

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

**FASHION AND FASHION TRENDS FROM 1990 TO 2020: A CASE AMONG  
THE PEOPLE OF NEW JUABEN MUNICIPALITY, EASTERN REGION OF  
GHANA**



**FELICIA ATSUPI NORMANYO**

**JUNE, 2021**

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

**JUNE, 2021**

## DECLARATION

### CANDIDATE'S DECLARATION

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

SIGNATURE.....

DATE.....

### SUPERVISORS DECLARATION

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

SUPPERVISOR'S NAME: DR. JOSEPHINE NTIRI ABOAGYEWAA

SIGNATURE.....

DATE.....



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## **DEDICATION**

I dedicate this work to God Almighty for his benevolence towards me throughout my period of study. May His name be forever praised, Amen.



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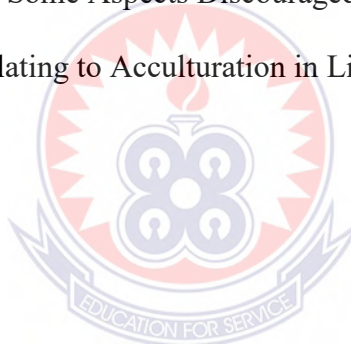
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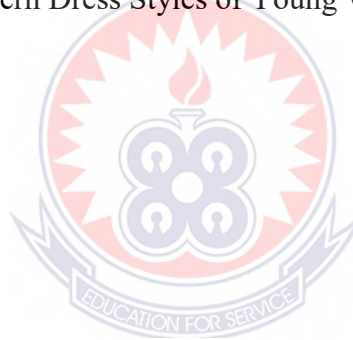
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## ABSTRACT

This study sought to investigate into fashion and fashion trends from 1990s to 2020 in the New Juaben municipality of the Eastern region. It employed the mixed method research design and both the qualitative and quantitative approaches for the purpose of data collection and analysis. The sample size was 240 drawn from a population of 800. This sample was further categorized into three namely, categories a, b and c with 72, 48 and 160 respondents respectively in the New Juaben Municipal district. As a result of the nature of the study, stratified and purposive sampling methods were used. Questionnaire, interview and photographs were methods used as the main instruments for collecting primary data. The responses were codified and entered into SPSS to generate frequency counts and percentages after which the results were analyzed quantitatively. The study is captured in six chapters. At the end, the findings revealed that, tremendous changes had occurred in fashion and fashion trends among Ghanaians in general and the people of New Juaben in particular between 1990-2020. The changes which are mainly being influenced largely in recent times by foreign styles of fashion are impacting negatively on the moral and cultural lives of the people of New Juaben particularly and Ghanaians in general, contributing to undesirable practices among the youth. It is believed that, the situation can be controlled if drastic measures are taken by meaningful citizens and the researcher's recommendations are given consideration.

## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background to the Study

Ghana currently is made up of sixteen regions and each region has its own peculiar traditions and cultures and is the aggregation all these traditions and cultures that made the nation endowed with rich traditions and cultures in which clothing and fashion form an integral part. Fashion simply can be referred to as clothing styles and its accessories (covering and decoration for a person's body) as seen in appearance. It also depicts the manner in which people dress, wear the hair, behave socially or do other things at a given time (Dzramedo, 2009).

It implies that, all items used in covering, decorating or ornamenting the body as found in body arts can be termed as fashion. Fashion reflects the great culture of the past and present, illustrating the characteristic of an individual in relation to his or her society over the centuries. Fashion cannot be under estimated, in respect to the role of art in the civilization of man. Fashion is more than just clothing; it reflects the wider spectrum of aesthetics, art and design trends in contemporary society. This makes it a multi-faceted word engaging with a range of surrounding influences. In simple terms, fashion is a social process by which newly introduced styles or trends become popular in a certain time with acceptability by a wider cross-section of consumers (Ahorttor, 2019).

It is one of the essential arts just like painting and sculpture. Fashion, no matter what form it takes affects the life of everybody, not solely a specific section of the population but it serves as an expression of the self at a given point in time and place. But the word 'fashion' can equally be expressed in other fields of social life such as a style of dancing and cooking in vogue for a period of time (Dzramedo, 2009).

This idea of body covering exists among different ethnic groups of people in Ghana in relation to their culture and art as seen in the various celebrations found within the communities and the people of New Juaben are no exception. Ranging from decorating and adorning of the human body; with the use of such simplest materials for covering as in bark cloth and raffia to elaborate designs and styles such as *kente*, *adinkra*, *fugu* and other African prints, from complicated and elaborate kaba and slit to simple skirt and blouse or straight dress.

This signifies that, some aspects of fashion are indigenous to the people and form part of their arts and culture. Meanwhile, forms of body covering cannot be said to exist in isolation without external influence, for some external influences have been inculcated into modern Ghanaian culture. (Dzrmedo 2009) Clothing has been seen as an intimate part of an individual. It is one of the most personal components of daily life, and at the same time, it is an expression of the social activities embedded in the cultural patterns within a particular era. These are considered from the socio-cultural point of view, which can be based on some three factors; which are: the individual's physical body, the cultural set-up of the community to which he/she belongs and the universe at large. The first, which is the individual's physiological differences with regards to sexes (male and female) determines what to put on the body. It is as a result of this that the male clothing is substantially different from that of the female.

Secondly, humans are social entities; therefore everybody is subject to an aspect of the components of social organization, the family, polity, religion and social differentiations in classes or the masses which usually reflected in their forms of dresses and adornments. For instance, the bodies of individuals are marked in some indelible manner, which often signifies their social belongingness. Chiefs in Ghana appear in full regalia on occasions (which are social events) to identify them with their position, rank,

status, maturity, etc. So also, do the rich in society dress to express their wealth. Thirdly, the form and functions of dress within a specific culture are influenced by universal cultural patterns.

Globalisation makes it possible for fusion of clothing styles throughout the world. Ghanaian Fashion has undergone a complete overhaul because of globalisation (Ahorttor, 2019). A common practice is the use of suits as a formal dress code in almost the whole wide world and it is recognised as such. The culture of a particular group of people is a generality of their dressing, behavior and reactions; ranging through their lingual utterances, beliefs, taboos, festivals and costumes to their hopes and aspirations. Fashion, forming part of culture can be traced historically to the bible where the first man and woman were clothed with leaves and later with animal skin. The need for better and more fashionable covering as a result of civilization led to modification of clothes from those that were worn in the past to what pertains now. However, the history of Ghanaian fashion is traced back to the pre-colonial era when indigenous Ghanaians used barks of trees and hides of animals to clothe themselves (Adu- Akwaboa: as cited in Amankwah, Howard & Sarpong, 2012).

The development of fashion in Ghana is believed to have started during the colonial period with the introduction of wax prints and “dress” by the colonial masters (Turnings: as cited in Amankwah et al., 2012). This phenomenon has greatly affected the style of clothing over the years. Even the level of traditional fashion is being influenced greatly by the system of modernisations. In Ghana and other parts of Africa, the trend has changed drastically towards the European ways of dressing. (Dzramedo 2009).

This results in the adulteration of the local culture, in which the youth of today are grossly involved. The embracement of this Western culture is largely visible in the fashion (dressing code) of the youth in particular, today.

Going back into history and gathering information on the clothing trends of the past is necessary to enable us shape the present into the future of clothing in Ghana. For is said a nation without a culture, in this case, a culture that integrates its traditional forms of clothing can simply be regarded as 'morally and spiritually dead'.

## **1.2 Statement of the Problem**

To many, fashion is known just as the construction of garments and its accessories used in adorning the body. In Ghana, historical aspects of courses designed for fashion students mostly focus on European and American fashion histories. There is insignificant information regarding clothing and culture of the Ghanaian setting in general. The significance, symbolism and changing trends associated with fashion within a group of people and specifically among the people of New Juaben in the Eastern region and its importance in the life of the people seems not much research has been made.

Lack of historical knowledge and the changes witnessed over the period as far as clothing is concerned in traditional setting, partly affects modern trends of clothing as witnessed among Ghanaians and for that matter the people of New Juaben. This changing trends in fashion in the Ghanaian society comes obviously with its positives and negatives and the earlier the citizens examine thoroughly this subject to know the influence the fashion and its changing trend has on the native and try to promote the positives and minimize the negatives the better it will be for the nation.



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

The purpose of the study was to examine fashion and fashion trends between 1950 - 2010 among the people of New Juaben and the factors responsible for these trends.

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

1. To trace the historical trends of fashion in Ghana with respect to the people New Juaben between 1990s - 2020.
2. To identify and show the factors responsible for the changing trends in fashion between 1990-2020 in New Juaben.
3. To investigate and document the influence that foreign fashion has on the indigenous dressing, contemporary fashion and culture of the people of New Juaben.

### **1.5 Research Questions**

1. How did fashion trend start in Ghana?
2. What are the factors responsible for fashion trends in Ghana?
3. What are the influences that foreign fashion has on the indigenous dressing contemporary fashion and culture of people of New Juaben.

### **1.6 Significance of the Study**

People may have better knowledge about historical trend in fashion in Ghana and among the people of New Juaben between the years 1990s to 2020 as well as some significance associated with clothing and adornment in line with traditions among the people. Also, the research will help to enlighten the public on the factors responsible for the fashion trends and its relevance on the current fashion. Finally, the research may be beneficial to people who are conscious about the sustenance of cultural values

through appropriate forms of dressing thereby promoting indigenous Ghanaian clothing. Beneficiaries of this thesis include, the general public, parents, the youth, fashion designers, textile and fashion students in particular as well as stake holders in the fashion industry by enriching their knowledge about clothing and fashion in Ghana.

### **1.7 Limitations**

Series of problems were encountered in the course of the study which includes, risk associated with traveling and the COVID-19 pandemic, restricted the research to mainly urban selected areas of New Juaben municipality, Sushyen, Oyoko, Jumapo, Asokore, Betom, Akwadum, Effiduase, Koforidua-Ada, Dansuagya, Abotanso, Srodae, and Kofikrom provinces for data collection. Insufficient literature relevant to the study and either lack of information or unwillingness on the part of most respondents to willingly release the needed information on fashion and fashion trends between 1990 and 2020.

