that the respondent needed to rate their agreement with, relating to their ability to design, produce, market, and attract customers in the fashion industry.

Section C: Relevance of the Fashion Programme to Contemporary Fashion Trends and Demands - In this section, the respondent rated their agreement with statements about the relevance of the ATU fashion programme to contemporary fashion trends. It also included statements about the need for additional training, the relevance of the course content, and the effectiveness of the teaching approach.

Section D: Factors Affecting the Programme Effectiveness - The respondent rated their agreement with statements related to various factors that could affect the effectiveness of the fashion programme. These factors included lecturers' qualifications and teaching methods, availability of teaching and learning materials, student-related factors, and overall programme effectiveness.

Space for views-Interview Guide - This part of the questionnaire provided space for respondents to elaborate on their choices and provide additional insights related to their answers.

Google Forms was chosen as the preferred tool for data collection due to its user-friendly interface and convenience for both researchers and respondents. The questionnaire was distributed electronically, allowing participants to access and complete it at their convenience using any internet-enabled device.

The response rate for the questionnaire administration and data collection is as represented in the table 3.2 below.

Table 3.2: Response Rate

Strata	Accessible Population	Expected Sample Size	Actual Sample Size
Past Students	696	147	107
Present Students	800	169	153
Total	1496	316	260

Source: Field Study, 2022

Therefore, based on the calculation, a sample size of 316 was to be used for the study, however, the study was able to get Two Hundred and Sixty (260) representing 82%. According to (Lenth, 2001) a sample size of about 80% of the intended target does not pose any danger to the final research determination. In all one hundred and seven (107) respondents were taken from six hundred and ninety-six (696) past students' population while one hundred and fifty-three (153) respondents were taken from the 800 present students' population.

3.7.2 Interview

Interviews for this study were done in two sections. The first section was concurrent and was done on the questionnaire as much space was provided and respondents were asked to express their opinion on most information demanded from each of them. After the data analysis of the questionnaire survey, interviews were conducted to gather views on the major findings of the study. A total of 12 past students and 8 present students were interviewed, providing valuable insights and perspectives on the study's outcomes. Five (5) of the past students were visited in person for the interview while seven (7) were interviewed via phone. All the eight (present students) were met and interviewed in a face-to-face manner.

During the post-analysis interviews, participants were asked about their opinions on the key findings that emerged from the data analysis. The purpose was to gain a deeper understanding of their experiences, perspectives, and interpretations related to the research objectives explored. The interviews allowed for a more nuanced exploration of the findings, providing additional context and personal anecdotes that enriched the overall understanding of the study.

The interviews provided an opportunity for participants to reflect on their own experiences as past or present students of the fashion program. They were able to offer their unique insights on the identified trends, challenges, and factors affecting the effectiveness of the program. Their perspectives contributed to a more comprehensive understanding of the research topic and helped to validate and contextualize the quantitative data obtained from the questionnaire survey.

3.8 Data Analysis Plan

The data analysis plan for this study involved the utilization of simple descriptive statistics (frequencies and percentages) and qualitative content analysis to examine the research objectives. Regarding objective one, which aimed to determine the effectiveness of the competency-based training (CBT) option of the HND programme in meeting the expectations of fashion students, the following analyses were conducted. Firstly, a frequency analysis was performed to calculate the occurrence of responses related to fashion students' satisfaction with the CBT option. This analysis provided an overview of response distribution and the prevalence of positive or negative perceptions. Secondly, a percentage analysis was carried out to determine the proportion of fashion students expressing satisfaction or dissatisfaction with the CBT option. This analysis facilitated a comparison between different student categories or groups. Lastly, a content analysis was conducted to qualitatively analyze open-ended responses or comments provided by fashion students regarding their experience with the CBT option. The aim of this analysis was to identify common themes, sentiments, and suggestions expressed in the data to gain a deeper understanding of their perceptions.

For objective two, which aimed to examine the factors influencing the performance of HND fashion graduates who underwent competency-based training (CBT), the following analyses were conducted. Frequency and percentage analysis were employed to calculate the occurrence and proportion of different factors influencing the graduates' performance. This analysis aimed to identify the prevalence of various factors and their impact on performance. This analysis helped assess the relative importance of each factor in influencing performance. Additionally, a content analysis was conducted to qualitatively analyze open-ended responses or comments from the graduates regarding the factors affecting their performance. The aim

of this analysis was to identify recurring themes, challenges, and success factors expressed in the data to gain insights into the various influences on their performance.

Objective three sought to determine the competencies of ATU fashion students in creating contemporary fashion products. To achieve this objective, the following analyses were conducted. Frequency analysis was utilized to calculate the number of respondents with the competencies for creating contemporary fashion products. This analysis provided an overview of the distribution and prevalence of different competencies. Percentage analysis was then employed to determine the proportion of students demonstrating competencies for creating contemporary fashion products. This analysis enabled a comparison of competency levels across different categories or groups of students. Additionally, a content analysis was conducted to qualitatively analyze open-ended responses or descriptions provided by the students regarding their competencies. The aim of this analysis was to identify common themes, skills, and knowledge areas mentioned in the data to gain insights into their abilities in creating contemporary fashion products.

Objective four aimed to determine the factors influencing the relevance of the fashion program at ATU. The following analyses were conducted to achieve this objective. Frequency analysis was employed to calculate the occurrence of different factors influencing the relevance of the fashion programme. This analysis aimed to identify the prevalence of various factors and their impact on program relevance. Percentage analysis was then utilized to determine the proportion of respondents attributing the program's relevance to specific factors. This analysis helped assess the relative importance of each factor in determining programme relevance. Furthermore, a content analysis was conducted to qualitatively analyze open-ended responses or comments from participants regarding the factors influencing

programme relevance. The aim of this analysis was to identify recurring themes, suggestions, and challenges expressed in the data to gain insights into the factors affecting the relevance of the fashion programme.

Finally, objective five aimed to identify the major challenges faced by ATU fashion programme graduates in the job market. The following analyses were conducted for this objective. Frequency analysis was utilized to calculate the occurrence of different challenges reported by ATU fashion programme graduates in the job market. This analysis aimed to identify the prevalence of various challenges and their impact on graduates. Percentage analysis was then employed to determine the proportion of graduates facing each identified challenge.

3.9 Ethical Consideration

The study upheld the moral principles of confidentiality and integrity. The researcher recognized the importance of maintaining the privacy and rights of the participants involved in the study. To ensure this, the researcher took several measures to protect the participants and satisfy the ethical requirements of the research.

Firstly, the researcher personally contacted each respondent to request their cooperation in participating in the study. This direct communication allowed the researcher to establish a rapport with the participants, address any concerns they may have had, and explain the purpose and procedures of the study. By seeking their cooperation, the researcher emphasized the voluntary nature of participation and respected the autonomy of the individuals involved.

As part of maintaining confidentiality, the participants were assured of complete anonymity. The researcher provided guarantees that any information shared during the study

would be kept strictly confidential and would not be disclosed to anyone outside the research team. This commitment to confidentiality aimed to create a safe and secure environment for the participants to freely express their thoughts and experiences without fear of repercussions or breaches of privacy.

Additionally, the participants were given the freedom to choose whether to continue participating in the study or withdraw their involvement at any point. This ensured that their rights and autonomy were respected throughout the research process. If participants felt uncomfortable or believed that any inquiries violated their privacy or rights, they were given the option to abstain from answering those specific questions or to discontinue their participation altogether. By providing participants with this choice, the researcher acknowledged their agency and prioritized their well-being.

The actions taken by the researcher to safeguard the participants and adhere to ethical requirements reflect a commitment to conducting research in an ethical and responsible manner. By upholding confidentiality and integrity, the researcher not only ensured the validity and reliability of the study but also demonstrated respect for the rights and privacy of the individuals involved. These ethical considerations are crucial in maintaining the trust and confidence of participants and the wider research community.

3.10 Trustworthiness and Authenticity

This research study is committed to upholding the principles of trustworthiness and authenticity. The researcher acknowledges the importance of conducting research with integrity, transparency, and credibility to ensure the reliability and validity of the findings.

To establish trustworthiness, several measures were taken throughout the research process. First, rigorous methods were employed to collect and analyze the data. The research

design was carefully chosen to align with the research objectives, and appropriate data collection techniques, such as surveys, observations, and interviews, were employed to gather relevant information. The data analysis followed systematic procedures, utilizing appropriate statistical methods and content analysis, ensuring accuracy and consistency in interpreting the findings.

To enhance the authenticity of the research, efforts were made to maintain a close connection with the participants and the context under investigation. The researcher established a respectful and open rapport with the participants, ensuring their voices were heard and their experiences were accurately represented. Their perspectives and insights were given due consideration throughout the study, and their anonymity and privacy were protected.

Moreover, the researcher employed a comprehensive review of existing literature and studies related to the research topic. This enabled the study to build upon established knowledge and theories, ensuring the incorporation of reliable and reputable sources of information. By critically analyzing and synthesizing the existing literature, the research aimed to provide an authentic and informed perspective on the subject matter.

Furthermore, the findings, conclusions, and recommendations of the study were based solely on the analyzed data and the researcher's professional judgment. The researcher strived to present a balanced and unbiased account of the research findings, avoiding personal biases and ensuring transparency in reporting the results.

Finally, the research adhered to ethical guidelines and obtained necessary approvals and permissions. The rights and well-being of the participants were respected, and their informed consent was obtained prior to their involvement in the study. All necessary

measures were taken to protect their confidentiality and privacy throughout the research process.



CHAPTER FOUR

RESULTS AND DISCUSSION

4.0 Overview

The analysis of the data obtained from the field is presented in this chapter. The chapter also contains a discussion of the results. The discussions primarily link the findings to previous knowledge [literature and theory] and the justifications provided by the respondents for their responses. In all, the chapter is segmented into two principal sections. The first deals with the background characteristics of the respondents. The second part deals with results and discussions for each of the specific objectives of the study.

4.1 Demographic Characteristics of the Respondents

Here the study considers the age, gender, level of education, fashion program the individual undertakes and the number of years he or she has been practicing fashion. These factors are very important for the study as they give relevant details that guide further exploration of issues under consideration by the study. The Tables 1 and 2, respectively contain information on past students and present students of the ATU fashion programme. Below are the tables and the discussion on each of them.

Table 1: Demographic Characteristics of the Past Students

Variable	Category	Past students
Age	18 – 39	89 (83.18)
	40 – 60	16 (14.95)
	Above 60	2 (1.87)
Gender	Male	28 (26.17)
	Female	79 (73.83)
Level of education	SHS & SHS equivalents	-
	Diploma/HND	79 (73.83)
	BSc. Degree	19 (17.76)
	Master's Degree	9 (8.41)
	PhD	-
Other formal fashion education	Yes	39 (36.40)
	No	68 (63.60)
Non formal fashion training	Yes	45 (42.10)

	No	62 (57.90)
Fashion programme studied at ATU	Fashion Programme	107 (100)
Fashion practicing years	Less than 1 year	4 (3.74)
	1-5 years	53 (49.53)
	6-10 years	28 (26.17)
	Above 10 years	22 (20.56)

Source Field Study, 2022; n=107; Percentages are in parenthesis

In Table 1, eighty-nine (89) of the respondents representing 83.18% of the past students fall within the age range of 18 to 39 years, while sixteen (16) of the respondents representing 14.95% of the respondents fall within 40-60 years and only two (2) of the respondents representing 1.87% were above 60 years. These are people who are practicing fashion in Ghana. The finding shows that the fashion sector in Ghana is dominated by the youth. These findings align with the argument of Dinbabo et al. (2021) that every sector of Ghana is made of a higher youthful population. The youthful population, according to the researchers (Dinbabo et al., 2021), is a strength that the country must capitalize on for speedy developmental realization. Also, the female population stands at seventy-nine (79) representing 73.83% of the past students of ATU's fashion programme. This shows that the female population dominates in the fashion training and sectors in Ghana.