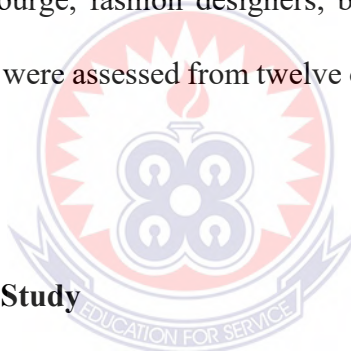
These events partly hindered the processing of data. Retrieving questionnaires from respondents were really frustrating, since the researcher had to personally follow up on some occasions two or more times before questionnaires were completed and submitted still leaving quiet a sizable not retrieved.

### **1.8 Delimitation**

New Juaben Municipal District is a former district that was located in Eastern Region of Ghana. Originally created as a Municipal District Assembly in 1988. However, on 1<sup>st</sup> November, 2017 (effective 15<sup>th</sup> March 2018), it was split out into two new municipal districts: New Juaben South Municipal District with its capital being Koforidua and New Juaben North Municipal District also with its capital being Effiduase. The

municipality was located in the central part of Eastern Region and had Koforidua as its capital town. New Juaben Municipal District fell within Eastern Region of Ghana. New Juaben Municipality covered an estimated area of 110 square kilometers constituting 0.57% of the total land area of Eastern Region.

New Juaben Municipal District shared boundaries with East Akim Municipality to the northeast, Akuapim North District to the east and south and Suhum Kraboa Coaltar District to the west. The research work is delimited to the then New Juaben Municipal District and now New Juaben North and South districts. The district has twenty-two settlement areas under it and as a result of risk associated with traveling and the COVID-19 pandemic scourge, fashion designers, both active and retired as well as fashion conscious people were assessed from twelve of these settlements to collect data for the research work.



### **1.9 Organiaation of the Study**

The study is organized into six main chapters. The first chapter gives the background to the study and also highlights such issues as the statement of the problem, the purpose, objectives of the study, research questions, significance, limitation of the study, as well as delimitations of the study. The second chapter is devoted to the review of both theoretical and empirical literature relating to the subject while the third chapter discusses the methodology for conducting the study. Issues such as research design, population, sample, and sampling procedure, research instruments, administration of instruments, and the process of collecting data and the data analysis procedure will be discussed. The fourth chapter deals with the documentation of historical trends in fashion and clothing among Ghanaians.

Chapter five focuses on the discussion of results and findings as per data gathered from questionnaire and interviews conducted on fashion trends on the 1950s to 2010. Valuable information obtained from interviews organized during the field study are analyzed and interpreted appropriately into the general findings from the field work which form the sum total of this chapter. While chapter six, the final chapter, provides a summary, conclusion and recommendations.

### **1.10 Definition of Terms and Abbreviations**

**New Juaben:** The regional capital of the Eastern region- Koforidua as well as Jumapo, Sushen and Oyoko.

**Kaba:** A traditional blouse made from African prints.

**Kente:** A traditional fabric woven from cotton yarns using traditional looms.

**Kyenkyen:** A garment or dress made from a bark of a tree.

**Adinkra:** Traditional symbols used in indigenous fabrics to convey special meanings.

**Fugu:** A traditional garment made from a traditionally woven fabric worn at the upper part of the body.

### **1.11 Abbreviations**

**UNESCO:** United Nations Educational, Scientific and Cultural Organisation

**UNICEF:** United Nations International Children's Emergency Fund

**NGOs:** Non-Governmental Organisations

**SPSS:** Statistical Package for Social Sciences

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.0 Introduction

This chapter presents a review of literature relating to fashion and fashion trends in 1990s to 2020 in the New Juaben Municipality area in the Eastern region. The literature is reviewed under the following sub-headings: Meaning and history of fashion

Overview of fashion in Ghana, Colour Symbolism in Fashion, Inception of Foreign Fashion Influence on Ghanaian Clothing Styles, Globalisation of fashion and Fashion Adoption.

#### 2.1 Meaning and History of Fashion

When the issue of fashion arises in the minds of people, immediate attention is drawn to the style of clothing, footwear, make-up, jewelry and headdress that are in vogue. Though fashion is expressed in other fields of life, its use for body grooming and adornment in various forms is paramount. Fashion as seen in body adornment has even been expressed in diverse ways by different writers.

In explaining what constitute fashion, the New Encyclopedia Britannica (2003:143), explained “fashion as being institutionalised and regularised, becoming continuous rather than sporadic and that it changes cyclically within limits set-up in a stable culture”. It further states how fashion tends to differ from ‘fad’ by linking fashion with the higher class in society down to the lower class whilst ‘fad’ emerges from the lower echelons of society. Fashion in the cultural perspectives of the Akans fit into this category of explanation, since regularity and institutionalism are main features of Akan fashion which is expressed through hierarchy which is a social standing. Nevertheless,

changes have also taken place in the outfit of Akan society over the years but in line with the cultural ethics and norms of the Akan districts. Hazel (1968:75) recognised fashion as ‘a particular kind of dress that prevails at any onetime’.

Hazel expressed the view that, fashion is also seen in other fields of endeavor like architecture and interior design. An important expression of every culture is partly revealed in the clothing and other aspects of the fashion of its citizens which form part of its arts. The culture of the people and its art are therefore inseparable as pointed out by (Craig, 2004). In the same way, the culture of the Akan is integral aspects of their arts which embrace clothing and its changes over the years.

According to Yarwood (1992:5-6), the factors that generate artistic styles that influence fashion are many and varied, and that these factors influence the choice as well as regulate which parts of the body to conceal with clothing or not and also which parts to decorate. The essence of decoration is to enhance the beauty of the human body.

In a similar instance, Harold and Pomeroy (1992:6) described fashion as “...social processes in which some people begin by adopting the image of people unlike themselves. Those in the same sector of society tend to emulate the distinctive appearance, with publicity in the media playing its part, as mentioned ...until the differentiation disappears and the process begins all over again in the search for new appearance.”

Fashion therefore comes and goes; it is a style most popular at a given time and implies three components as stated by Frings (1999:54-56) – style, change and acceptance. These three components (styles - involve the look in apparel; changes – the rate at which fashion ‘moves’ that is what is considered fashionable today might be worthless tomorrow; and acceptance – the consumers must buy and wear a style to make it a fashion) trigger fashion evolution or fashion cycle which is usually in five stages.

In this case a fashion designer introduces a new design onto the scene as the first stage, then the design rises in popularity of acceptance by consumers as second stage, in the third stage the design gets to the peak of popularity where it is well known and becoming a common design; then it will decline in popularity as the fourth stage and finally fades out or be rejected from the market (Ahorttor, 2019). All the three components and five stages of evolution in fashion designs, equally apply to designing concepts of Ghanaian designers in modern time. It implies that designs will emerge and disappear with time but not every design, especially from Europe should be accepted by the masses, especially those that undermine the importance of etiquette and values in Ghana.

In another instance, Deola, a designer who granted interview to Agoos Magazine, (2002:24-25) is with the view that, African fashion in this twenty first century must radically express what is genuinely African through the use of African fabrics to perfectly match accessories of African touch. This will help to truly celebrate Africa. Deola proclaimed that, designers in African fashion are best placed to interpret our diversity of cultures and artistry, our passion and skilled craftsmanship to the world out there.

This will enlighten the Ghanaian youth and Westerners on the values and norms as well as the cultural significances and identity that Africans generally and Ghanaians in particular place in the fashion and culture of their people. This when considered adequately by designers in Akan districts can expose them to varied ideas, concepts and designs from the cultural setting of Ghanaians that can enhance their clothing designs and accessories needed in projecting the Ghanaian and Akan images of identity.

Nawal's comment in Agoos Magazine (2002:83) points to the fact that, fashion is dynamic, in that it is not restricted in any way whatsoever. It is usually the expression

and reflection of the creative mind. She created the impression that, in the fashion world everything is allowed, everything comes, everything goes and everything is sustained and strengthened.

Nawal has a broad scope of what fashion is supposed to be, an art that expresses the free will of an individual and his or her community through an out-fit, but not necessarily isolating the cultural value which plays a vital role in the social entity of everything that must be sustained and strengthened.

Britannica World Language Dictionary (1963:460) shares a similar view to that of (Craig, 2004) when they also see fashion as a prevailing mode, especially in dress and also the way and manner things are made, shaped or formed with references to external appearance. All art forms on the body are external reflections and represent fashion, as they express the mode of life prevailing at the period in question. This prevailing mode and external reflections are visible in Akan traditional form of clothing. The values of costumes are shown in all socio-cultural activities of the Akans.

Rouse (1993:68-73) perceived fashion as a new style, innovative idea, the style of clothing must be worn by some people, acknowledged and recognised as the latest style within a stipulated period of time. This assertion was better emphasised when she stated that:

When we talk about the fashion of a particular era like the twenties or the sixties we mean in the first instance the characteristic styles of those periods, the styles which were different from those that had gone before and those that followed. They are not necessarily the styles that the majority of people wear.

This implies fashion must be distinctive and in vogue within some particular period, it is dynamic and bound to change. In this instance, Rouse had a contradicting statement as compared to that of Yarwood and Wagnall (1992). Meanwhile, styles that



characterised the past periods serve as a motivating factor or a point of idea development for modern styles. Some contemporary forms of clothing styles seen today in urban centres of Akan districts are improvements on innovative and creative ideas of traditional symbols and values as well as cloths that partly reflect modern fashion trends of styles.

Sarpong (2004:9-10) on her asserted that fashion, states among others that, bodily decorations such as piercing, tattooing, scarification, teeth filing and foot-binding are ways of fashioning the natural body making it other than just natural and communicating information about that person. Also, people often look more desirable or attractive when dressed rather than being nude. This is not simply because clothes cover up bodily defects or blemishes but also have aesthetic, spiritual or religious as well as communicating factors.

Clothing and other forms of fashion on the other hand, can also be used to deceive about the body which they adorn. Some amount of body decorations present among the Akans, which are express mostly during festive activities such as body painting and the use of heavy accessories in the parts of traditional rulers are done purposely to enhance their traditional dress codes.

On a broader note, Weston (2006:6) explains the word fashion to cover a wide range of items. He states that;

For centuries individuals or societies have used clothes and other body adornment as a form of nonverbal communication to indicate occupation, rank, gender, sexual availability, locality, class, wealth and group affiliation. Fashion is a form of free speech. It not only embraces clothing, but also accessories and when we wear it, provides others with shorthand to subtly read the surface of a social situation.

Weston further stressed that; fashion is a language of signs, symbols and iconography that non-verbally communicates meanings about individuals and groups. Fashion in all its forms, from a tattooed and pierced navel, to the newest hairstyle, is the best form of

iconography we have to express individual identity. Weston pointed out that in spite of expressing individual identity; group affiliation and ethnic connotation are a prime concern with regard to fashion.

Meaning whatever similarity one identified oneself with fashion, whether current or outdated, it must conform and belong to a particular ethnic group. There is the need therefore, for this generation to copy fashion bearing in mind that it must be in conformity to its parent culture.

Both Sarpong and Weston associate fashion with body adornment; altering parts of the human body to enhance its beauty that will carry out a message to the onlookers. This communicative factor is one of the key ingredients associated with cultural-fashion among the people of New Juaben. They zipped it further to clothing and its accessories as well as its subsequent changes. The basis for all these is to communicate rather than cover. But whatever forms the covering takes, the individual's desire and taste must be that of group similarity reflecting the cultures of a particular social entity.

Therefore, in the researcher's opinion fashion transcends mere changes in style over a short period to acceptable norms and mode of clothing and body adornment as long as it is not static, not only in terms of style but also in terms of designs and fabrics used and is completely admired and accepted by the community to which the individual belongs. It means that when the larger members of a society abhor a particular style of body adornment, then it ceases becoming a fashion within the said area. Therefore, it is just appropriate and fashionable for the youth in Akan to facilitate their fashion trends in line with cultural norms and ethics of New Juaben.

Almost all the writers on fashion agreed on the fact that, fashion is visible in other fields of life such as architecture, interior design, performing art and also in the social and

intellectual life. The present research has considered aspects of fashion that relate to external features of the human body and its relationship with one's culture, in this instance, the culture of the Akans specifically, and of Ghanaians in general. With this understanding, the mention of fashion brings to mind, the concept of ideal figure among the Akan and in Ghanaian society, garment and how it can be worked to fit onto the human body.

Therefore garment plays a major role in fashion. The issue of garment and how it began, what prompted the use of garment as well as the concept of a beautiful figure in Africa have been discussed by some writers. Few of these have been considered by the present researcher with regard to the topic, especially from the Ghanaian and African perspective.

Clothing forms a fundamental part of fashion; fashion is meaningless without its reflection in clothing. In attempt to assess what prompts man to wear clothes, modesty and self-consciousness can be seen as what prompted Adam and Eve, from biblical records to wear clothes. Genesis (3:7, 21) reveals that, the first human beings covered themselves with leaves after realizing their nakedness.

Real covering was done later with the use of animal's skin. Therefore biblically, civilization of mankind in general, commenced alongside with garment. As man became more civilized, changes in clothes became paramount, though this happened over longer periods of time. In this context, fashion can be said to be part of man, even many centuries ago.

Historical evidence of garment can be seen and identified throughout the ages. Wayne and Lewinski (1991:522) suggested that, the identification of people and their history, success and development in one way can be achieved through their dressing code as they put it '...it is not difficult to tell the historical period in which people lived by the

way they were dressed'. This assertion is mostly visible through the paintings of the time, which reflect the styles of the period or sketches made on surfaces as well as photographs taken of people in their fashionable clothes of the time.

Convincingly, this will help identify all that happened within periods in fashion history in Ghana as well. Historical evidence of dress styles among the Akans are adequately reflected in their oral history and folklores, as well as accounts of written records from Ghanaian and European writers.

Clothing goes beyond the garment that is worn on the body. "Clothing simply means all items of apparel and body adornment such as scarification, tattoos and any other". This expression by Quist (1995:1) suggests that, clothing therefore includes all forms of accessories used to enhance it such as headgears, hats, rings, earrings, handbags, belts, shoes and so on. Cloths are dresses for human body and all that goes with it, to enhance the individual's look. Various reasons were stated as to why clothing was used; some believe it is meant to protect oneself from physical or external attacks, for religious or spiritual aesthetic purposes or personal possessions. Similar criteria were expressed as reasons for clothing among the traditional setting in Ghana. This includes different types of clothes and adornments seen in chieftaincy, religion and socio-cultural institutions among the Akans.

Clarke (2002:64), in discussing Kente as a royal cloth among the Asante mentioned that, 'kente cloth remains an important contributor to African dress today'. Kente which is noticed as a woven fabric of the Asante is currently playing a dominant role as the dress of Africans in general; it even extends beyond the shores of Africa into the Diaspora. It is now a new symbolic affirmation of African identity and Pan-African unity especially among the African-Americans.

Cloth was seen to play a dominant role in the cultural life of the African, relating to social, religious, political and economic life. Cloth was also a major indication of social status and wealth within the African communities. Clothing forms the main artistry and expresses what is associated with vital occasions and ceremonies in towns and cities in Africa. With typical reference to the Yoruba, Clarke (2002:98) elaborates on this by stating that;

... the Yoruba region created numerous more localised styles of more highly decorated cloths for a variety of ritual and ceremonial uses. These included different types of marriage cloths for chiefly funerals among the north-eastern Bunu, a wide range of cloths for wedding and ceremonies for elders....

In the above context, clothing and its changes in styles were seen in Africa as linked to rituals and occasions which are also paramount among the Akans. The research therefore intends to assess the extent to which fashion and styles are involved in our traditional activities generally and especially among the Akans in a situation where wealth and status are exhibited through clothing. Barfuo (1993:30) explained how clothing is very important and serves as the prestige of the Asante King. Barfuo pointed out that, the king has sub-chiefs in charge of his wardrobe and he is not expected to wear a single cloth on two or more occasions in his lifetime of ruling as a king.

This then explains his status and wealth in the community; such that no other person is permitted to wear that same cloth on the day the king appears in his regalia. This is the level of importance African societies attached to clothing in their respective communities. Ofori-Ansa (1991:1) enumerated some historical development about the origin of strip-weave, throughout the central and West African regions. This development emphasized the fact that, change which is the hallmark of fashion is evident in African fashion. He also required the need to maintain the prestige of some traditional fabrics as in the case of kente which is famous to the Akans. These traditional

clothes have now achieved a tremendous international recognition as a result of the advance in technology.

These have seen the fabric taking a new dimension in the fashion industry, being fashioned into other accessories like footwear, bags, belts, etc. However, Ofori-Ansa threw a word of caution when he stated "... it is recognized that the wheel of change cannot be stopped, a sense of purpose can be brought to bare on the process of change in order to maintain the prestige, dignity and cultural pride associated with this unique artistic contribution of Africa to human culture". It is absolute from Boateng and Ofori-Ansa's explanation that, changes in fashion should not guarantee a sway from our tradition and culture which reveal our identity as Africans as well as Ghanaians and the Akans. We must appreciate who we are and not allow ourselves to be tossed by every wind that blows from the western world. The expression of man's level of civilization today can still be expressed through decency in clothing as expressed by societal ethics and values for the benefits and admiration of the present generation.

McLeod (1981:143-144) observed that, clothing has a long history among the Akans and has gone through tremendous changes over the years. Variation in clothing was based on rank and activities upon which they were engaged. They are obvious and important marks in communicating distinctive messages with members of the society. His explanation reveals that the traditional dresses among Asante's range from beads, strips of cloth, large cloths for men and women, smocks, skirts obtained from raffia and barkcloth from Antiaris spices (kyenkyen). The occasion, ranks and activities determine what form of adornment should go with it.

Some writers like Clarke, Boateng, Ofori-Ansa and McLeod bring to light, how Akans associate dressing and fashion to their occasions and ceremonies. It forms the core of

activities within the society but has not been given the due recognition in the very activities it plays a leading role in. Meyer (1994:63, 66) describes the earliest textile of Africans as “colourful world of wood bark”. To her, fabrics produced were not only for the purpose of body protection against climate but to express the prestige of dignitaries, to enable them stand out of the crowd.

## **2.2 Overview of Fashion in Ghana**

An account on clothing in Ghana within the 1700s in terms of styles and mode of dressing the clothing used by the local people were possibly devoid of western influences. The nature of clothing worn from that time was elaborate and complex. It was based on rank and status of the individual within the community. It was more often than not, wrap around without stitches, so that it hangs from the navel downwards, covering half of the legs and at times, wrapped around the neck and shoulders (Owusu: as cited in Dzramedo, 2009 & Amankwa et al., 2012).

During the eighteenth century the Gas wore a loincloth between their legs and looped over leather bead belt. Usually the back end hung lower than the front and this description is similar to “danta” waist-girdle which was worn among the Akans some years ago.

Amankwah et al. (2012) cited Seiber that, the garments were larger cloths which served as blankets at night and as a lounge dress in the morning usually worn by wrapping it round the body so that one arm was left uncovered. This description is also similar to men’s traditional clothing styles among the Akans, which uses about ten (10) yards of fabric, wrapped around the body and hanged on one shoulder, particularly the left arm. This description of men’s clothing is rather popular among most men in the southern

part of Ghana which has largely become national attire among Ghanaian men in general today.

Those from the North were reported to wear several layers of clothes, five to six wrapped around their body in a decent manner (Gadzekpo, 2005). The youth on the other hand did not dress so pompously, but wore only a good trouser, a cap made of hart's skin upon their heads, and a staff in their hands. Also a string or chain of coral, about their heads; and this is the dress they appear in daily.

### **2.3 Colour Symbolism in Fashion**

Colour is commonly used universally, but its meanings and symbolism vary within cultures and ethnicities in Ghana and throughout the world. Within the frameworks of fashion designers generally, colour plays a vital role in the sort of impression the designer wants to create and the occasion for which a fabric or a style can be used. These responses are very visible in the various occasions and celebrations among the Akans. Colour can equally affect people's responses, either emotionally or physically. For instance, in parts of the world blue and green symbolise colours of the sky and grass and psychologically can lower blood pressure, while red and other intense colours can speed up the heart's rate of beating.

White can make you feel cold; yellow is a sunny, friendly colour, grey can be business like or depressing. In other instances, a 'little black dress' can denote sophistication and elegance while a 'little red dress' symbolises fun and outgoing personality; Sue-Jenkyn, (2005; 113-116). It is also believed that people brought up in an urban setting will respond differently to color as compared to those from rural or tropical communities possibly as a result of cultural settings and other factors like economic, social and



religious ones. With regards to diversity in meanings and symbolism to colour within various cultures, Sue-Jenkyn (2005:117) again makes it known that, ‘There are many social conventions and symbolic meanings attached to colours; in parts of the west, it is widely believed that green is unlucky, yet it is also associated with nature and wholesomeness.