This finding confirms the earlier report by Ademuson et al. (2022) that women largely dominate the fashion sector in Ghana and most underdeveloped nations. The graduates of the ATU fashion programme are largely Diploma/HND holders. Nineteen (19) of the respondents representing 17.76% had bachelor's degree and nine (9) of them representing 8.41% have obtained a Master's degree. This finding goes in sync with Apanga et al. (2022) that alleged low level of education in Ghana. The low level of the academic ladder climbing among the graduates was found in sync with the fact that fashion is more of practice than testing of theory as such after acquiring the basic skills, the individual focuses on practice rather than further study. It is also clear that those with the master's degree obtained it from other institutions since Accra Technical University does not offer any master's programme. Many of the respondents subscribed to this assertion in their qualitative view expression during the interview. Popular among the quote is "fashion is not about certificates but creativity and perfection"

Thirty-nine (39) of the respondents representing 36.40% had acquired some other formal fashion training apart from the ATU's programme while sixty-eight (68) representing 63.60% stated that they had not had any other formal fashion education. Forty-five (45) of the past students representing 42.10% of the respondents also obtained some non-formal fashion training apart from the ATU programme. Meanwhile sixty-two (62) representing 57.90% indicated that they had not had any non-formal fashion training. Also, this extra training on fashion is driven by the desire of the respondents to be practically competent. Quotes in support of this assertion are listed and discussed in the section that focused on factors affecting fashion graduates' performance on the job market.

The study's respondents here were one hundred and seven (107) past students (2005 to 2019 batch). With regards to the number of years the respondents have been practicing fashion, the study found that fifty-three (53) representing 49.53% of the respondents have been practicing fashion between 1-5 years, twenty-eight (28) respondents representing 26.17% have been in the fashion trade for about 6-10 years. Three (3) of the past students representing 3.74% have been practicing fashion for less than a year, while twenty-two (22) representing 20.56% of the respondents have been practicing for more than ten years. The varied years and higher level of experience of the respondents offer the study the needed scope for a proper understanding of the issues under study.

Table 2: Demographic Characteristics of the Current Fashion Students (Second and Third years of the 2020/2021 Academic Year)

Variable	Category	Present students
Age	18 – 39	152 (99.35)
	40 – 60	1 (0.65)
	Above 60	-
Sex	Male	21 (16.34)
	Female	128 (83.66)
Level of education	SHS & SHS equivalents	139 (90.85)
	Diploma/HND	14 (9.15)

	BSc. Degree	-
	Master's Degree	-
	PhD	-
Pre-tertiary programme	Fashion	22 (14.40)
	Non-fashion	131 (85.62)
None formal fashion training	Yes	-
	No	153 (100.00)
Fashion practicing years	Less than 1 year	32 (21.05)
	1-5 years	-
	6-10 years	-
	Above 10 years	-

Source: Field Study, 2022; n=153; Percentages are in parenthesis

Almost all the present students numbering one hundred and fifty-two (152) surveyed fall within the 18-39 years range and representing 99.35%. One (1) of the students aged between 40-60 years and representing 0.65%. Like the past students, females were the majority within the present student population. One hundred and twenty-eight (128) with 83.66% were female while twenty-one (21) representing 16.34% were male. Current students numbering one hundred and thirty-nine (139) representing 90.89% and currently having WASSCE certificate while pursuing tertiary certificate in fashion while a little over 9% of the students numbering fourteen (14) had diploma/HND who are topping up for higher

qualification. Only twenty-two (22) of the respondents representing 14.40% studied fashion at the pre tertiary level. Majority of the current students numbering one hundred and thirty-one (131) and representing 85.62% stated that they did not have any fashion related course at the pre-tertiary level. All the present students of ATU are taking the competency-based programme. Thirty-two (32) of the current students representing about 21% of the respondents have been practicing fashion for less than a year.

4.2 Objective One: The Ability of the Fashion Programme to Deliver to Expectation of Students

The key considerations here are as follows:

The ability of the programme to deliver to the expectation of the students. As stated earlier, this measure is based on Kantanis's (2000) argument that every student has expectations for undertaking a study. The ability of the department to deliver to that expectation makes the programme effective.

The ability of the students to start creating contemporary products. The measure is based on the argument of Salolainen et al. (2018) that fashion is a hands-on study and must equip students with the creativity and skills to independently create current or trending products.

The ability of the student to make earnings from the products they created. Here the study intends to test the extent to which the products created by the students generate value. Böhm & Land (2009) posited that creativity must attract value, without which it is of no use. The results on the ability of the programme to meet expectations of students is in Table 3.

Table 3: Ability of the Programme to Meet Expectation of Students

Expectations	Extent to which expectations are met			Total
	Met expectation (%)	Met my expectations somehow (%)	Did not meet my expectation at all (%)	
Theoretical appreciation of fashion	230 (88.46)	30 (11.54)	0 (0)	260 (100)
Practical appreciation of fashion	233 (89.62)	23 (8.85)	4 (1.54)	260 (100)
Become a competent fashion expert (both in practice and theory)	231 (88.85)	21 (8.08)	8 (3.08)	260 (100)
Innovativeness (Ability to birth new designs)	201 (77.31)	50 (19.23)	9 (3.46)	260 (100)

Source: Field Study, 2022; n=260; Percentages are in parenthesis

From Table 3 it is clear that the programme met the expectations of the students with regards to theoretical appreciation and practical fashion appreciation are being met by the ATU Fashion programme. Majority of the students 88.85% indicated that the ATU Fashion programme has made them competent both in practice and theory. Majority of the ATU Fashion programme students have indicated that the programme met their desire of being originator of fashion programme has duly been met. All the indications show that the programme is meeting the expectation of students. Several qualitative views re-emphasized the fact that the programme has delivered to the expectation of the students. A graduate stated

that “the ATU Fashion programme gives much more than one can get at an informal mentorship system”. The graduate further stated that the programme offers her skills beyond her expectation. Views from other graduates and present students affirmed the graduate’s view. These findings contradict the general verdict on Ghana’s education system that usually makes it look like one that is not meeting students and industrial expectation (Padi, Dzisi & Eshun, 2022; Opuni, Snowden, Winful, Hyams-Ssekasi, Halsall, Quaye & Opoku-Asante, 2022).

4.3 Objective Two: The Factors Affecting the Performance of Fashion Graduates

The focus of the study at this section is to evaluate the performance of fashion graduates on the job market. Three main analyses were conducted here. The first analysis is the descriptive assessment of income the graduates are earning from the fashion practice on the market. The second analysis compares the theory-based fashion programme to that of the competency-based programme of the university. The performance of the graduates of these two programmes in terms of income levels and trend of their income were used here. The final part of this section focused on the analysis of the extent to which general competitiveness factors are affecting the student’s performance.

4.3.1 Performance of Graduates on the Job Market

As stated in the methodology, performance for the purpose of this study is measured in terms of average monthly income made from fashion practice and the trend of the income. For proper contextualization of the measuring scale, the base income range was created based on the minimum wage of Ghana and the subsequent ranges were made with the guide of the pilot study. The income trend was created based on the general trend dimension as the same,

increasing or decreasing. The income trend measure was a categorical measure as the study held that the artisan might not be able to out rightly tell the extent or margin by which their income is changing. The results of the performance of the fashion graduates of the ATU are summarized in Table 4. Both income and income trends were given consideration in this study because, the researcher held that the fact that one's income is high does not mean he or she is doing well, such a high-income figure may actually have been a drop from a much higher level. Therefore, a combination of both income level and trend of income is expected to paint the right picture of graduates' performance on the job market.

Table 4: Performance of Graduates on the Job Market

Variable	Category	Frequency	Percentage
Income per month from fashion	Below GHC400	18	16.82
	GHC400-600	23	21.50
	GHC601-1000	37	34.58
	1001-2000	20	18.69
	Above 2000	9	8.41
Trend of average income from fashion per month	The same	23	21.50
	Decreasing	7	6.54
	Increasing	77	71.96

Source: Field Study, 2022; n=107

The study noticed normal distribution in terms of the income of the graduates. Only nine (9) of the graduates representing 8.41% are making more than GHC 2000 from the fashion profession per month. Thirty-seven (37) of the graduates representing 34.58% were earning GHC 601 to 1000. Twenty-three (23) of the respondents representing 21.50% said

they were earning between GHC400 to 600 monthly. Twenty (20) of the respondents representing about 19% of the graduates were making between GHC 1001 to GHC 2000. Eighteen (18) of them representing about 17% of the graduates are making less than GHC 400 from the fashion profession. The income levels are not too impressive, and the low level of income may be linked to the case and argument of Zebal & Jackson (2019) that the influx of foreign products into the fashion markets is rendering the local fashion businesses less profitable or less popular. Twenty-three (23) of the respondents with the percentage of 21.50 stated that their income remained the same, while seven (7) of the graduates representing 6.54% stated their income remained the same. The good news shown in these results is that the majority of the graduates (71.96%) and numbering seventy-seven (77) are witnessing an increasing trend in their income. The increasing trend could be linked to two major factors. One of which is the conscious national effort in promoting made-in-Ghana products and the Friday wear concept that has popularized the wearing of local fashion products on Fridays. This factor is the most sustainable factor that the nation must focus on in improving domestic fashion consumption and production. The second factor that may be underlying the increasing trend may be the border closures due to the COVID-19. Razzaque (2022) stated that the border closures have skewed consumption toward local products as inflows from the external markets were blocked. As to whether the consumption of the local products after the border reopening will keep pace is another interesting perspective that further studies must explore. Continuation of the increasing trend will be a major gain and transformation of the fashion sector of Ghana.

The study obtained several qualitative views with regard to the income and the income trends. The views of a lady from Koforidua summarized these views. She said, “fashion and

its related jobs are profitable”. She continued, “the Friday-wear agenda has made it more profitable for us while the border closure also lures some more customers to us.” The views affirm the quantitative findings as elicited and explained.

4.3.2 Effect of the Programme Version on Graduate Performance

Here, the study first considered the income of the fashion graduates of ATU. The income categories considered include below GHC400 per month, between GHC 400-600, between GHC 601-1000, between GHC 1001-2000, and above 2000. Secondly, the study analyzed the income trend of the graduates. The trend measures were either income remains the same over a long time or their income is decreasing or increasing. Details are as presented Tables 5 and 6 below.

Table 5: Income of Graduates of the ATU CBT Fashion Programme

Respondents	Income Category	Frequency	Percentage
Fashion Graduates	Below GHC400	13	12.16
	GHC400-600	28	26.16
	GHC601-1000	33	30.84
	1001-2000	23	21.49
	Above 2000	10	9.35
Total		107	100.00

Source: Field Study, 2022; n=107

The findings in table 5, shows the income level of the programme graduates. Thirty-three (33) of the graduates representing 30.84% earned between GHC 601 to 1000 monthly. Twenty-eight (28) of them with the percentage of 26.16 are earning between GHC 400 to 600 per month. Twenty-three (23) of the respondents representing 21.49 % are earning between GHC 1000 to 2000. Thirteen (13) of the respondents with 12.16% were earning below GHC

400. Ten (10) of the respondents representing 9.35% were earning above GHC 2000. The figures show that the majority of graduates fall into the income categories of GHC 601-1000, with a frequency of 33 (30.84%) respondents, followed by the income category of GHC 400-600, with a frequency of 28 (26.16%) respondents. On the other hand, the income categories of Below GHC 400 and Above 2000 have the lowest frequencies, with 13 (12.16%) and 10 (9.35%) respondents, respectively.