In India, scarlet, not white, is the color associated with weddings. In China, white, rather than black is the colour for mourning’. Colour is a visual sensation. Scientifically, it is believed to result from the reflectance of certain visible light rays that strike the retina and stimulate cells in the nerves of the eye. The nerves then send a message to the brain, which in turn, produces the sensation of a specific hue (colour). This scientific description of colour, however, cannot fully communicate its sensation or emotional effect. It is on this note that Sue-Jenkyn (2005:112-118), states that “colours are also named based on our familiar and shared knowledge of the world – that is after animals (e.g., elephant grey and canary yellow); flowers and vegetables (mushroom, tomato red); sweets and spices (toffee, saffron); minerals and jewels (pearl, coral, jade) and so on”.

Sue-Jenkyn further assertions, he explains that, colour is not influenced in the fashion sector alone and that certain World Organizations were trying to interpret it in their social and cultural context. Sue-Jenkyn expressed this as:

It impacts not only upon clothing but also cosmetics, home furnishings, lifestyles products and the automotive industry.... The principal colour advisory bodies are the British Textile Colour Group (BTCG) ... in the process of analysing social and cultural context and make projections for the future. This informs the likely direction that colors in fashion may take”.

Colour plays a dominant role in shaping the fashion of yesterday and today. Colour in Ghanaian culture is not based on scientific theories but on issues related to daily life. Diversity of ethnic groups does not allow for generalization of colour in Ghana, but some level of relationship can be established with regard to color among the various ethnic groups. Amenuke, et al., (1993:183) reckon that, the western concept of color taught in the past, must be woven into our culture which will be relevant to our present ways of living. He explained that, colour is associated with the colour of natural objects, having their meanings, symbolism and uses.

Internationally, the importance of colour and its uses in textile and fashion become prominent after the discovering of synthetic dyestuffs in A.D. 1856, which brought improvement on the colouring of textile fabrics used by fashion designers. Within the fashion industry, the very first thing that draws the attention of the consumer to a product is the aesthetic of colour before considering designs, styles and the other properties like drape, texture, comfort and so on. This is clearly magnified in the statements of Marjory (1980:261) that, ‘The importance of colour in textile products cannot be over-emphasised.

Colour speaks louder than words. Its appeal is universal and it repeatedly serves as a common concern with selecting the ‘just right’ colour than there are with other factors’. Fashion, no matter what form it takes, has colours and their meanings linked with it. Either in a traditional or modern context, fashion without specification in colours used and what occasions to use what for is not complete. Colour forms one of the vital ingredients in the choice and selection of clothing, within the traditional setting of the Akans, colours used for occasions play a significant role in the beliefs and success of any particular ceremony. For instance, in Ghana black usually connotes sorrow, death, loss, symbolising spirituality and age.

This is emphasised by Antubam (1963:86) in the following words: ‘All objects which are dedicated to the spirits of the dead are purposely treated to appear black, but in spite of this association with spirituality and age, it was never used for any type of celebration’. Within the culture and fashion of the Akans, four colours are of prime importance, namely white, black, dark brown and red. These in Akan dialects are fufuo, tuntum, kobene and kokoo or memene respectively. White (fufuo) is associated with victory and spiritual purity and symbolises the expression of hope, sacredness, joy and well-being of its people.

Red (kokoo) which is linked with blood stands for both life and danger, but it is used to depict danger which out-weights that of life. Black (tuntum) and dark brown (kobene) stand for death and darkness as suggested by Antubam that they symbolise spirituality and age. Generally speaking, there is some similarity regarding the meanings and symbolism attached to colour universally. All over the world people turned to associate certain colours with certain occurrences like mourning, joy and the likes. Hicks (1999:337) testify to this in his book entitled, ‘Rituals and Beliefs’ by stating that;

Although it would be an error to assume that our cultural association of black with death and mourning is universal, there is a wide distribution among the cultures of the world with the use of black to represent death ... there exists an almost universal colour ... triad of red, white, and black. In many societies, white relates to such things as purity and fertility, red to decomposition and death .... The wide distribution of this symbolic colour triad may relate to the association of these colours with bodily fluids, especially white with milk and semen, and red with blood. Black ... associated with loss of consciousness, such as when one faints or ‘blacks out’.

These symbolisms make colour a living reality, in that without it the world could be full of danger and boring as well. Natural occurrences give colour to nature, a basic reason why humans appreciate, enjoy colourful occasion and equally link colour to

natural activities such as leaves of plants, flowers, blood, body fluid and to some extent, insects and animals. Colour symbolism serves as a source of fashion language of signs, likewise the symbols and iconography that non-verbally communicate meanings about an individual as well as a group of people.

#### **2.4 Inception of Foreign Fashion Influence on Ghanaian Clothing Styles**

According to Bosmas, as cited in Amankwah, et al. (2012) there was gradual influence on the clothing styles along the coastal lands which came about with the arrival of the Portuguese and other foreign travelers through the trading in of European clothes and other goods for gold. Although loincloths were used in both the coastal and central parts of the country their use were largely and more influenced when the Europeans gained access to the hinterlands. Since then the Ghanaian clothing style has become an adaptation of western fashion trends.

European influence has become so rampant and so invasive across almost every activity; from education, religion, politics, social change, and fashion is no exception. The foreign influence has robbed us this nation and especially the youth of their identity as a people. This is not the case in most developed countries whose clothing has had so much impact on how the youth clothe themselves presently.

The concept of youth culture spans several decades and across various disciplines (Bucholtz, 2002; Franzen, 2002). The development of youth culture is fueled by the growing sophistication of advertising and market segmentation strategies, and the dominant dimensions of youth ideology is identity, style and cultural innovation (Kjeldgaard & Askegaard, 2006).

On both an individual and cultural level, the youth constitute an in-progress identity, and 'being young' is associated with the rebellious breaking of style rules (Bucholtz, 2002). Despite their reputation of rebelliousness and the disruption to the social order, youth culture is a lucrative market segment (Chambers, 1985; Hebdige, 1979; Morin, 1962) as cited in (Amankwah, Howard & Sarpong, 2012).

The post-World War Two era marked the beginning of two conflicting interests - between the youth as an anti-establishment culture on the one hand, and the commercial consumer culture on the other hand (Chambers, 1985). The model of the teenager has received significant interest as a cultural category in the post-World War Two economy of growth and affluence (Bennett, 1999). This viewpoint has led to the marketing industry becoming preoccupied with the youth, and during this time teenage identity became linked to leisure and hedonic consumption, with young, middle-class consumers being free from wage-earner responsibilities (Kjeldgaard & Askegaard, 2006). As a result, the evidence of conspicuous consumption has marked the beginning of seeing the youth as a market with a diverse identity: a distinct market segment (Kjeldgaard & Askegaard, 2006).

The youth use fashion as the most prominent means of identity expression (Balet, 2006; Kjeldgaard, 2009; Kjeldgaard & Askegaard, 2006; Ziehe, 1992; Wilska, 2002). The theoretical legacy underlying the youth and their style emerged as a creative process through which subcultures differentiated themselves from mainstream marketplace orders (Goulding, Shanker & Elliott, 2002; Ostberg, 2007). Rather than using style in a semiotic context, the youth use it as a means of identity expression, with emphasis on the relationship they have with style (Ziehe, 1992).

The youth's choice of style is largely driven by the degrees of freedom they seek from the restrictions of society, and their desire to be authentic (Kjeldgaard, 2009). Fashion and dress has proved to be the ideal vehicle for African youth to remap previously fixed rigid identities (Corrigall, 2011).

## **2.5 Globalization of Fashion**

Fashion industry plays very prominent role in the socioeconomic development of every nation by helping generate income for living and it is a means through which people acquire their clothing needs. Even though fashion change is intrinsic, today's fashion is being shaped by globalization.

Jarnow and Dickerson as cited in Amankwah, Haward and Osei-Ntiri (2011) assert that, globalization process is having tremendous impact on the fashion industry; the effect is that, where and how fashion is produced and marketed has changed. Jones (1999) describes globalization as a growing integration of the world's economy.

According to Walters (2002), it is a social process in which constraints of geography on economic, political, social and cultural arrangements recede and people become increasingly aware that they are receding. Hines and Bruce (2007) also assert that, globalization is the increasing internationalization of the production, distribution and marketing of goods and services, and the expansion of politics and cultures across the planet. It is apparent from these definitions that, the common phenomenon of the term globalization is economic; thus the unit of economic activities and policies vis-a-vis political, social and cultural activities are expanding from nation to nation.

Evidently, globalization is associated with technological advancement which facilitates the movement of people and goods worldwide. It can therefore be stated that

globalization is the key means through which manufacturers produce and distribute their economic wealth in exchange for economic gains.

Dickerson as cited in Amankwah et al. (2011), comment that the fashion industry is not exempted from the globalization process, since the business of fashion is now a global economy. The striking effect is that, fashion designers, manufacturers, merchandisers and marketers are expanding their umbrellas throughout the whole world.

### **2.5.1 Fashion Adoption**

Fashion adoption has been a major topic of discussion in fashion literature over the past few decades (Beaudoin, Moore & Goldsmith, 2000; Johnson, Lennon, Jasper, Damhorst & Lakner, 2003; Rahman, Saleem, Akhtar, Ali & Khan, 2014). This is largely due to the rapidly growing fashion industry. In fact, emerging markets account for almost 40% of the women's apparel today and it is expected to rise above 50% by 2025 (Keller, Magnus, Hedrich, Nava & Tochtermann, 2014).

Furthermore, fashion is amongst the sectors that gains the most from global trade liberalization, and provides job opportunities for unskilled labour, especially in emerging markets (Nordas, 2003). In Africa, fashion has undergone a transformation process, following European colonisation and an increase in international trade, and as a result African consumerism has surfaced (Jewsiewicki, 2008). Through fashion, the youth express their identity, and use style as a communication tool of individual identities (Singh, 2011).

Fashion adoption is not a new phenomenon and as a result has been explored in several studies. A common theme that is often found in fashion adoption literature is studies on

fashion innovativeness. For example, Jun and Rhee (2009) conducted a study that investigated the effects of fashion innovativeness and style-innovation attributes on fashion adoption among females in Korea. Another study that was conducted by Jun and Rhee (2009) investigated the effect of fashion innovativeness level on fashion adoption.

Furthermore, Rahman, Saleem, Akhtar, Ali, & Khan (2014) explored the impact of fashion innovativeness, consumer innovativeness, fashion involvement, opinion leadership, and status, on consumer's purchase intention in Pakistan. Other studies have examined fashion adoption using factors such as personal values, the need for uniqueness, and social recognition, in order to predict purchase intention (Knight & Young, 2007).





## CHAPTER THREE

### RESEARCH METHODOLOGY

#### 3.0 Introduction

This chapter deals with the methodology adopted by the researcher for the study which was focused on the topic “Fashion and fashion trends from 1990 to 2020, A case study in New Juaben in the Eastern Region”. The materials for the study were obtained from various sources, but by the very nature of the research, the technique that were mainly employed were historical findings from libraries and other sources as well as fieldwork where oral information was derived from interviews and conversations particularly with some old folks and students of second and tertiary institutions whom the culture and matters of fashion affect the most. Relevant information from the questionnaire was also made use of. Since, fashion is a daily affair among people, the method of observation was also employed to have first-hand information.



#### 3.1 Research Design

Research design refers to the overall strategy that the researcher chooses to integrate the different components of the study in a coherent and logical way, thereby ensuring the research problem is effectively addressed. This entails specifying the type of evidence needed to test the theory, to evaluate a programme, or to accurately describe and assess meaning related to an observed phenomenon (De Vaus, 2006).

##### 3.1.1 Quantitative Design

Quantitative research is regarded as a deductive approach towards research (Rovai et al., 2014). Quantitative researchers regard the world as being outside of themselves and that there is “... an objective reality independent of any observations” (Rovai et al.,

2014, p. 4). They contend that by subdividing this reality into smaller, manageable pieces, for the purposes of study, that this reality can be understood. It is within these smaller subdivisions that observations can be made and that hypotheses can be tested and reproduced with regard to the relationships among variables.

Ross (2010) opined that quantitative research methods are basically applied to the collection of data that is structured and which could be represented numerically. Generally quantitative data is collected when researcher has adopted the positivist epistemological approach and data is collected that can be scientifically analysed.

### **3.1.2 Qualitative Design**

Bryman and Bell (2007), stated that qualitative research is a research strategy that indicates the relationship between theory and research and usually emphasizes on how theories were generated. Shank (2002), defines qualitative research “as a form of systematic empirical inquiry into meaning”. Qualitative research concerns itself with exploring, examining and describing samples, in this case fashion and fashion trends from 1950s to 2010. It allows the subject being studied to give much concise answers to questions put to them by the researcher to enable the researcher much more insight which hitherto might have been missed by other methods.

### **3.1.3 Mixed Method Approach**

According to Hall and Howard (2008), mixed method is used when one type of research (qualitative or quantitative) is not enough to address the research problem or answer the research questions and address the theoretical perspective at the different levels. Caswell (2012), stated that “The greatest advantage of the mixed method is helpful in designing and validating an instrument, easy to describe and to report, useful when

unexpected results arise from a prior study and help generalise, to a degree qualitative data”. As a result of the analysis made from both the quantitative and qualitative methods of approaches, the researcher decided to use the mixed method of approach for this research work because of the advantage it has over the use of any of the approaches above.

### **3.2 Population of the Study**

Population is referred to as ‘any group of individuals that have one or more characteristics in common that are of interest to the researcher’ (Best: as cited in Dzramado, 2009). According to Fraenkel and Wallen (2006), the population of interest in any study is typically a group of persons who possess a certain characteristic or set of characteristics which the researcher seeks to investigate.

Since the research focuses on the historical aspects of clothing and fashion as well as the cultural significance and foreign influences on the fashionable life of Ghanaians especially the people of New Juaben, the population for the study comprised students, members of institutions of learning and the general public and officers of Private and Public establishments. The population was then divided into three categories for easier classification and identification. This comprises:

- A. Cultural officers, historians, curators, archivists, traditional and religious leaders (directors of culture, chiefs, queen mothers, priests, priestesses, pastors, *Imams*, elders who are knowledgeable in culture and tradition).
- B. Members of institutions of learning which mostly includes, second and tertiary students, lecturers, heads of schools, teachers and some media men.

- C. Private and Public establishments, associated with clothing and fashion (heads of fashion institutions, boutique owners, second-hand clothes dealers, fashion designers, beauticians, dressmakers and tailors).

The people in the various categories are:

Category A – 240

Category B – 400

Category C – 160

Total = 800

As indicated above, the population was stratified into groups and 30% of each group selected for the sample size. This brings sample for each group to 72, 120 and 48 respectively. The total sample size for the research work is therefore 240 respondents.

**Table 3.1: Respondents from the various Strata**

<b>Strata</b>	<b>Respondents</b>	<b>No. of Respondents selected (30%)</b>
Category A	240	72
Category B	400	120
Category C	160	48
<b>Total</b>	<b>800</b>	<b>240</b>

### 3.3 Sample and Sampling Technique

The study sample consisted of two hundred and forty (240) drawn from a population of eight hundred (800). This population was categorised into three. For category A, seventy-two (72) out of two hundred and forty (240) were selected. Category B had four hundred members and out this number, one hundred and twenty (120) were. Finally, forty-eight (48) members of category C were selected out of one hundred and sixty (160) for the study. Due to the nature of the research, stratified and purposive

sampling method was used in order to get respondents with in-depth knowledge in the field of the study. Table 1 above shows the sample size for the various target groups.

### **3.4 Justification of Sample Selected**

The scope of the research and the coverage area, coupled with financial constraints justified the need to use a 30% of the total population using the stratified random selecting method. The minimum of 30% was chosen because it is considered the acceptable minimum percentage of any major research work (Best, 1981). Hence, 240 sample which form the 30% of the targeted population of 800 respondents became the accessible sample size.

### **3.5 Research Instruments**

Data collection processes involved the administering of questionnaire, personal interviews, tape recording, and photography. These instruments were designed to help gather information among traditional folks, fashion designers and the academia as well as from a cross-section of the youth especially within New Juaben Municipality. The instrumentation used has assisted the researcher to critically understand and examine the fashion and fashion trends from 1950 to 2010 and its impact on culture. The questionnaire was self-administered to the respondents so as to make it easy for them to ask the researcher for clarification when necessary. The self-administered questionnaires allowed the participants to respond to the questions by themselves and at their own pace. The questionnaire designed used several questioning techniques.

The questions in the questionnaire covered biographical details of the respondents as well as the key themes of the research. According to Hair *et al.* (2006), the final questionnaire is pretested to make sure that there are no problems regarding the clarity of the questions, instructions, determinant of appropriate levels of independent

variables, reliability and that face validity is satisfactory. The questionnaire was pre-tested at Asokore, Sushyen, Oyoko, Jumapo and Effiduase in the District to ensure reliability and validity.

### **3.5.1 Administration of Questionnaire**

In all, one hundred and ninety (190) copies of questionnaires were prepared and administered. One hundred and seventy (170) questionnaires were personally delivered to respondents and (20) soft copies sent through WhatsApp. After given relevant information on how to complete the questionnaire, respondents were given two to four weeks to complete the questionnaire. Out of the hundred and seventy (170) questionnaire administered personally, one hundred and eight (108) were collected from respondents.

Only three (3) of the WhatsApp mailed ones were received. Though the responses were favorable, the researcher had to visit some of the respondents several times before they completed answering the questions. Others misplaced their questionnaire and demanded new ones which were issued to them, again out of which some still failed to complete and return the questionnaire to the researcher. As of now, seventy nine (79) respondents have not yet submitted their questionnaires to the researcher. The entire questionnaire received so far amounted to hundred and eleven (111) out of the hundred and ninety (190) administered, which equates 62.5% of the accessible population of 240 respondents. Table II shows a summary of responses from the copies of questionnaires administered.

### **3.5.2 Interviews Conducted**

The formal interviews conducted by the researcher was the more relevant techniques of Data Collection Instruments used. In that, most of the respondents turned to have more

to offer by way of talking than writing. There was the opportunity to ask leading questions whenever the need arose. The researcher in this instance gained rapport which enabled her to obtain information relevant to the research work and was permitted to visit interviewees anytime the need arose. In all, fifty (50) respondents were interviewed ‘face-to-face’ at their respective workplaces, classrooms, lecture halls and homes. The respondents interviewed were elaborated on under the sub-heading in the data collection processes.

The fifty respondents interviewed amounted to 20.8% of the accessible population of 240 respondents. Most of the interviews were granted only after a letter of commitment and interview guides (Appendix B) were given to the respondents on demand to enable them prepare for the interview. Most of the interviews were conducted directly at either offices or homes of the respondents, using a tape recorder. Some of the respondents backed their claims with old photographs to depict eras of fashion trends. A letter was addressed to the Registrar of the Regional House of Chiefs in Koforidua who replied and linked the researcher to some chiefs and queen mothers who were helpful with vital information for the research work.

The interviews were conducted both in English and Twi languages where applicable. Ewe and Ga languages were also used for interviews conducted for respondents who could not use the Akan language very well.

### **3.6 Validity and Reliability of the Instruments**

Modern social project work must comply with certain basic principles and standards for the results to be acceptable. The research made use of these basic principles and standards as guidelines for the operations irrespective of the theoretical orientation.

Some of these qualities include; validity, reliability, objectivity, ethics, representative, replication and precision in measurement.

This study employed the content validity which is a measure of the degree to which data collected using a particular instrument represents a specific domain of a particular concept. To enhance the questionnaire validity, the research instruments was appraised by the supervisor to evaluate the applicability and appropriateness of the content and adequacy of the instruments from a research perspective. The corrections on the identified questions were incorporated in the instrument and a field test was conducted with a pilot in five communities within the district.

Reliability is the extent to which a measurement instrument yields consistent, stable, and uniform results over repeated observations or measurements under the same condition each time. Reliability also refers to the consistency of measurement and is frequently assessed using the test–retest reliability method (Mugenda 2008). To test the reliability of the research instrument, a pilot group of 10 % of the sample size was selected from the target population. This was to ensure that inconsistencies arising from the instruments are corrected and to guarantee correct measurement of what is intended to be studied.