The income distribution among the graduates of the programme shows that the HND CBT fashion graduates are performing well. This finding aligned with the qualitative views expressed by some of the past students that “the ATU fashion programme is helping them to make a living.” Relating the finding to studies examining income distribution among graduates in various fields have consistently (Attewell & Witteveen, 2023; Mihut, 2022; Schlee & Karns, 2017) shown that entry-level salaries tend to be relatively low and increase with work experience and career progression. The findings from this study align with the general trend of lower incomes for recent graduates, as the majority of respondents fall within the lower to middle income brackets.

The table 6 below presents the income trend among fashion graduates, indicating whether their income has remained the same, decreased, or increased.

Table 6: Income Trend of Competency Based Training (CBT) ATU Fashion Graduates

Programme	Income Trend	Frequency	Percentage
Fashion Graduates	Almost the same	23	21.49
	Decreasing	8	7.48
	Increasing	76	71.03
Total		107	100.00

Source: Field Study, 2022; n=107

The distribution of the graduates based on the trend of their fashion income is very diverse. Out of the one hundred and seven (107) graduates. Seventy-six (76) representing 71.03% who answered the items stated that their always experienced increase in their income. Twenty-three (23) of the graduates representing 21.49% stated their income trend has remained almost the same. A smaller proportion; eight (8) of the respondents representing 7.48% stated they were experiencing a decreasing trend in their income.

It is therefore fair to say that the majority of the graduates from ATU CBT fashion are experiencing an increasing trend with regards to their income. The dominance of the increasing income trend among fashion graduates is an indication that fashion can improve living standards among Ghanaians. The findings align with Arvidsson, Malossi & Naro, (2010) that highlights the potential for income growth among fashion graduates.

The high percentage of fashion graduates reporting an increasing income trend may also be attributed to the entrepreneurial nature of the fashion industry. Many graduates may venture into entrepreneurship, starting their own fashion labels or businesses, which can lead to higher income potential. The study by Arvidsson et al. (2010) mentioned earlier emphasized the importance of an entrepreneurial mindset among fashion graduates and its influence on career choices and income prospects. However, it is important to note that the

proportion of graduates experiencing a decrease in income or non-differentiating income suggests that challenges exist within the industry.

4.5 Objective Four: Factors Affecting the Relevance of the Fashion Programme

Having evaluated the programme from the perspectives of the graduates, the study delves in assessing the current programme from the perspectives of the current students. The focus of the study here is to assess the factors affecting the relevance of the current competency-based fashion programme. The results on the relevance of the fashion programme are summarized in Table 11.

4.3.3 Factors Affecting the Performance of Fashion Graduates

Having noticed variation in income levels and income trends among the graduates. The study delved to identify factors responsible for the variations. The study considered factors such as additional formal education, additional non-formal education, number of years a graduate has been practicing fashion and the marketing approaches the graduates are using. These factors are very worthy of consideration since they affect the creativity and competitive strength to perform well and with more incremental gains. The study employed a percentage summary method to determine the extent to which the factors under consideration affect income (Table 7) and income trend (Table 8) among fashion graduates.

Table 7: Factors Affecting Graduate's Income from Fashion

Variable	Category	Below GHC40 0	GHC 400-600	GHC 601- 1000	GHC 1001- 2000	Above 2000	Total
Additional Formal Fashion Education	Yes	2 (5.13)	2 (5.13)	17 (43.59)	11 (28.21)	7 (17.95)	39 (100)
	No	16 (23.53)	21 (30.88)	20 (29.41)	9 (13.24)	2 (2.94)	68 (100)
Additional Non-formal Fashion Education	Yes	7 (15.56)	20 (44.44)	14 (31.11)	3 (6.67)	1 (2.22)	45 (100)
	No	11 (17.74)	3 (4.84)	23 (37.10)	13 (20.97)	12 (19.35)	62 (100)
Fashion Practicing Years	Less than 1 year	4 (100)	-	-	-	-	4 (100)
	1-5 years	12 (22.64)	13 (24.53)	19 (35.85)	8 (15.09)	1 (1.89)	53 (100)
	6-10 years	2 (7.14)	7 (25.00)	12 (42.86)	4 (14.29)	3 (10.71)	28 (100)
	Above 10 years	-	3 (13.64)	6 (27.27)	8 (36.36)	5 (22.72)	22 (100)

Marketing Approach	Traditional only	9 (29.03)	11 (35.48)	5 (16.13)	4 (12.90)	2 (6.45)	31 (100)
	Only social media	4 (33.33)	3 (25.00)	2 (16.67)	3 (25.00)	-	12 (100)
	Social media plus traditional	5 (7.81)	9 (14.06)	30 (46.88)	13 (20.31)	7 (10.94)	64 (100)

Source: Field Study, 2022; n=107; Percentages are in parenthesis

The findings in Table 7 shows that out of the thirty-nine (39) graduates have gotten additional formal fashion training, over 80% of them earn above GHC600 from fashion practice every month while less than 50% of the graduates that did not have additional fashion training earn a similar range of income per month. The percentage difference shows that the graduates become more creative and competitive with additional formal fashion training. A qualitative view expressed by some of the graduates confirmed this finding. A lady from Accra emphatically said “education is an eye opener, the more you get educated, the more you are able to utilize opportunities and maximize your earnings”. Another lady said, “in my last study, I was exposed to marketing strategies and new creative designing practices, and these are helping me to survive in the fashion industry”. Many other views follow a similar trend; confirming that additional formal fashion education promotes creativity and thus improves income. This finding on additional fashion education highly deviates from the diversification of Goulden et al. (2013) that posited that as people attain higher education, they tend to leave the fashion practice for other jobs. The research (Goulden et al., 2013) posited that such deviation or diversification lowers the individuals' gains from the fashion

profession. While verifying the result on the less than 20% of those that received additional fashion training but are earning GHC 600 or less, the study unearths some key qualitative views that support Goulden et al. (2013). A lady in Accra in support of Goulden et al. (2013) said, I have taken further education that gives me the chance to teach as well and so my focus on the actual production of fashion products keeps on decreasing with the commitments in the school. Another Lady in a similar vein said; I took a further study in marketing, which has caused me to venture into the buying and selling of foreign fashion products in addition to my direct productions. She continued; the marketing of the foreign products is actually taking much more time as it seems easy and kind of quick money and thus reducing my income from the direct fashion practice. The dual edge finding on additional fashion shows that additional formal fashion training is both directly or indirectly affecting the income level of fashion graduates.

Non-formal fashion education is seen to be creating a negative effect on income of graduates as about 60% of the graduates that take some non-formal fashion training after the ATU programme earn only up to GHC 600. This may be linked to the argument of Mayombe (2017) that most of the designs taught in non-formal settings are largely archaic and do not perform well in the contemporary market. This finding seems to suggest that the non-formal fashion training acquired by most of the ATU graduates did not make them competitive. Taking cue in the qualitative view of a lady as quoted above “in my last study, I was exposed to marketing strategies and new creative designing practices, and these are helping me to survive in the fashion industry”, the researcher found out from some of the graduates that received the non-formal fashion trainings why most of them that took such training are not performing better as compared to those who took the formal version. Majority in the

qualitative view admitted that the non-formal fashion training rather negatively affected their creativity. A lady put it nicely “I visited a friend who took additional formal fashion training in one of these centers in Accra, there I realized that they have websites that teaches them contemporary designs and how they use WhatsApp and other social media platforms to get customers. The non-formal settings only teach you their existing collection of styles and do not open you up well for the changing world.”

The study also noticed a conical trend of income with practicing year. This is shown as income significantly increases with years of practice but goes down significantly from a point. This trend supports the argument of Fowler et al. (2014) that fashion is generational; the older generation finds it difficult to produce contemporary and trending fashions. This contemporary inability of the older generation fades them off and renders their income from fashion on a down trend. This trend is a natural phenomenon; the only way out is when the fashion firm is incorporated and run as a limited liability company that attracts young talents. In this regard, the firm or the production of a brand does not fade with the owner or the original fashion. An elderly woman confirmed this belief, she said, “I used to be the top designer in this area but most of my customers are old now, they don’t have much money for these things now; also, the young men and women have their styles; most of which are difficult for me”. On income, she said the volumes “what I work on now is very low and mostly alteration kind of works and so my income from the fashion work is very low now”. The finding here in whole shows that practical or practice is the best way for fashion graduates to become relevant to contemporary fashion trends and make more money. The finding, therefore, supports the competency-based education theory, which emphasizes practice (Frank et al., 2010; Schilling & Koetting, 2010).

Considering the marketing approach used by the graduates and the effect of the same on the income of the graduates, the study found that the majority (64 out of the 107) of the graduates are using both social media and the traditional market for the marketing of their products. As compared to those who are not using both approaches, the study found that the majority of those who use both marketing approaches earn higher. This finding goes in sync with part of the view expressed by a lady which was quoted in the earlier part of the discussion under Table 7 “in my last study, I was exposed to marketing strategies and these are helping me to survive in the fashion industry.” This study held that the strategies being referred to must be a combination of both some vibrant traditional and social media marketing approaches. This assumption is based on the argument by Olabode et al. (2022) when fashion producers combine vibrant marketing measures, they become more competitive and earn higher.

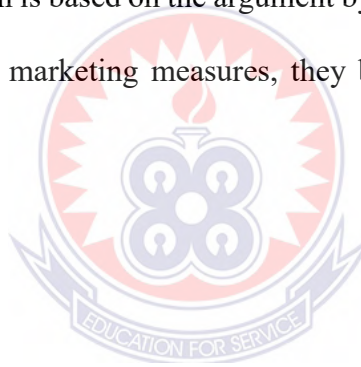


Table 8: Factors Affecting Graduate's Fashion Income Trend

Variable	Category	Almost the same	Decreasing	Increasing	Total
Additional Formal Fashion Education	Yes	4 (10.26)	1 (2.56)	34 (87.18)	39 (100)
	No	19 (27.94)	7 (10.29)	42 (61.76)	68 (100)
Additional Non-formal Fashion Education	Yes	20 (44.44)	7 (15.56)	18 (40.00)	45 (100)
	No	3 (4.84)	1 (1.61)	58 (93.55)	62 (100)
Fashion Practicing Years	Less than 1 year	2 (50.00)	-	2 (50.00)	4 (100)
	1-5 years	13 (24.53)	4 (7.55)	36 (67.92)	53 (100)
	6-10 years	3 (10.72)	2 (7.14)	23 (82.14)	28 (100)
	Above 10 years	5 (22.73)	2 (9.09)	15 (68.18)	22 (100)
Marketing Approach	Traditional only	13 (30.23)	6 (13.95)	24 (55.85)	43 (100)
	Only social media	-	-	-	-
	Social media plus traditional	10 (15.63)	2 (3.13)	52 (81.25)	64 (100)

Source: Field study, 2022; n=107; Percentages are in parenthesis

The findings in Table 8 did not vary from the results in table 7. The results show that out of the thirty-nine (39) graduates that have gotten additional formal fashion training, a little over 87% have their income on the increasing trend while 61.76% of the graduates that did not have additional fashion training are also witnessing an increasing trend in their income from fashion practice. Per the percentage summaries, one can say that both groups of graduates are equally witnessing an increasing income trend, however, the probability that those who have additional formal fashion training will gain an increasing trend in their income is high compared to those without such training. Drawing from the qualitative views quoted in the discussion under table 7; “in my last study, I was exposed to marketing strategies and new creative designing practices, and these are helping me to survive in the fashion industry”. It is in place to state that the skills acquired through additional formal fashion training offer graduates the ability to remain creative and competitive and hence move their income on the trajectory of continual increase. On the dual front (additional and non-additional formal fashion training), the study agrees with Centobelli et al. (2022) that the posited fashion sector is a cash-cow in most contemporary economies and thus promises continual increase in revenue for its participants.