### **3.7 Data Analysis Techniques and Methods**

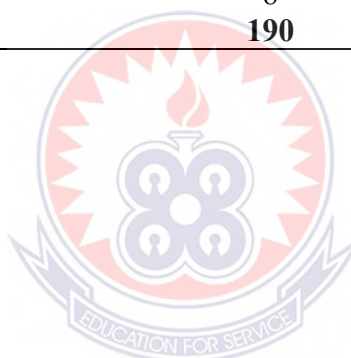
Analysis of data is a process of editing, cleaning, transforming, and modeling data with the goal of highlighting useful information, suggestion, conclusions, and supporting decision making (Ader, 2008). At the end, the questionnaires were checked and sorted out appropriately. To summarise the data, descriptive statistics was used. The use of Statistical Package for Social Sciences (SPSS version 20.0) was employed to assist in the coding, entry and analysis of the data obtained through using the questionnaires.



Tables, bar graphs and pie charts were used to present the data collected for ease of understanding and analysis.

**Table 3.2: Responses from the Questionnaire**

Categories of Persons	Respondents	Returned Questionnaire
Fashion Designers	15	7
Students	48	42
Chiefs within the municipality	10	2
Lecturers/Teachers	24	15
Religious Leaders	15	5
Second-hand Clothes Dealers	14	7
Cultural Officers	8	4
Tailors/Dressmakers	15	9
Elders from the chief palace	18	10
Boutique Owners	15	7
Media men	8	3
<b>Total</b>	<b>190</b>	<b>111</b>



## CHAPTER FOUR

### ANALYSIS AND INTERPRETATION OF FINDINGS

#### 4.0 Introduction

Under this chapter, data collected from both interviews and questionnaires are analysed, synthesised and interpreted based on both primary and secondary data from field study.

#### 4.1 Analysis and Interpretation of Findings from Questionnaire

The questionnaire comprises both closed and opened ended questions where respondents were made to choose from possible answers provided in the case of closed questions whilst they expressed their views in written forms to the open-ended questions. The questionnaire, which was designed into five or six? parts, touched on various aspects of clothing and fashion in relation to the people of New Juaben and contemporary trends as well as its possible effects on the youth in particular. In all, 34 questions were asked with sub-questions where necessary, (see Appendix A). The first part of the questionnaire, comprising question one to seven dealt with particulars of respondents. Out of the 111 respondents who answered the questions, 45 of them were between the ages of 15 and 25, 34 respondents were between the ages of 26 and 35, 21 respondents were between the ages of 36 and 55 years and 11 respondents were above 55 years of age.

These responses represent 40.5%, 30.7%, 18.9% and 9.9% respectively. Out of these respondents, 51 of the respondents were males while 60 were females constituting 45.9% and 54.1% respectively. With regards to the educational levels of respondents, 61 of the respondents making up 55% were university graduates; 19 of them representing 17.1% were post-secondary graduates; 24 respondents were secondary school leavers amounting to 21.6% and 7 were post primary leavers representing 6.3% of the total respondents respectively. Concerning the religious status of the respondents,

79 stated that they were Christians, 28 of them said, they were Moslems with 3 stating that they were traditionalists. These represent 71.2%, 25.2%, 2.7% and 0.9% respectively.

The marital status of the respondents revealed that, 49 respondents were married while 62 of the respondents were not married (single), bringing the percentages to 44.1% and 55.9% respectively. The last question of this first part asked for the profession or occupations of the various respondents. The details of responses from respondents are indicated in Table 4.1.

**Table 4.1: Professions of Respondents in Percentage**

Categories of Respondents	Frequency	Percent	Valid Percent
Fashion Designers	7	6.3	6.3
Students	42	37.8	37.8
Chiefs	2	1.8	1.8
Lecturers/Teachers	15	13.9	13.9
Religious Leaders	5	4.5	4.5
Second-handClothes Dealers	7	6.3	6.3
Cultural Officers	4	3.6	3.6
Tailors/Dressmakers	9	8.1	8.1
Elders	10	9.0	9.0
Boutique Owners	7	6.3	6.3
Media Men	3	2.7	2.7
<b>Total</b>	<b>111.0</b>	<b>100.0</b>	<b>100.0</b>

The personal details of respondents revealed that more than half of the sets of questionnaire were administered to the youth groups between the ages of 15 and 35. This is because issues of fashion and its trends with regards to western influences are more associated with the youth within these age groups, and this will enable the researcher assess the true reflection of situations on the ground. In a similar instance, fashion is more associated with the female society than male and turns to prevail more

among the elite society. This to some extent justified the reason for more female respondents responding to the questionnaire.

Besides the fact that university and post-secondary respondents form the majority of the elite groups, they are also best placed to answer the questionnaire. To some extent, the marital status of an individual affects his or her choice and use of clothing. It is alleged that unmarried people are easily swayed by the whims of fashion, more than married people, hence issues relating to fashion trends are likely to involve more single folks especially ladies than married people. The 'a' section of question eight reads, 'dressing to depict the female form', (which refer to wearing clothes to show the physical characteristic of the female body shape) out of which 43 stated Yes and 62 stated No with 6 respondents not ticking either of the two, representing 38.7%, 55.9% and 5.4% respectively.

The 'b' section of question eight relates to 'fashion in Ghanaian culture as wearing clothes made in Ghana'. 70 people responded to this positively by answering Yes, 30 of them answered 'No' with 11 not stating their stand, amounting to 63.1%, 27% and 9.9% accordingly. Question eight 'C' spells out that, 'it is wearing clothes that conform to the society's norms and ethics'. Out of this, 98 respondents stated Yes, representing 88.3% and 10 stated No amounting to 9% with 3 not stating their position constituting 2.7%. Dressing to depict one's status as a Ghanaian was the answer provided in question eight 'd'. In total, 75 respondents answered Yes, 24 answered No and 12 of them did not tick either Yes or No, representing 67.6%, 21.6% and 10.8% respectively.

In addition, the 'e' section of question eight tried to find out if fashion in Ghanaian culture also embraces the concept of body painting and tattoos related. In this respect, 43 respondents said Yes, amounting to 38.7%, 59 responses were No, amounting to

53.2% while 9 do not state their position representing 8.1%. Fashion in Ghanaian culture is seen in question eight 'f' as one's level of civilization and tuning to the rhythms of modern ways of dressing. This is accepted as right by 50 respondents who ticked Yes whereas 55 of them said No and 6 do not respond on the question, representing 45%, 49.6% and 5.4% respectively. The last section of question eight, referred to fashion in Ghanaian culture as 'dressing to reveal what you have and expressing a sense of belongingness among peers'. In all 48 of the respondents stated Yes, No by 54 and 9 respondents do not respond to the yes and no answers, representing 43.2%, 48.6% and 8.2% respectively.

From the responses to question eight generally, 70% and above of the respondents agree that fashion in Ghanaian culture embraces, wearing clothes in conformity to societal norms and ethics and also wearing clothes, jewelry and accessories designed in Ghana as well as dressing to depict one's status as a Ghanaian. On the other hand, more than 50% of respondents' believed dressing to depict one's status as a Ghanaian or someone from New Juaben or to reveal what you have and expressing a sense of belongingness among peers or tuning to the rhythms of modern ways of dressing do not reflect fashion in Ghanaian culture.

Assessing opinions of respondents on whether in Ghanaian culture, dressing appropriately for an occasion demands any of these five sub-questions as expressed in question nine. The first section, which referred to total covering of the human parts regarded as sacred with clothes, 83 people responded positively and 21 respondents say No with 7 not ticking either Yes or No amounting to 74.8%, 18.9% and 6.3% respectively.

The second section of question nine (b) which considered appropriate dressing for an occasion as wearing elaborate dresses as well as those in vogue had 36 respondents saying No while 62 said Yes, 13 did not agree or disagree with the statement, representing 32.4%, 55.9% and 11.7% respectively. Dressing in conformity to the moral standard of your community was expressed as the 'c' section of question nine. Interestingly, out of the 111 respondents, 100 of them ticked Yes constituting 90.1%, 5 ticked No constituting 4.5% and 6 of the respondents did not tick any of the above representing 5.4%. Question nine 'd' suggested that dressing appropriately for an occasion demand wearing attires that you appreciate as an individual. In this regard, 40 stated Yes, 59 of them stated No whereas 11 respondents did not tick either yes or no, constituting 36.9%, 53.2% and 9.9% in that order.

As to whether appropriate dressing got to do with knowing the significance and meaning attached to clothes acceptable for a particular occasion and dressing to suit that occasion, 100 and one respondents responded Yes amounting to 91%, 7 respondents responded No equating 6.3% while 3 did not express their views on the issue, representing 2.7% of the total respondents.

In a similar instance, above 50% said 'No' to wearing elaborate dresses and those in vogue as well as wearing attires that one appreciates as an individual as ways of dressing appropriately for occasions in Ghanaian culture. Question ten asked whether the people of New Juaben and for that matter Ghanaians have a fashion that reflects their cultural norms and practices as a people. Out of 111 respondents, 72 of them stated Yes, 27 ticked Partly as their answer, 4 respondents stated No and 8 respondents stated Highly so.

This in terms of percentages represents 64.9%, 24.3%, 3.6% and 246 7.2% respectively as indicated in the Table 4.1. The responses affirm that, above 70% of respondent who ticked the yes and highly so, believed that Ghanaians have a fashion that embraces cultural norms and practices in this modern days.

**Table 4.2: Responses as to whether Ghanaian Fashion is Static or Dynamic**

Responses	Frequency	Percent	Valid Percent
It is static, because mode of wearing clothes and fabrics use as well as methods of producing traditional fabrics are the same over the years	31	27.9	27.9
It is dynamic, because the dynamism of Ghanaian culture affects changes in their modes of fashion as well.	28	25.2	25.2
It is dynamic, because new designs, patterns and motives are seen more often in clothes and use by both young and old folks.	21	18.9	18.9
It is dynamic, due to western influences & modernization	22	19.8	19.8
No comment	9	8.1	8.1
<b>Total</b>	<b>111.0</b>	<b>100.0</b>	<b>100.0</b>

The Table gives a true reflection to question twelve, in that, 31 respondents explained why they considered traditional fashion as static whereas 71 of the respondents expressed in three various forms and degrees why they considered traditional fashion as being dynamic with 9 respondents not commenting on the static nature or dynamism of traditional fashion.

The third part of the questionnaire, which dealt with mode of dressing in Ghanaian culture and its influence, covers questions fourteen to twenty-eight. The fourteenth question, wanted to find out if Ghanaians have traditional ways of dressing that reveal

their culture. 101 respondents stated Yes, 6 of them stated No, with 4 not answering the question, representing 91%, 5.4% and 3.6% respectively. This indicates that most of the respondents believed Ghanaians have their traditional cultural ways of dressing. Question fifteen goes further to find out if these traditional clothes are acceptable and admired by majority of the people. In response, 73 representing 65.8%, of respondents answered Yes, 38 of respondents representing 34.2% answered No emphasizing that, traditional clothes are not accepted and admired by most Ghanaians.

Question sixteen comes with sub-answers that demanded Yes or No responses to them. The question asked was what category of garments are regarded as being modest and decent in Ghanaian culture? The first section of question sixteen (a) stated that, it refers to dresses admired by the opposite sex, out of which 23 respondents agreed, ticking Yes and 88 respondents disagreed by ticking No, amounting to 20.7% and 79.3% respectively. The 'b' section of question sixteen, which suggests modesty and decency in Ghanaian culture relates to dresses that cover the vital or private parts of the human body. This shows 104 respondents stating Yes amounting to 94.6% while 7 respondents stated No amounting to 5.4%.

The 'd' section of question sixteen which referred to modesty and decency in dress as anything in vogue had 10 respondents answering Yes representing 9% and 84 respondents answering No, representing 75.7%, meanwhile 17 respondents refused to express their views on the statement making-up 15.3%. Question sixteen 'e' stated that dresses used for festivals and other social activities that are acceptable within a community constitutes a modest and decent ways of dressing in Ghanaian culture. In responses, 75 equating 67.6% of respondents answered Yes, 29 of the respondents amounting to 26.1% answered No with 7 neither in favour nor against, representing 6.3%.

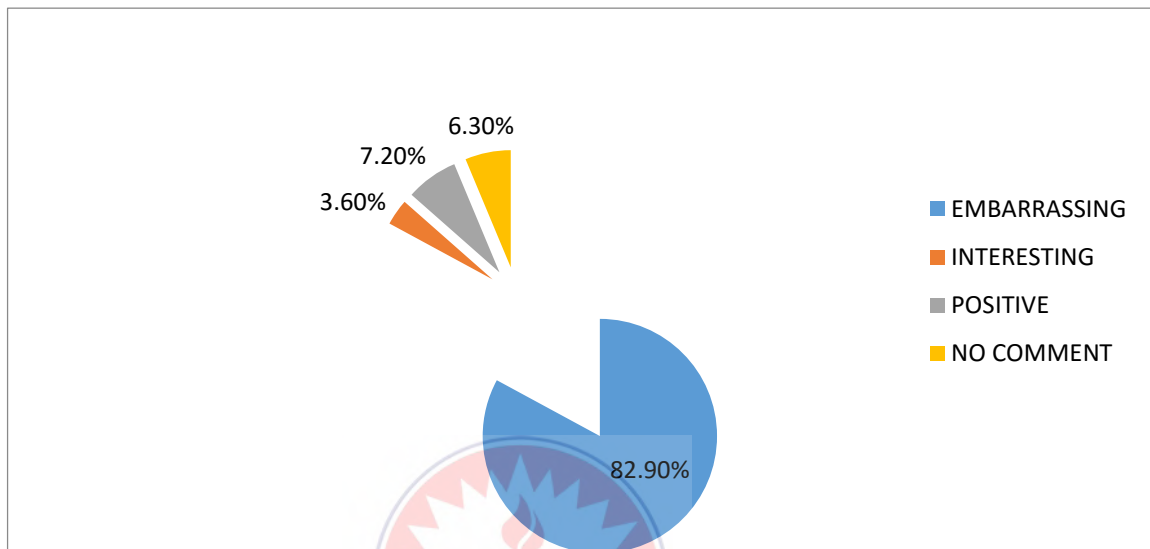


Responses to question sixteen generally indicate that, out of the 111 respondents, more than 80 respondents disagreed with the statements that, dresses regarded as modest and decent in Ghanaian culture include dresses admired by the opposite sex and any form of dresses in vogue. More than half of the respondents agreed to the issue of modesty and decency in Ghanaian culture regarding dresses to comprise wearing garments that cover vital parts of the body and is acceptable by half of the society members to which one belongs as well as those used for festive and other social activities that are acceptable within the community.

This may imply that respondents agreed to various forms of costumes being used in the socio-cultural activities within a community. The next question (seventeen) which reads, 'do you always want to wear any type of garment considered as current fashion', had the following responses. 14 of the respondents stated Yes, 27 of them said preferably, 59 of them answered No while 11 respondents stated that, they would engage in it, if money were available. The responses in percentages represent 12.6%, 24.3%, 53.2% and 9.9% respectively. This indicates that more than half of the respondents will not wear garments simply because it is considered as current in fashion. The eighteenth question demanded to know, what comments parents make when they see their children wearing provocative garments.

The following were responses gathered, 7 respondents said that their parents did not make any comment when they wore such provocative garments, 92 of them stated that comments from parents were very embarrassing, 4 respondents said they received interesting comments from their parents and 8 stated that, comments were generally positive. The responses indicate 6.3%, 82.9%, 3.6% and 7.2% respectively as percentages of responses. This is a clear indication that, Ghanaians in general know

what provocative dresses are, and do not endorse its use within the society. The responses in percentages are shown in Figure 4.1.



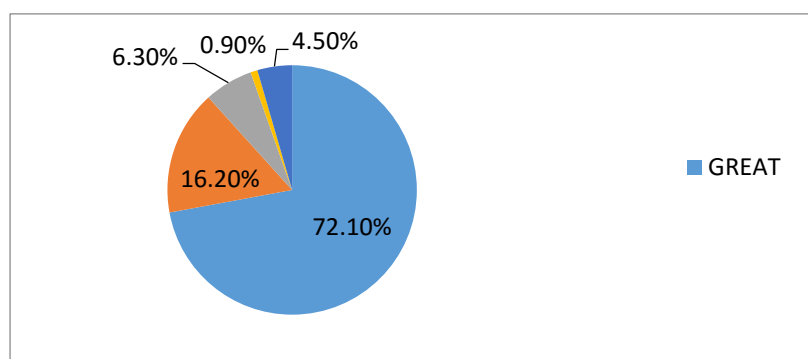
**Figure 4.1: Percentages of responses to question 18 illustrated on a pie chart**

Question nineteen asked if respondents admire those who dress decently. Hundred of the respondents admitted that, they admired those who dress decently very much representing 90%, 4 said they somehow admire people who dress decently amounting to 3.6%, while 7 stated that, they do admire those who dress decently at times, representing 5.4%. It is clear that around 90% of the respondents admire people who dress decently in most instances.

**Table 4.3: Explanation as to Why People Appreciate or Do Not Appreciate Those Who Dress Decently**

Responses	Frequency	Percent	Valid Percent
Those who dress decently command respect, attraction and are held in high esteem in society.	39	35.1	35.1
Decent dresses are ways of exhibiting inward beauty (character) and these things often speak well of you as an individual.	17	15.3	15.3
People who dress decently are seen as being more focused, modest, comfortable & well cultured.	46	41.4	41.4
Decently dressed people cover most parts of their bodies and this make them look older and non-attractive.	3	2.7	2.7
No comment	6	5.4	5.4
<b>Total</b>	<b>111.0</b>	<b>100.0</b>	<b>100.0</b>

How do you feel anytime you wear traditional attire was the twenty-first question asked. 80 respondents which equate 72.1% said they feel great, 18 of them representing 16.2% said they feel cool in traditional attire, 7 respondents representing 6.3% expressed that they feel that people stare at them too much, only 1 stated she feels shy in traditional attire representing 0.9%. 5 of them stated that, they feel nothing when wearing traditional attire, representing 4.5%. This means that more than 70% of respondents enjoy wearing traditional garments. This result is shown in Fig. 4.2.



**Figure 4.2: Pie chart representation of responses to question 21**

Question twenty-six tried to find out, in what form does foreign fashion affect the fashion and culture of Akans/New Juaben. With six potential answers to the question, the respondents need to tick Yes or No responses. The first section expressed that, the effect was the result of the influx of second-hand clothes. To this, 93 respondents symbolizing 83.8% stated Yes, 15 respondents stated No symbolizing 12.6% with 3 not responding in any form, which stands for 3.6%. Question twenty-six 'b' suggested that, the effects emanated from movies, videos and the print media.

The results show that, 103 respondents representing 92.8% ticked Yes and the remaining 8 respondents representing 7.2% ticked No. The 'c' section of question twenty-six expressed that, the foreign fashion kills the Ghanaian textile industry that produces African fabrics. To this effect, 93 respondents answered Yes, 11 of them answered No with 7 respondents not commenting, representing 83.8%, 9.9% and 6.3% respectively.

In addition, frequent travelling of the youth overseas was question twenty-six 'd', which was considered as one of the effects of foreign fashion on the fashion and fashion trends of Ghanaians. 73 respondents amounting to 65.8% stated Yes, 30 of them amounting to 27% stated No with 8 respondents not stating either Yes or No, representing 7.2%. Question twenty-six 'e' suggested that, foreign fashion affects the fashion and culture of Ghanaians through formal education and the gradual breakdown of traditional values, norms and ethics. 87 agreed with this statement, symbolizing 78.4%, 18 of the respondents disagreed, symbolizing 16.2% whereas 6 respondents did not comment on the statement, symbolizing 5.4%.

The 'f' section of question twenty-six, expressed that, the effect is the result of no strict measure, put in place to curb importation of foreign textiles and fashionable items. Out of the responses given, 88 respondents stated Yes, 16 of them stated No with 7

remaining neutral. This represents 79.3%, 14.4% and 6.3% respectively. In a nutshell, above 65% of the respondents believed all the six possible answers given to question twenty-six are factors of foreign fashion that affect the fashion and culture of people of New Juaben for that matter Ghanaians.