Non-formal fashion education is seen to be creating a negative effect on the income trend of graduates as only 40% of the graduates that take some non-formal fashion training after the ATU programme are witnessing an increasing trend in their income. This may be linked to the argument of Mayombe (2017) that most of the designs taught in non-formal settings are largely archaic and do not perform well in the contemporary market. This finding seems to suggest that the non-formal fashion training acquired by most of the ATU graduates did not make them competitive in the contemporary environment. Taking cue in the

qualitative view of a lady as quoted in the discussion under table 7 “in my last study, my eyes were opened to marketing strategies and new creative designing practices, and these are helping me to survive in the fashion industry”, and other views such as the view from a lady from Accra “I visited a friend who took an additional formal fashion training in one of these centers in Accra, there I realized that they have websites that teaches them contemporary designs and how they use WhatsApp and other social media platform to get customers. The non-formal settings only teach you their existing collection of styles and do not open you up well for the changing world,” it is fair to suggest that the non-formal fashion education negatively affects the creativity of graduates. Like the income levels, the results in Table 8 also showed a conical trend with the income trend in relation with practicing year. This is shown as the income trend significantly increases with years of practice but goes down significantly from a point. Again, this trend supports the argument of Fowler et al. (2014) that fashion is generational; the older generation finds it difficult to produce contemporary and trending fashions. This syncs well with the qualitative as quoted earlier. “I used to be the top designer in this area but most of my customers are old now, they don’t have much money for these things now; also, the young men and women have their styles; most of which are difficult for me.”

Considering the marketing approach used by the graduates and the effect of the same on the income trend of the graduates, the study found that the majority (64 out of the 107) of the graduates are using both social media and the traditional market for the marketing of their products. As compared to those who are not using both approaches, the study found that the majority of those who use both marketing approaches are witnessing an increasing trend in

their income. This supports the argument by Centobelli et al. (2022) when fashion producers combine vibrant marketing measures, they become more competitive and earn higher.

4.4 Objective Three: Students Ability to Create Contemporary Fashion Products

The study takes cognizance of the changing trend and emerging designs in the fashion industry as dully stipulated by Mok et al. (2022) and many others. This section is guided by the fact that a profitable skill is one that is relevant to contemporary trends and demands. This is because the new trends and demands are the drivers of production. The study held that an individual with relevant contemporary skills can take good advantage of the trends and demands to make the necessary gains. Fashion is usually a trend and must be exploited with relevant skills.

In the forgoing understanding, the study explores the extent to which the fashion programmes of the University equip graduates with the necessary skills to cope with the changing trends that are largely underpinned by creativity. To achieve this aim, the study embarked on several processes. First, the study conducted a perception survey that determined the extent to which the graduates of the fashion programme agree to a statement that seeks to measure their ability to deliver on contemporary fashion design and trends. The response to the statement was considered a proxy to indicate the extent to which the graduate can match-up to contemporary fashion trends and demands. Table 9 contains the result of the perception survey.

Table 9: Ability of the Fashion Graduates to Produce Contemporary Designs

Variable	Category	Frequency	Percentage
Ability to produce contemporary designs	Strongly disagree	3	2.80
	Disagree	35	32.71
	Neutral	26	24.30
	Agree	39	36.45
	Strongly agree	4	3.74
Total		107	100.00

Source: Field Study, 2022; n=107

From Table 9, out of the one hundred and seven (107) respondents it was clear that four (4) representing 3.74% of the ATU fashion graduates strongly agree that they can deliver products that meet contemporary trends and demands. Three (3) of them representing 2.80% strongly disagree that they could deliver products that meet contemporary trends and demands. Thirty-nine (39) of the respondents representing 36.45% agree that they can deliver to meet contemporary fashion trends and demands. Thirty-five (35) of the respondents representing 32.71% disagree with the statement and therefore indicate that they cannot deliver to meet the current fashion trend and demands. Also, twenty-six (26) of the respondents representing 24.30% of the graduates selected the neutral option, indicating that they are not sure whether they can produce to meet the current trends and demand. Tirole (1999) indicated that neutral stands in contractual settings should not be given favourable probabilistic consideration in business decisions. The researchers argued that such uncertain stands are very risky. Based on the view of Tirole (1999), this study will safely point out that about 50% of the respondents (being those ticking - 36.45% and those ticking strongly agree 3.74% can match-up with contemporary trends and demands. About 35% of the graduates

3.71 strongly disagree that they can match-up with contemporary designs and 2.80% disagreeing are emphatic that they have challenges coping with contemporary fashion designs. A qualitative view from most of the respondents pointed to the fact that most contemporary designs are complex. The view from a respondent at lapaz provides a comprehensive summary of the views expressed in this regard. She said “most of the new styles and trends are complex, they are also of foreign origin, and the exact material to create them are usually not available.” Her view on the availability of the exact material for most contemporary products on the local market is a new twist to be considered in helping the local fashion graduates to be competitive on the market. Another respondent in a similar view but focusing on the creativity of the fashion graduates said “some of us are very creative; we were able to bring out some new designs, however, we don’t normally have such unique prints like the big brands do to showcase our creativity.” She continued “Prad Gucci and others could have their unique fabrics and prints, we over here do not have the financial muscles to go that way and so whatever creative design you innovated, you still have to use the existing prints which are abundant in the market and so do not attract more customers”. The latter view pointed to the fact that financial or resources unavailability is a major factor affecting the contemporary designing or creativity of most of the graduates. This view among others is later explored in section five of this study in detail.

Having explored the ability of the graduates to match-up with the contemporary fashion trends and demands, the study tests to determine whether the programme versions influence the individual's ability to match-up with the current fashion trends and demands. The results from the analysis were as stated in Table 10. To facilitate a more meaningful analysis, the study recategorized the responses from the original five-point Likert scale

(Strongly disagree, Disagree, Neutral, Agree, and Strongly agree) into three categories: Disagree (combining Strongly disagree and Disagree), Somehow Agree (representing Neutral), and Agree (combining Agree and Strongly agree).

Table 10: Programme Version and Contemporary Fashion Designing

Programme Version	Creation of all Contemporary Designs	Frequency	Percentage	Total
Competency-based	Disagree	31	36.90	84
	Neutral	10	11.90	
	Agree	43	51.19	
Theory-based	Disagree	3	13.04	23
	Neutral	16	69.57	
	Agree	4	17.39	

Source: Field Study, 2022; n=107

The finding in Table 10 shows that there are significant differences between the competency-based fashion programme and the previous theory-based fashion programmes of the ATU. In the competency-based programme version, 36.90% of respondents disagreed with the statement indicating that they do not have the ability to create all contemporary designs. Additionally, 11.90% had a neutral stance, while 51.19% agreed that they have the capacity to create such designs. Regarding the theory-based programme version, 13.04% of respondents disagreed with the statement indicating that they do not have the ability to create contemporary designs, while 69.57% had a neutral stance. Only 17.39% agreed with their ability to create such designs.

In all the data presented, a higher percentage of individuals from the competency-based programme version expressed agreement with their ability to create all contemporary designs compared to the theory-based version. This suggests that graduates from the competency-based programme exhibit a stronger level of confidence in their capacity to align with current fashion trends and meet the demands of the industry. Since, the competency-based fashion programme is more current than the theory-based programme, it thus appears that most of the graduates of the theory-based programme are old and may not be abreast with the contemporary fashion trends and designs. This syncs well with the qualitative as quoted earlier “I used to be the top designer in this area but most of my customers are old now, they don’t have much money for these things now; also, the young men and women have their styles; most of which are difficult for me.”

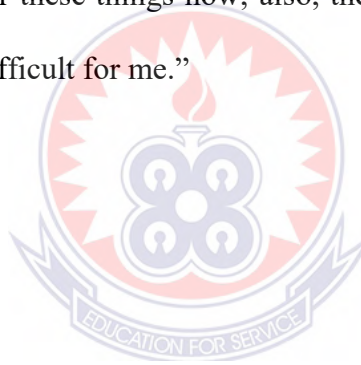


Table 11: Relevance of the Competency-based Fashion Programme

Variable	Category	Frequency	Percentage
Students' expectation	Become a competent fashion expert (both in practice and theory)	133	86.9
	Just have my certificate and look for a job	2	1.3
	Master the practical's well	17	11.1
	Master the theory well	1	0.7
	Yes	82	53.6
Expectations met?	No	71	46.4
Programme effective in equipping you with contemporary skills	Strongly agree	9	5.9
	Agree	56	36.6
	Neutral	70	45.8
	Disagree	8	5.2
	Strongly disagree	8	5.2
Creation of contemporary products	All kind	33	21.6
	Some	47	30.7
	No	73	47.7
	None	56	36.6
Income from fashion	< GHC500	75	49.0
	GHC 500 -1000	17	11.1
	GHC 1001-2000	2	1.3
	> GHC2000	3	2.0

Source: Field Study, 2022; n=107

The descriptive summary indicates the number of students doing well with respect to the stated measures. The more students per a measure, the more effective the programme in that regard. From Table 11, the study noticed that the majority numbering one hundred thirty-three (133) representing 86.9% of the students want to master both the theory and the practical aspects of the fashion programme. Seventeen (17) of them, representing 11.1%, are interested in the practical aspect of the course only. Two (2) thus 1.3% of the students are interested in just the certificate for job hunting purposes. One (1) person stated he/she wanted to master the theory well. The findings show that the fashion students are interested in self-employment and, for that matter, more interested in acquiring skills than just obtaining a certificate in fashion. This is a different twist to the earlier notion that the Ghanaian students are not interested in skill acquisition but just certificates for job hunting (Dasmani, 2011). The study, however, realized that only eighty-two (82) of the respondents representing 53.6% of the students had their expectations of the programme being met. The expectation of students numbering seventy-one (71) and representing 46.4% are not being met. This finding was reaffirmed as only 42.5% comprising (36.6% agree and 5.9% strongly agree) of the students hold the view that the programme is equipping them with the requisite contemporary fashion skills. As many as seventy (70) representing 45.8% remained neutral whilst eight (8) of the respondents representing 5.2% stated that they disagree and strongly disagree the programme was effective in equipping them with contemporary skills respectively.

Further probe to ascertain the relevance of the programme was measured on the grounds of the student's ability to create contemporary products and make money or earnings from such creations. The study found that thirty-three (33) with the percentage of 21.6 of the students agree that they can create all contemporary products within their field. Seventy-three

(73) representing 47.7% are not able to create contemporary products, while forty-seven (47) representing 30.7% of them are only able to create some of such products.

The study also shows that about 64% of the students are making some earnings from the creation of fashion products, of which seventy-five (75) respondents representing 49.0% stated they earned below five hundred Ghana cedis, seventeen (17) representing 11.1% said they were earning between five hundred to a thousand Ghana cedis. Two (2) of the respondents stated that they were earning between a thousand and one to two thousand Ghana cedis. Three (3) of the respondents stated that they were earning above two thousand Ghana cedis from the fashion business. This makes the course a very important tool for poverty alleviation or reduction. It also proves as a tool for reducing graduate unemployment. The effective running of the programme makes students and graduates of the programme independent as they will be self-employed and be making good earnings from the fashion skills. This finding supports the work of Rouse (2011), who posited that fashion education promotes self-employment and thus reduces unemployment.

In this section of the data analysis, the study examines factors affecting the relevance of the fashion programme in the face of contemporary fashion trends and demands. The fashion programme is currently running the competency-based. The analysis of the programme as in Table three of the study shows that only 51.19% of the programme's graduates are able to match-up well with the contemporary fashion trends and demands. What is affecting the ability of the almost 49% of the graduates of the programme must best be explained by understanding the factors affecting their ability to go the way of the 51.19% colleagues. This study dived on this trajectory and elicited some factors relevant to the discourse. The results on the various factors considered are listed in Table 11 and discussed.

It should be noted that the views of past students of the competency-based programme and current students on the discourse were analysed together. The combination of these views was intended to provide a comprehensive view on the factors affecting the relevance of the programme in the face of contemporary fashion trends and demands.

Table 12: Factors Affecting the Relevance of the Current (competency-based) Fashion Programme to Contemporary Trends and Demands

Statements	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
The programmes effectiveness is seen as you progress on the course	98 (38.89)	67 (26.59)	49 (19.44)	22 (8.73)	16 (6.35)	252 (100)
Pre-tertiary fashion background makes students' performance well on the programme	134 (53.17)	64 (25.40)	25 (9.92)	20 (7.94)	9 (3.57)	252 (100)
Lecturers spend almost all the class time on the lessons with no time left for practical work.	52 (20.63)	25 (9.92)	121 (48.02)	41 (16.27)	13 (5.16)	252 (100)
Lecturers mostly do mere dictation of notes	52 (20.63)	16 (6.35)	142 (56.35)	26 (10.32)	16 (6.35)	252 (100)
Limited opportunity for internship with the industrial world	117 (46.43)	88 (34.92)	37 (14.68)	4 (1.59)	6 (2.38)	252 (100)

The department's lecturers are inadequate	118 (46.83)	121 (48.02)	7 (2.78)	3 (1.19)	3 (1.19)	252 (100)
Course contents are irrelevant to contemporary fashion trends & demands	95 (37.70)	99 (39.29)	32 (12.70)	14 (5.56)	12 (4.76)	252 (100)
Outdated teaching & learning materials	43 (17.06)	67 (26.59)	96 (38.10)	33 (13.10)	13 (5.15)	252 (100)
Limited training on contemporary product marketing	132 (52.38)	81 (32.14)	20 (7.94)	10 (3.97)	9 (3.57)	252 (100)

Source: Field Study, 2022; n=252; Percentages are in parenthesis

It is clear from Table 12 that the level of education along the programme and other factors affect the effectiveness of the current competency-based fashion programme. This is much clearer as more than 60% of the respondents agree and strongly agree that the effectiveness of the programme is seen as students' progress through the programme levels. Few qualitative views strongly supported this finding. A respondent from Ada said "I didn't do fashion at the pre-tertiary level and so when I started fashion at ATU, it was hell of confusion for me at the start but as I progressed through the levels, I began to find my foot and finally appreciated the programme well." Another respondent said "at level 100, you may think the course is empty but as you get to the last level you will realize that the programme is a good one."

The second factor discovered to be affecting the relevance of the competency-based fashion programme is the pre-tertiary fashion background of the students. Here the programme's graduates, present students and the educators largely (over 70% of them) agree

and strongly agree that students with pre-tertiary background in fashion perform better on the course than those without such background. A lady in supporting this view said

“At the start of the programme, there is this friend of mine that easily runs ahead of us during practical and theory classes. One day I approached her and demanded her secret, and she said I have done all of these things they are teaching back at the pre-tertiary stage. I had to put in extra effort to get a good appreciation of the course.”

A student said “those college students with a pre-tertiary fashion background usually have a better start on the programme than those without such background.” These views together with the quantitative finding established the fact that pre-tertiary fashion background makes students’ performance well on the competency-based fashion programme. This finding is in sync with Davies & Guppy (1997), who held that continuing academic education in the same field offers the best results. The researcher (Davies & Guppy 1997) argued that such continuity promotes deeper appreciation of concepts and practices within the field. Though diversification experts Scott (2022) and Seetharaman et al. (2022) hold a contrary view, that a specialized field such as fashion requires vertical continuity.

The issues of teaching approach with regards to the statements “lecturers spend almost all the class time on the lessons with no time left for practical work” and “some lecturers mostly do mere dictation of notes” receive a large neutral stand compared to the agree and disagree extremes. This shows that the teaching approach is not a problem in the fashion department. A qualitative view expressed by the respondents largely supports the findings from the survey. A past student said “the lecturers explain concepts well and guide us in practical sections well. My only problem at the time is that materials for practical’s are limited.” Other views in this regard are similar to the one quoted. It is therefore emphatic to

say that the teaching approach at the ATU fashion department is not a problem or a hindrance to the relevance of the programme.

Another factor that is largely endorsed as a hinder to the relevance of the fashion programme is “limited opportunity for industrial attachment in Ghana”. Over 80% of the respondents (past students, current students and educators in the department) admit this listed factor by agreeing and strongly agreeing to it on the Likert scale. A past student gave quite comprehensive summary of all the qualitative views expressed on this matter, she said:

“We don’t have enough diverse and vibrant fashion firms in the country and this makes it very difficult when going on an industrial attachment.” She continued “most of the places I did my industrial attachment do similar things on a small scale and thus did not actually challenge or raise my interest enough for the course, I have to encourage myself with reading and watching YouTube videos on the industry in other jurisdictions.”

Industrial attachment, according to Striuk & Semerikov (2022) is a major way of prior exposure of students to happening in the industrial world with regards to their programme of study. The researchers (Striuk & Semerikov, 2022) argue that such exposure helps the student to appreciate the relevance of their programme of study and further open their creative senses. The finding with regards to industrial availability goes to support the industrialist argument that Ghana is only a resource-based economy with limited value addition opportunities. Economists usually pointed to this under-industrialization as the cause of economic instability and underdevelopment in Ghana. The under-development is usually argued based on the poor trade balance the country’s real-sector keeps churning out year after year. The findings of this section shows that the call for industrialization of Ghana’s economy will not only boost the economic health of the country but also help the skill development and creativity among the young people of the country.

Majority of the respondents agree and strongly agree that lecturers in the department are inadequate. Further qualitative views unanimously support the survey result of inadequacy of lecturers in the fashion department. Harvey et al. (2022) established that when teachers are inadequate, the educational institution tends to have a higher student to teacher ratio. This means that the teachers will be over-burden and stressed. According to Harvey et al. (2022) such settings do not produce the best of graduates. Fashion training is more practical or practical oriented and thus required enough lecturers and technicians to impart effectively the needed skills to the students.

On the content course and the facilities in the department, the majority of the respondents (over 70%) feels that the course content is irrelevant to contemporary fashion trends and demands. A past student said “if the department is still teaching the same old content used for us, then they have to consider changing it because most of it are not in line with the current trends and demands”. Fashion is a trend and mostly generational, the department must find ways to frequently update its course contents to feature well with contemporary trends and demands. On the teaching and learning materials, the majority of the respondents do not feel the teaching and learning materials are far outdated. Some qualitative views differed on this finding. A key view is from a past student, she said “the competency-based programme is a very nice one, but it is not being delivered effectively because of two main things; a). Inadequate materials and equipment and b) lack of curricula and course content review to keep abreast with the changing fashion trends and demands.” That notwithstanding, the emphasis on the course content, the study also found most of the respondents agreeing and strongly agreeing to the fact that the programme did not expose them enough to contemporary product marketing. Kanaan-Jebna et al. (2022) posited that a

major consideration in a production setting is the market and the marketing channels. This therefore means that producers must be masters of marketing to enable them to sell their outputs and make the necessary gains. In a qualitative view a past student of the fashion programme said “in my further fashion study I got to know practically how to employ both social media and other key traditional marketing systems to maximize sales and expose myself. These were not taught at ATU.”

4.6 Objective Five: Major Challenges Facing Fashion Graduates of the Programme on the Job Market

Having evaluated the fashion programme, the study shifted its focus to examine the challenges faced by graduates in the practice arena and the job market. The drive for this consideration is based on the fact that external factors may be responsible for graduates' underperformance. The right identification of such factors will accurately guide policy towards the good realization. To achieve the aim of eliciting the challenges of fashion graduates on the job market, key recognized challenges in literature were listed on 5-point Likert scale (1=strongly disagree; 2=disagree; 3=neutral; 4=agree; 5=strongly agree) and the respondents indicated the extent to which the listed factors are affecting their performance (income and income trend) on the job market. The respondents were also given the chance to elaborate on other challenges that have not been listed on the scale.

Descriptive statistics (frequency and percentages) were used to analyze the listed statements on the Likert scale while the qualitative views expressed were concurrently analyzed. The details are as in Table 13 and well discussed.\

Table 13: Challenges Facing Fashion Graduates in the Job Market

Variables	Strongly Agee	Agree	Neutral	Disagree	Strongly Disagree	Total
Inadequate Financial Resources	54 (50.47)	40 (37.38)	9 (8.41)	3 (2.80)	3 (2.80)	107 (100)
Inadequate Tools & Equipment	51 (47.66)	41 (38.32)	4 (3.74)	7 (6.54)	4 (3.74)	107 (100)
Inflation	60 (56.07)	14 (13.08)	13 (12.15)	11 (10.28)	9 (8.41)	107 (100)
Competition From Foreign Markets	94 (87.85)	13 (12.15)	-	-	-	107 (100)
Taxes	60 (56.07)	13 (12.15)	14 (13.08)	10 (9.35)	10 (9.35)	107 (100)
Cost of Utilities	98 (91.59)	9 (8.41)	-	-	-	107 (100)
Bureaucracies In Business Registration	15 (14.02)	14 (13.08)	78 72.90	-	-	107 (100)
Non-contemporary Skills	35 (32.71)	39 (36.45)	26 (24.30)	4 (3.74)	3 (2.80)	107 (100)

Lack of Marketing Skills (Digital & traditional)	46 (42.99)	13 (12.15)	23 (21.50)	10 (9.35)	15 (14.02)	107 (100)
Inability to Manage Customer Retention	5 (4.67)	4 (3.74)	31 (28.97)	20 (18.69)	47 (43.93)	107 (100)

Source: Field Study, 2022; n=107; Percentages are in parenthesis

Inadequate financial resources is ticked high as a challenge of the respondents. This means that the graduates are constrained by the financing of their production or practicing fashion. This finding supports the general views expressed about the unavailability of credit to non-formal sector workers in Ghana (Sekyere, 2017; Quartey et al., 2017). Amankwah-Amoah (2015) specifically stated that fashion sector actors lack financial support from the central government and even do not easily have access to credit. Inadequate equipment and competition from the foreign market were also ticked high by the graduates as a factor affecting their performance or practice of fashion. The two inadequate financial resources, and inadequate tools and equipment are much related such that the equipment available to the local fashion product creators may not be very effective and efficient in mass production and to the level of quality that the foreign equipment offers. Financial availability would have helped them to acquire the relevant tools and equipment.

The challenges with regards to finances and operating resources is likely the reason that make most local fashion producers non-competitive to foreign counterparts. In fact, this may be the reason for stiffer competition that the foreign fashion products extend to the local producers. The qualitative views on this, as expressed during the interview section of the work, boldly supported this view as most of the respondents were loud with the saying that

the “imported fashion products are affecting them.” A respondent in Tudu said, "the imported products are our main problem; you see, our colleagues in those countries are entitled to less expensive financing to acquire good and mass production technologies and so their outputs are nice and cheaper compared to ours." Another respondent from Kumasi said, “we are largely challenged by the lack of right tools and financial inadequacy, and these have made us competitively weak.” Madichie & Saeed (2010) view that Ghanaian fashion producers lack the necessary competitive capabilities is clearly being supported here. The finding, however, deviates from the view of Asare (2012), which holds that the Ghanaian fashion producers have all the necessary capabilities to compete well in the global space.

Inflation, which is indicated as the rising cost of input, is the third most constraining factor for the fashion professionals in Ghana. A respondent said, "Ghana is a hard place to practice fashion; the rapid increase in the cost of materials is pushing us out of business.” She continued, "if you want to increase your output in relation to inflation, no one will buy.” Cost of utilities also featured high here as all the respondents agree and strongly agree that the cost of utility is largely affecting their performance. A lady respondent makes the case that "utilities are our major problem; light bills are so expensive that it takes much of our margins and to some extent our capital."

Taxes and bureaucratic business processes also featured as challenges confronting the performance of fashion graduates. A respondent confirmed this in an interview "taxes are not permitting us to be competitive; where there are government contracts, the bureaucratic processes and tax values are so outrageous that they end up favoring imports." The views and the findings on inflation, cost of utilities and taxes relate well with the argument of Dalitso & Peter (2000) that macro-economic deterioration in Ghana is affecting the performance and

profitability of the private sector players within the country significantly. The issues of customer retention and contemporary marketing skills received opposing results. The graduate indicated largely that they lack contemporary marketing skills but disagree with the statement that they lack customer retention skills. The finding on the marketing skills goes in sync with the earlier views expressed by a respondent in section four that indicated that the fashion programmes do not equip the graduate with relevant contemporary marketing skills.



CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Overview

This chapter of the study presents the summary of the study and findings of the study. The chapter also brings the study to a conclusion with thought-provoking recommendations based on the findings obtained. The recommendations cover the policy, management, and research dimension of the issues assessed.

5.1 Summary of Findings

The study focused on five specific research objectives related to the fashion programme and graduates in Ghana. The first objective aimed to determine the programmes ability to meet expectations, while the second objective investigated the factors influencing the performance of fashion graduates. The third objective assessed students' ability to create contemporary fashion products, followed by the fourth objective, which examined the factors affecting the relevance of the fashion programme. Lastly, the fifth objective aimed to identify the major challenges faced by fashion graduates in the Ghanaian job market.

The findings indicate that the fashion sector in Ghana is not improving significantly due to the dominance of foreign second-hand and cheap fashion products in the local market. Researchers attribute this underperformance to the low skills and competencies of local fashion producers. The study suggests that fashion education and training in Ghana are not yielding the expected results. Accra Technical University (ATU) is one of the oldest institutions involved in fashion education.

The study employed a qualitative design rooted in the constructivist paradigm. Qualitative data was gathered through surveys, observations, and interviews. Descriptive

statistics (frequency and percentages) and content analysis were used to analyze the data. The results were thoroughly discussed in relation to previous studies, leading to clear conclusions and cross-cutting recommendations.

Under the first objective, it was revealed that ATU's fashion programme transitioned from a theory-based to a competency-based approach in 2009. The programme has successfully met the income expectations of students, with the majority of graduates earning above the minimum wage. Students and graduates reported that the programme fulfilled their theoretical and practical expectations. The programme was perceived as making students competent in both theory and practice, and it helped them become originators of fashion. Graduates expressed satisfaction with the programme, highlighting that it provided more value than informal mentorship systems. Additional formal fashion education and experience were found to enhance graduates' creativity and competitiveness, while non-formal education had a negative impact on their performance. Combining social media and traditional marketing approaches increased graduates' competitive strength.

Under the second objective, the study examined the factors influencing the performance of fashion graduates in the job market. Income level alone was not an accurate indicator of performance, as it could be a drop from a higher level. The combination of income level and income trend provided a more comprehensive picture of graduates' performance. The qualitative views expressed by respondents confirmed the quantitative findings. The income distribution among graduates indicated that the ATU fashion programme focused more on theory than practical skills. However, a majority of graduates experienced an increasing trend in their income. Factors such as the number of years of fashion practice and the marketing approaches used by graduates significantly influenced

their creativity, competitive strength, and income. Additional formal fashion training was found to promote creativity and increase income, while non-formal fashion training had a negative effect on graduates' income trend. The study emphasized that practical experience and staying up-to-date with contemporary fashion trends were essential for graduates to remain relevant and earn more.

Considering the marketing approaches used by graduates, the study found that those who employed both social media and traditional marketing strategies earned higher incomes compared to those who did not. Respondents mentioned that exposure to marketing strategies and creative designing practices through additional formal fashion education helped them succeed in the fashion industry. Combining vibrant marketing measures, including social media and traditional approaches, enhanced graduates' competitiveness and income.

In all, the study's findings highlight the importance of competency-based fashion education, additional formal fashion training, practical experience, and vibrant marketing approaches for fashion graduates to excel in the industry. Non-formal fashion training was found to have a negative impact on creativity and income trends. The study recommends a focus on practical skills, staying updated with contemporary fashion trends, and incorporating both social media and traditional marketing strategies to enhance graduates' performance and income.

Under objective three, the study revealed that the majority of the graduates were able to meet the demands and trends of contemporary fashion. The competency-based fashion programme offered by Accra Technical University (ATU) was found to be more relevant to these demands and trends compared to the theory-based programme. As students progressed through the programme, they achieved higher levels of creativity and mastery.

The competency-based approach of the fashion programme played a significant role in enabling students to match up with contemporary fashion demands. This approach focuses on equipping students with practical skills and knowledge that are directly applicable to the fashion industry. By emphasizing hands-on training and real-world experience, the programme enables students to develop the necessary skills and techniques required to create fashion products that are in line with current trends and consumer preferences.

The study's findings suggest that the competency-based programme at ATU fosters a higher level of creativity and mastery among students. Through practical exercises, projects, and industry exposure, students are encouraged to explore their creative abilities and experiment with innovative design concepts. As they progress through the programme, students gain a deeper understanding of fashion aesthetics, materials, and techniques, allowing them to produce contemporary fashion products that meet industry standards.

Under objective four, the study identified several factors that influence the relevance and effectiveness of the fashion programme. Inadequate teaching and learning materials were found to have a negative impact on the programme's delivery. Insufficient availability or quality of resources, such as textbooks, reference materials, and equipment, can hinder students' learning experiences and limit their exposure to new concepts and techniques.

Lateness and absenteeism among both students and instructors were also identified as factors that affect the programme's effectiveness. When students arrive late or miss classes, it disrupts the learning process and hampers their ability to acquire the necessary knowledge and skills. Similarly, when instructors are frequently absent, it creates a gap in the delivery of the curriculum and may result in students missing important lessons and guidance.

The study found that students with a pre-tertiary fashion background tend to perform relatively better than those without prior fashion experience. This suggests that a foundational understanding of fashion concepts and techniques acquired before entering the programme can positively influence students' performance. Pre-tertiary fashion education provides students with a head start and familiarity with the subject matter, enabling them to grasp new concepts more easily and apply them effectively.

Furthermore, the passion of the students towards the fashion program was found to have a positive impact on their performance and creativity. When students are genuinely interested and passionate about their field of study, they are more motivated to excel and explore new ideas. Passion drives students to invest extra effort in their work, continuously improve their skills, and stay updated with industry trends, ultimately enhancing their performance and creativity.

In all, addressing the factors that negatively affect the relevance and effectiveness of the fashion programme, such as inadequate teaching and learning materials, lateness, and absenteeism, is crucial to improving the programmes quality. Encouraging and supporting students' passion for fashion and providing opportunities for pre-tertiary fashion education can also contribute to better performance and creativity among students. By addressing these factors, the fashion programme can better prepare students to meet the demands of the industry and create contemporary fashion products.

Under objective five, the study found the following factors as the challenges confronting fashion graduates on the job market:

Inadequate Financial Resources

One of the major challenges faced by fashion graduates in the job market is the lack of adequate financial resources. Starting a career in the fashion industry often requires a significant amount of capital for setting up a business, purchasing materials, and marketing products. Many graduates struggle to secure the necessary funding, which can limit their ability to launch their own fashion brands or invest in their professional development.

Inadequate Tools & Equipment

Fashion graduates often face challenges due to a lack of access to modern tools and equipment. The fashion industry is highly technology-driven, and advancements in design software, manufacturing equipment, and other tools play a crucial role in creating innovative and high-quality fashion products. Graduates who don't have access to these resources may find it difficult to compete with their peers and keep up with industry trends.

Competition from Foreign Markets

With the globalization of the fashion industry, fashion graduates face fierce competition from foreign markets. Products from overseas, especially those produced at lower costs, can flood the market and make it challenging for local fashion graduates to establish their brands or find employment opportunities. This competition puts pressure on graduates to constantly innovate, differentiate themselves, and offer unique value propositions to attract customers.

Bureaucracies in Business Registration

Navigating the bureaucratic processes involved in business registration can be a significant challenge for fashion graduates. Establishing a fashion business requires legal

compliance, obtaining permits and licenses, and understanding the complex regulations governing the industry. Dealing with paperwork, licensing requirements, and understanding tax obligations can be time-consuming and overwhelming for graduates, especially if they lack prior experience or access to professional advice.

Non-contemporary Skills

Fashion trends and consumer preferences evolve rapidly, and fashion graduates need to stay updated with the latest industry developments. However, some graduates may find themselves with skills and knowledge that are not aligned with current trends or technologies. This discrepancy between the skills they possess and the skills demanded by the job market can make it difficult for them to secure relevant employment or succeed in the fashion industry.

Inability to Manage Customer Retention

Customer retention is crucial for the success of any fashion business. However, many fashion graduates struggle with developing effective customer retention strategies. Building lasting relationships with customers, understanding their preferences, and providing personalized experiences are essential for creating loyal clientele. Graduates who lack the necessary marketing and customer service skills may find it challenging to retain customers and build a solid customer base.

In all, fashion graduates face several challenges in the job market. They often struggle with inadequate financial resources, a lack of access to modern tools and equipment, competition from foreign markets, bureaucratic hurdles in business registration, outdated skills, and difficulties in managing customer retention. Overcoming these challenges requires

a combination of financial support, continuous learning, adaptability, and a strong focus on developing skills relevant to the evolving fashion industry.

5.2 Conclusions

The ATU fashion programme has successfully met the expectations of students and graduates by providing them with the relevant skills and competencies they anticipated. The inclusion of additional formal and non-formal education, the number of years a graduate has been practicing fashion, and improved marketing approaches have all contributed to enhancing the performance of fashion graduates. These fashion programmes are designed to help students align with current fashion demands and trends.

However, the programme is not without its challenges, which have had a negative impact on the graduates' ability to operate comfortably as fashion designers. Inadequate teaching and learning materials, issues of lateness and absenteeism, and the students' pre-tertiary fashion background all affect the relevance of the programmes. Furthermore, financial constraints, lack of necessary tools and equipment, and competition from the foreign market are major challenges faced by fashion graduates.

Nevertheless, the programme contains substantial content that can enable graduates to acquire the creativity skills necessary to produce designs that meet their clients' expectations and align with contemporary fashion demands and trends. Unfortunately, serious issues such as a high students-to-lecture ratio, which hampers the teaching and learning process, plague the programme. Insufficient equipment, including machinery and dummies, further hinder effective practice due to the inability to meet the needs of the student population.

Setting up their own businesses poses multiple challenges for the graduates, including inadequate financial resources, lack of tools and equipment, competition from foreign

markets, high costs of utilities, difficulties in managing customer retention, taxation, inflation, and bureaucratic hurdles in business registration. These obstacles present significant barriers that graduates must overcome to establish successful fashion enterprises.

5.3 Recommendations

The study strongly recommends that the Fashion Department of ATU should continue in its current form as it has been successful in meeting expectations and enabling graduates to earn a good living. However, graduates are advised to refrain from pursuing non-formal fashion training and instead focus on further studies in formal educational settings. This additional education will contribute to their perfection and enhance their productivity in the fashion industry.

To support the success of the programme and reduce unemployment rates, the government through the Ministry of Education should provide assistance in the form of teaching and learning materials for fashion training centers. It is crucial for parents to fulfill their responsibility of providing the necessary learning materials for their wards. Efforts must also be made to establish systems that prevent lateness and absenteeism in fashion training centers across the country.

Embracing contemporary technology and acquiring modern machinery by the Department of Fashion of ATU are essential for the training of fashion students. These advancements should be integrated into the curriculum to ensure that students are well-equipped with the skills necessary to thrive in the industry. Additionally, the admission process should consider a candidate's pre-tertiary fashion background, while the university management should take measures to minimize student lateness and promote punctuality in class.

The Department should improve the practical component of the programme to allow for more hands-on experience and foster creativity among students and graduates. This can be achieved by enhancing the practical aspects of the curriculum, providing adequate resources, and creating an environment that encourages experimentation and innovation.

In order to further develop the fashion sector and empower indigenous fashion actors to compete globally, the government through the Ministry of Trade and Industry should implement expansion policies. These policies should encompass financial and technological support, reduction in utility fees, and favorable tax policies. Simplifying the business registration processes by making them online and user-friendly would also be beneficial. Such measures will help build the capacity of local fashion businesses and attract or facilitate investment in the sector, thereby providing ample internship opportunities for fashion students.

Overall, the recommendations emphasize the importance of continuous improvement, government support, resource provision, and policy enhancements to bolster the fashion programme and elevate the fashion industry as a whole.

5.4 Suggestions for Further Studies.

Future research should consider investigating the long-term outcomes of competency-based training in the fashion industry. This study could focus on evaluating the career trajectories and success rates of graduates from the competency-based training (CBT) option of the HND fashion program at Accra Technical University. By examining the professional achievements and advancements of these graduates over an extended period, researchers can assess the effectiveness of the CBT approach in preparing students for successful careers in the fashion industry.

Future research should also consider exploring strategies to enhance performance in the competency-based training (CBT) HND fashion programme. This study could delve deeper into the factors that influence the performance of students enrolled in the CBT option of the HND fashion programme. Researchers can identify specific challenges faced by students and propose strategies or interventions to address these challenges, such as improved teaching methods, enhanced learning materials, or mentorship programmes. The study can also investigate the impact of these interventions on student performance and satisfaction.

Assessing the entrepreneurial competencies of ATU fashion students should also be considered by future studies. This study could focus on evaluating the entrepreneurial skills and competencies of fashion students at Accra Technical University. Researchers can examine the student's readiness to start their own fashion businesses and their understanding of the practical aspects of entrepreneurship in the fashion industry. The findings can inform curriculum development and the inclusion of entrepreneurship training to better equip students with the necessary skills to succeed as fashion entrepreneurs.

Further studies should consider examining industry-relevant factors affecting the relevance of fashion programmes. This study can further explore the factors that affect the relevance of fashion programmes, building upon the findings from the previous study. Researchers can conduct interviews or surveys with industry professionals, employers, and stakeholders to gain insights into the specific industry demands and emerging trends. This information can guide curriculum design and ensure that fashion programmes remain aligned with the evolving needs of the fashion industry.

Investigation into employment challenges faced by ATU fashion programme graduates should be conducted. This study can focus on understanding the challenges faced

by graduates of the ATU fashion programme when entering the job market. Researchers can explore factors such as limited job opportunities, industry requirements, and the skills gap between graduates and employer expectations. The findings can inform career counseling services, job placement initiatives, or curriculum enhancements to better prepare graduates for successful transitions into the workforce.

By conducting further studies in these areas, researchers can contribute to the ongoing improvement and refinement of the competency-based training (CBT) option of the HND fashion programme at Accra Technical University. The insights gained from these studies can inform policy changes, curriculum enhancements, and support measures that will better prepare fashion students for successful careers in the industry.



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APPENDICES

APPENDIX 1

RESEARCH QUESTIONNAIRE FOR PAST STUDENTS

Dear Respondent, you have been selected to participate in this research. The information being collected is purely for Academic purposes. Your participation is very important to this research if the results are to be accurate. Attached is a brief questionnaire, which should only take about 10 to 15 minutes to complete. Your answers will be completely anonymous and confidential.

SECTION A: DEMOGRAPHIC CHARACTERISTICS

Tick the appropriate answer in the spaces provided (✓) and write a brief statement where necessary

Question	Response
Gender	<input type="checkbox"/> Male <input type="checkbox"/> Female
Age	<input type="checkbox"/> Below 18yrs <input type="checkbox"/> 18-39 <input type="checkbox"/> 40-59 <input type="checkbox"/> Above 59yrs
Level of education	<input type="checkbox"/> SHS & SHS equivalents <input type="checkbox"/> Diploma/HND <input type="checkbox"/> BSc. Degree <input type="checkbox"/> Master's Degree

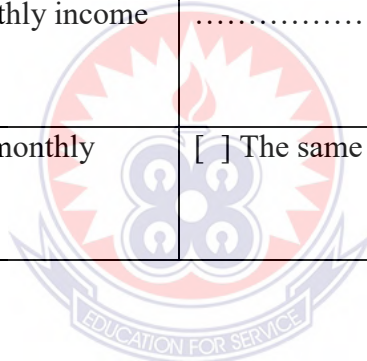
	<input type="checkbox"/> PhD
Your pre-tertiary programme of study	<input type="checkbox"/> Fashion <input type="checkbox"/> Non-fashion
Marital status	<input type="checkbox"/> Single <input type="checkbox"/> Married <input type="checkbox"/> Divorced
How many people are depending on you?	
When did you graduate the Accra Technical University?
Which version of the Fashion Programme did you study at ATU?	<input type="checkbox"/> Theory-based <input type="checkbox"/> Competency-based
Have you taken additional fashion programme in another formal setting after the Fashion Programme?	<input type="checkbox"/> Yes <input type="checkbox"/> No
Have you taken a non-formal fashion programme in addition to the Accra Technical University Fashion Programme?	<input type="checkbox"/> Yes <input type="checkbox"/> No
A4. How long have you been practicing fashion

Kindly indicate any non-fashion formal qualification you have
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SECTION B: PERFORMANCE OF FASHION GRADUATES

Tick the appropriate answer in the spaces provided (✓) and write a brief statement where necessary

Question	Response
How many people have you mentored
What is your average monthly income from fashion
What is the trend of your monthly income from fashion?	<input type="checkbox"/> The same <input type="checkbox"/> Increasing <input type="checkbox"/> Decreasing



INTERVIEW GUIDE

1. Can you provide elaboration on your choices above and provide any further additions that must be considered under the discourse?.....

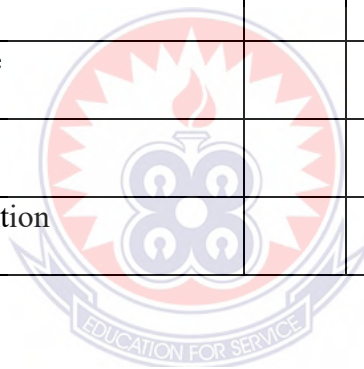
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Please indicate to what extent you agree with each statement (by ticking (X) Or (√) on the appropriate column) in the table below. 1 = Strongly disagree, 2 = Disagree, 3 = Somehow agree, 4 = Agree, 5 = Strongly disagree

Question	1	2	3	4	5
I am able to design all contemporary or trending fashion					
I am able to produce all contemporary or trending fashion					
I am able to market my outputs well					
I still get more apprentices					
I have more customer base					
I always get orders					
I have high customer retention					



INTERVIEW GUIDE

1. Can you provide elaboration on your choices above and provide any further additions that must be considered under the discourse?.....

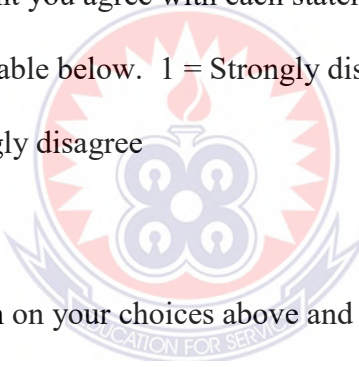
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Question	1	2	3	4	5
Accra Polytechnic/Technical University's fashion programme is very relevant to contemporary or trending fashion					

You will need additional training to be relevant with the ATU Fashion Programme					
The ATU Fashion course content is not relevant					
Money spent on doing creative design and working drawing projects in school is a waste					
The teaching approach is not good					

SECTION C: RELEVANCE OF THE FASHION PROGRAMME TO CONTEMPORARY FASHION TRENDS AND DEMANDS.

Please indicate to what extent you agree with each statement (by ticking (X) Or (√) on the appropriate column) in the table below. 1 = Strongly disagree, 2 = Disagree, 3 = Somehow agree, 4 = Agree, 5 = Strongly disagree



INTERVIEW GUIDE

Can you provide elaboration on your choices above and provide any further additions that must be considered under the

discourse?.....

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SECTION D: FACTORS AFFECTING THE PROGRAMME EFFECTIVENESS

Please indicate to what extent you agree with each statement (by ticking (X) Or (√) on the appropriate column) in the table below. 1 = Strongly disagree, 2 = Disagree, 3 = Somehow agree, 4 = Agree, 5 = Strongly disagree

Question	1	2	3	4	5
Lecturers related					
There are inadequate qualified and experienced creative design and working drawing lecturers					
The lecturers spend almost all the class time on the lessons with no time left for practical work					
The lecturers mostly do mere dictation of notes					
Lecturers are not concerned that as many students as possible understand the lessons					
The lecturers' scolding makes learning difficult for us in the class					
The lecturers avoid questions from students					
The creative design and working drawing lecturers are not innovative and resourceful					
Lecturers are usually not punctual to class					
Teaching and learning materials related					
Unavailability of teaching and learning materials					
Teaching skills of my creative design and working drawing teacher are obsolete					

Student related factors					
My passion for the programme					
Lecturers are not punctual					
Students' (my) lateness and absenteeism					
My inability to buy practical items					
Overall					
The programmes effectiveness is seen as you progress on the course					
Pre-tertiary fashion background makes students' performance well on the program					
Lecturers spend almost all the class time on the lessons with no time left for practical work.					
Lecturers mostly do mere dictation of notes					
Limited opportunity for internship with the industrial world					
The department's lecturers are inadequate					
Course contents are irrelevant to contemporary fashion trends & demands					
Outdated teaching & learning materials					
Limited training on contemporary product marketing					

INTERVIEW GUIDE

1. Can you provide elaboration on your choices above and provide any further additions that must be considered under the discourse?.....

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SECTION E: CHALLENGES FACED BY GRADUATES OF THE PROGRAMME IN THE JOB MARKET

Kindly rank in descending order from 1-to -10 the extent to which the factors in the table below are challenges you face in the job market

Challenges	Rank
Inadequate financial resources	
Inadequate tools and equipment's	
Unstable price of material (inflationary effects)	
Stiff competition from foreign market	
Uncontemporary skills	
Lack of marketing skills	

Inability to manage customer retention	
High taxes	
High cost of utilities	
Bureaucracies in business registration	

INTERVIEW GUIDE

Can you provide elaboration on your choices above and provide any further additions that must be considered under the discourse?.....

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THANK YOU

APPENDIX 2

RESEARCH QUESTIONNAIRE FOR CURRENT STUDENTS

Dear Respondent, you have been selected to participate in this research. The information being collected is purely for Academic purposes. Your participation is very important to this research if the results are to be accurate. Attached is a brief questionnaire, which should only take about 10 to 15 minutes to complete. Your answers will be completely anonymous and confidential.

SECTION A: DEMOGRAPHIC CHARACTERISTICS

Tick the appropriate answer in the spaces provided (✓) and write a brief statement where necessary

Question	Response
Gender	<input type="checkbox"/> Male <input type="checkbox"/> Female
Age	<input type="checkbox"/> Below 18yrs <input type="checkbox"/> 18-39 <input type="checkbox"/> 40-59 <input type="checkbox"/> Above 59yrs
Level of education	<input type="checkbox"/> SHS & SHS equivalents <input type="checkbox"/> Diploma/HND <input type="checkbox"/> BSc. Degree <input type="checkbox"/> Master's Degree <input type="checkbox"/> PhD
Your pre-tertiary programme of study	<input type="checkbox"/> Fashion

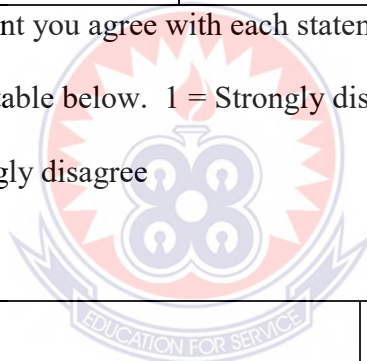
	<input type="checkbox"/> Non-fashion
Marital status	<input type="checkbox"/> Single <input type="checkbox"/> Married <input type="checkbox"/> Divorced
How many people are depending on you?	
When did you graduate the Accra Technical University Fashion Programme?
Which version of the Fashion Programme did you study at ATU?	<input type="checkbox"/> Theory-based <input type="checkbox"/> Competency-based
Have you taken additional fashion programme in another formal setting after the Fashion Programme at Accra Technical University?	<input type="checkbox"/> Yes <input type="checkbox"/> No
Have you taken a non-formal fashion programme in addition to the Accra Technical University Fashion Programme?	<input type="checkbox"/> Yes <input type="checkbox"/> No
How long have you been practicing fashion?
Kindly indicate any non-fashion formal qualification you have?

SECTION B: PERFORMANCE OF FASHION GRADUATES

Tick the appropriate answer in the spaces provided (✓) and write a brief statement where necessary.

Question	Response
How many people have you mentored
What is your average monthly income from fashion
What is the trend of your monthly income from fashion?	[] The same [] Increasing [] Decreasing

Please indicate to what extent you agree with each statement (by ticking (X) Or (✓) on the appropriate column) in the table below. 1 = Strongly disagree, 2 = Disagree, 3 = Somehow agree, 4 = Agree, 5 = Strongly disagree



Question	1	2	3	4	5
I am able to design all contemporary or trending fashion					
I am able to produce all contemporary or trending fashion					
I am able to market my outputs well					
I still get more apprentices					
I have more customer base					
I always get orders					

I have high customer retention					
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INTERVIEW GUIDE

Can you provide elaboration on your choices above and provide any further additions that must be considered under the discourse?.....

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SECTION C: RELEVANCE OF THE FASHION PROGRAMME TO CONTEMPORARY FASHION TRENDS AND DEMANDS.

Please indicate to what extent you agree with each statement (by ticking (X) Or (√) on the appropriate column) in the table below. 1 = Strongly disagree, 2 = Disagree, 3 = Somehow agree, 4 = Agree, 5 = Strongly disagree

Question	1	2	3	4	5
Accra Polytechnic/Technical University's fashion programme is very relevant to contemporary or trending fashion					
You will need additional training to be relevant with the ATU Fashion Programme					
The ATU Fashion course content is not relevant					
Money spent on doing creative design and working drawing projects in school is a waste					

The teaching approach is not good					
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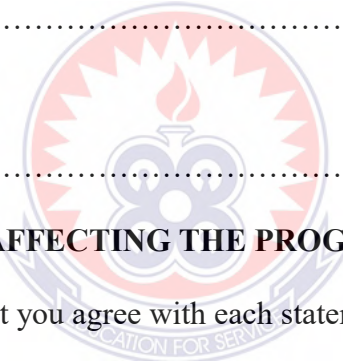
INTERVIEW GUIDE

Can you provide elaboration on your choices above and provide any further additions that must be considered under the discourse?.....

.....

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.....



SECTION D: FACTORS AFFECTING THE PROGRAMME EFFECTIVENESS

Please indicate to what extent you agree with each statement (by ticking (X) Or (√) on the appropriate column) in the table below. 1 = Strongly disagree, 2 = Disagree, 3 = Somehow agree, 4 = Agree, 5 = Strongly disagree

Question	1	2	3	4	5
Lecturers related					
There are inadequate qualified and experienced creative design and working drawing lecturers					
The lecturers spend almost all the class time on the lessons with no time left for practical work					
The lecturers mostly do mere dictation of notes					

Lecturers are not concerned that as many students as possible understand the lessons					
The lecturers' scolding makes learning difficult for us in the Class					
The lecturers avoid questions from students					
The creative design and working drawing lecturers are not innovative and resourceful					
Lecturers are usually not punctual to class					
Teaching and learning materials related					
Unavailability of teaching and learning materials					
Teaching skills of my creative design and working drawing teacher are obsolete					
Student related factors					
My passion for the programme					
Lecturers are not punctual					
Students' (my) lateness and absenteeism					
My inability to buy practical items					
Overall					
The programmes effectiveness is seen as you progress on the course					
Pre-tertiary fashion background makes students' performance well on the programme					
Lecturers spend almost all the class time on the lessons with no time left for practical work.					

Lecturers mostly do mere dictation of notes					
Limited opportunity for internship with the industrial world					
The department's lecturers are inadequate					
Course contents are irrelevant to contemporary fashion trends & demands					
Outdated teaching & learning materials					
Limited training on contemporary product marketing					

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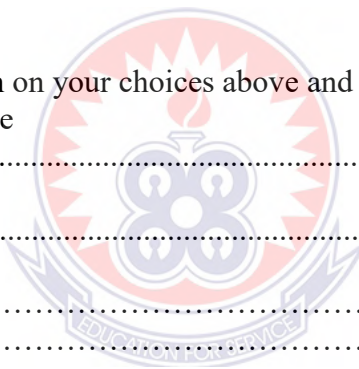
Can you provide elaboration on your choices above and provide any further additions that must be considered under the discourse?.....

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THANK YOU

SECTION B: FACTORS AFFECTING THE PROGRAMME EFFECTIVENESS

Please indicate to what extent you agree with each statement (by ticking (X) Or (√) on the appropriate column) in the table below. 1 = Strongly disagree, 2 = Disagree, 3 = Somehow agree, 4 = Agree, 5 = Strongly disagree

Question	1	2	3	4	5
The programmes effectiveness is seen as you progress on the course					

Pre-tertiary fashion background makes students' performance well on the programme					
Lecturers spend almost all the class time on the lessons with no time left for practical work.					
Lecturers mostly do mere dictation of notes					
Limited opportunity for internship with the industrial world					
The department's lecturers are inadequate					
Course contents are irrelevant to contemporary fashion trends & demands					
Outdated teaching & learning materials					
Limited training on contemporary product marketing					

INTERVIEW GUIDE

1. Can you provide elaboration on your choices above and provide any further additions that must be considered under the discourse?.....

.....

.....

.....

THANK YOU

APPENDIX 3

OTHER SUPPORTING DOCUMENTS

In case of the number and date of this letter be quoted

My Ref No. AE. 1/1301

Tel No:0307030243/0307001668

E-mail: nabsec@nab.gov.gh

Website: www.nab.gov.gh



Republic of Ghana

National Accreditation Board

Ministry of Education

P.O. Box CT 3256

Cantonments, Accra

September 5, 2019

VICE CHANCELLOR
ACCRA TECHNICAL UNIVERSITY
ACCRA

RE-ACCREDITATION OF HND FASHION DESIGN AND TEXTILES PROGRAMME
AT ACCRA TECHNICAL UNIVERSITY ACCRA

The National Accreditation Board (NAB) at its 118th (Emergency) meeting held on August 27, 2019, approved the grant of programme re-accreditation to Accra Technical University, Accra to continue to run the HND Fashion Design and Textiles programme.

The Board granted an initial re-accreditation of five (5) years with effect from September 1, 2010 to August 31, 2015 and a further five (5) years with effect from September 1, 2015 to August 31, 2020, to cover past and current students since the last accreditation for the programme lapsed on August 31, 2010.

Accra Technical University, Accra should note that one (1) year to the expiry date of the stated period of accreditation, it should apply for the renewal of accreditation for the programme.

A handwritten signature in black ink, appearing to read 'Kingsley Nyarko', written over a faint circular stamp.

DR. KINGSLEY NYARKO
AG. EXECUTIVE SECRETARY
CC: EXECUTIVE SECRETAR

NABPTEX
EAST LEGON

CHIEF EXECUTIVE OFFICER, STUDENTS' LOAN
TRUST FUND, ACCRA

ACCOUNTANT (NAB)

Handwritten notes in black ink, including 'A. N. U.', 'F. Y. Nyarko', '16-09-19', and '16/9/19'. To the right is a circular official stamp with the text 'NATIONAL ACCREDITATION BOARD' and 'ACCRA'.



REPUBLIC OF GHANA

NATIONAL ACCREDITATION BOARD

(Ministry of Education)

CERTIFICATE OF PROGRAMME ACCREDITATION

(L.I. 1984, Regulation 14(1))

This is to certify that the tertiary institution known as

ACCRA TECHNICAL UNIVERSITY

and situated at

ACCRA

has on this date: **AUGUST 27, 2019** been given programme accreditation and registered in terms of regulation 14(1) of the Tertiary Institutions (Establishment and Accreditation) Regulations, 2010 (L.I. 1984) to run the following programme(s):

Title and Level of Programme	Qualification Awarding Institution
HND FASHION DESIGN AND TEXTILES	NABPTEX

for a period of **5 (FIVE)** years with effect from **1ST SEP, 2015** to **31ST AUG., 2020**

CHAIRMAN
National Accreditation Board

EXECUTIVE SECRETARY
National Accreditation Board

Certificate NO. NAB/IAc/ **002605** SEAL:

This certificate remains the property of the National Accreditation Board and must be surrendered on demand and may be suspended or revoked if abused



REPUBLIC OF GHANA

NATIONAL ACCREDITATION BOARD
(Ministry of Education)

CERTIFICATE OF PROGRAMME ACCREDITATION
(L.I. 1984, Regulation 14(1))

This is to certify that the tertiary institution known as

ACCRA TECHNICAL UNIVERSITY

and situated at

ACCRA

has on this date: **AUGUST 27, 2019** been given programme accreditation and registered in terms of regulation 14(1) of the Tertiary Institutions (Establishment and Accreditation) Regulations, 2010 (L.I. 1984) to run the following programme(s):

Title and Level of Programme

Qualification Awarding Institution

HND FASHION DESIGN AND TEXTILES

NABPTEX

for a period of **[FIVE]** years with effect from **1ST SEP., 2010** to **31ST AUG., 2015**

CHAIRMAN
National Accreditation Board

EXECUTIVE SECRETARY
National Accreditation Board

Certificate NO. NAB/IAc/

002607

SEAL:

This certificate remains the property of the National Accreditation Board and must be surrendered on demand and may be suspended or revoked if abused



REPUBLIC OF GHANA



GHANA TERTIARY EDUCATION COMMISSION
(Ministry of Education)

CERTIFICATE OF PROGRAMME ACCREDITATION
(Section 21 of Act 1023)

This is to certify that the tertiary institution known as

ACCRA TECHNICAL UNIVERSITY

and situated at

ACCRA

has on this date: **MARCH 17, 2022** been given programme accreditation and registered in terms of section 21 of the Education Regulatory Bodies Act, 2020 (Act 1023) to run the following programme(s).

Title and Level of Programme

Qualification Awarding Institution

HND FASHION DESIGN AND TEXTILES

INTERNAL

for a period of **FIVE (5)** years with effect from **1ST SEP., 2020** to **31ST AUG., 2025**

CHAIRMAN
Ghana Tertiary Education Commission

DIRECTOR GENERAL
Ghana Tertiary Education Commission

Certificate NO. GTEC/PAc/ 00568

SEAL:

This certificate remains the property of the Ghana Tertiary Education Commission and must be surrendered on demand and may be suspended or revoked if abused.