**Table 4.4: Responses Suggesting Possible Solutions to Indecent Fashioning Among Some Youths, Today**

Responses	Frequency	Percent	Valid Percent
There should be laws and regulation put in place and enforced to check foreign importation and use of fashionable goods	31	27.9	27.9
Bye-laws must be enacted with clear guidelines to warn and punish offenders who dress indecently.	18	16.2	16.2
Durable, affordable and quality African fabrics must be produced and promoted to whisk-up interest in the use of locally created fashion designs among Ghanaians.	13	11.7	11.7
Parental care, education on values and morals on proper use of dresses are vital in solving the problems of indecency.	34	30.6	30.6
Audio-visual programs and movies sold and shown in public places should be regulated,	5	4.5	4.5
Others believed, the indecency concept in Ghana fashion will go way on its own as trends and tastes change, therefore people should be allowed to freely express themselves to the rhythms of modern fashion.	6	5.4	5.4
No comment.	4	3.6	3.6
<b>Total</b>	<b>111.0</b>	<b>100.0</b>	<b>100.0</b>

The next answer to question twenty-eight 'c' suggested that improved fashion in Ghanaian culture would boost confidence in people to wear more local clothes and make them proud as Ghanaians. To this effect, 97 respondents stated Yes, ten of them stated No with 4 not stating their position by choosing yes or no. This therefore

represent 87.4%, 9% and 3.6% respectively. The 'd' section of question twenty-eight, supposed that an improved fashion in the cultural set up of Ghanaians would promote good moral, and ethical values and maintain peace in the society. 86 of the respondents representing 77.5% agreed by ticking Yes, 17 of them ticked No, representing 15.3% by way of disagreement while 8 of them ticked neither yes or no amounting to 7.2%. Responses to question twenty-eight, suggested that above 75% of respondents believed the country's economy could be improved if fashion is tailored along the cultural set up of Ghanaians. This can be possible by improving on the textile industry in Ghana, the small and medium scale fashion firms, which will boost the confidence of people in the use of local clothes. Finally, it will promote good morals and ethics necessary in the human resources of this country for rapid development.

Part four of the questionnaire, covers questions twenty-nine to thirty. These addressed issues relating to color, its meanings and significance. To this effect, question thirty-two asked if it is true that the use of color in Ghanaian fashion has meanings and significance associated with them. The possible answers were Yes, No, At times, Very much. Out of the responses, 70 respondents stated Yes, 6 of them stated No, 26 of the respondents stated at times and 9 of them stated Very much. All the above constitute 63.1%, 5.4%, 23.4% and 8.1% respectively.

Religions and art forms in fashion form the fifth part of the questionnaire that covers questions thirty-one and thirty-two. The thirty first question asked whether religious beliefs and practices of any sort affect the fashion of the people of New Juaben? Out of the responses gathered, 91 respondents stated Yes representing 81.9% as 20 of them representing 18.1% stated 'No'. It could be interpreted from the analysis here that, two-thirds of the respondents believed religion forms an integral part of fashion in New Juaben. In other instance, it can be stated that, since most humans are part of one

religion or the other, their mode of dressing and general fashioning are governed by their understanding in relation to their respective religious stands on the issue of clothing. Hence, issues of indecency, is dear to the heart of various religious leaders as shown during interviews and can best be addressed through their involvement.

**Table 4.5: Comments of Respondents on whether Traditional Fashion Should be Maintained, Enhanced or Some Aspects Discouraged**

<b>Responses</b>	<b>Frequency</b>	<b>Percent</b>	<b>Valid Percent</b>
Some respondents believed, traditional fashions expresses our identity as Ghanaians thereby reflecting our true cultural values, hence any changes should be in line with the said concepts. Traditional religious practices that expose the upper torsos of the females' bodies in public should be eliminated. Negative practices in fashion such as body markings and walking bare-footed should be discouraged.	28	25.2	25.2
Indecency relating to exposure of vital parts of the body and other forms of body art, seen among the youth should be discouraged, in order to promote cultural values.	15	13.6	13.6
Our leaders must live by examples and put up systems to educate the public on all the negative aspects of clothing especially among the youth.	20	18.0	18.0
The youth must be encouraged to patronize and use traditional dresses to both contemporary and traditional functions.	23	20.7	20.7
No comment	25	22.5	22.5
<b>Total</b>	<b>111</b>	<b>100.0</b>	<b>100.0</b>

The second question (thirty-four) requires respondents to comment relating to acculturation among the youth in relation to fashion and its economic implication on the country. The responses gathered were equally classified into categories and presented in Table 4.6.

**Table 4.6: Comments Relating to Acculturation in Line with Fashion and its Economic Effects on the Youth**

Responses	Frequency	Percent	Valid Percent
Our local textile and fashion industries must produce affordable goods to prevent them from collapsing because of influx of foreign fashion, resulting in economic difficulties.	25	22.5	22.5
The youth must dress well, since clothes enhance ones ego that equally affect productivity at work.	13	11.7	11.7
Culturally, clothes promote tourism and use of local fabric thereby brings revenue to the country.	6	5.4	5.4
The youth waste too much resource on western fashion to the detriment of local ones, which are moderate and will generate internal income for Ghanaians.	15	13.5	13.5
It should be used more for occasions to improve patronage.	9	8.1	8.1
No comment	43	38.7	38.7
<b>Total</b>	<b>111</b>	<b>100.0</b>	<b>100.0</b>

Throughout the study, interviews conducted and responses to questionnaire made it possible to identify some main findings and changing trends in clothing and the general adornments of Ghanaian and the people of New Juaben in particular that are discussed below.

#### **4.2 Findings Relating to the Changing Trends in Garments**

Major forms of clothing for children within the eighteenth and the nineteenth centuries were basically waist beads, strips of cloth called *etam* used by girls. A yard or two of cloth(s) were used for the *danta* and *korla* styles for boys. These evidences are from both primary and secondary sources with regard to clothing among girls and boys between the ages of one and eight. Changes in clothing generally became more rampant when missionaries introduced Christianity with the concept of modesty before God demanding 'total covering' of the body into the country. Their introduction of western



clothing marks an era of rapid changes in the mode of clothing generally. This in the course of time embraced children's mode of dressing. Children are now clothed in varieties of children's wears, sometimes prior to their naming ceremony.

Other instances reveal that, there have been tremendous improvements in the use of garments for children. Children's wears come with elaborate designs for comfort, with the ability to move freely in mind as well as with colors that appeal to children, such as shades of blue and pink. Further changes include the use of diapers for children to give them comfort and ease the workloads on mothers. Varieties of foot wears for children are available; most of these are positive impacts of foreign fashion that contribute positively to the improvement and diversification of Ghanaian culture regarding clothing among children.



## CHAPTER FIVE

### DOCUMENTATION OF THE HISTORICAL TRENDS OF CLOTHING AND FASHION AMONG GHANAIS

#### 5.1 Introduction

History is a revelation of perceived realities of people's lifestyle in the past (Dzramado, 2009). Art works, which include clothing and fashion, are always transformations of the experiences of these realities of the people. Fashion, no matter what form it takes, is an integral part of art. Therefore, just as the social and cultural values of people change with time throughout the world as well as in Ghana, so do the fashion and other aesthetics of their arts also change throughout the ages. These changes result from both internal and external influences as far as clothing and fashion is concerned. Cultural hybrid becomes the order of the day, which includes the blending of clothing and fashion styles of various ethnicities into one another. The extent to which other hybrids of cultures can be accepted into a parent culture have to be of concern especially in clothing, if cultures as in Ghana want to keep and maintain their ideal, morally right and correct ways of doing things.

### 5.2 Trends of Clothing among the Akans of Ghana

A



B

**Plate 5.1: (a and b). Kaba and slit with varying lengths worn in the year 1990s**  
*Source: Felimart Fashion, Koforidua (2020).*

A



B





A



B

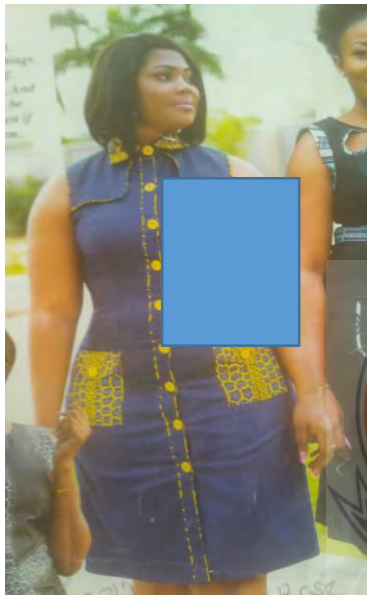
4 a

4 b

**Plate 5.2: (a and b). Bridal wear in different style and lengths in the 1990s and the 2010s respectively.**

*Source: Felimart Fashion, Koforidua (2020).*

Just as the slit and kaba came in different styles and lengths, so also is the bridal wear. In the year 1990s, the length of bridal wear of the bride was up to the knee level and the neckline not deep to expose the upper torso of the bride as shown in (fig 4a and b) respectively. However, with the passage of time and to be precise in the year 2010s the length changed with the gown sewn to cover the entire leg and sometimes even forming a train at the back. The neckline also changed to suit the trend of the moment.



5.3a



5.3b



5.3c

**Plate 5.3: (a, b and c). Straight dress designs created using African prints**

*Source: Felimart Fashion, Koforidua (2020).*

The changing trends in fashion and the foreign influence that has been brought into the traditional fashion has made the domestic fashion designers to create different dress designs using african prints and foreign fabrics such as denim and others to meet desires of fashion conscious segment of the population (Fig. 5a, b and c). These designs are sometimes created from combination of the african prints and foreign fabrics or created separately and worn over each other.

A



B





5.4a

5.4b

**Plate 5.4: (a and b ) Africa print blazers with denim trousers**

**Source: Felimart Fashion, Koforidua (2020).**

In Ghana, African prints fashion has become popular among the youth and even the old. Fridays are special days set aside in Ghana for African print clothing. Students and workers alike rock different types of African print fashion product. Amazing designs for both men and women are showcased all-around the country. Another trending type of Africa print fashion in Ghana now is the combination of print crop tops or shirts with denim. This is a beauty to watch especially on women. African print crop tops and shirts is now the new way in Ghana. They often rock as casual outfits but depending on the style of the African print it can also be worn to an official gathering or a classic event.





A



B



C

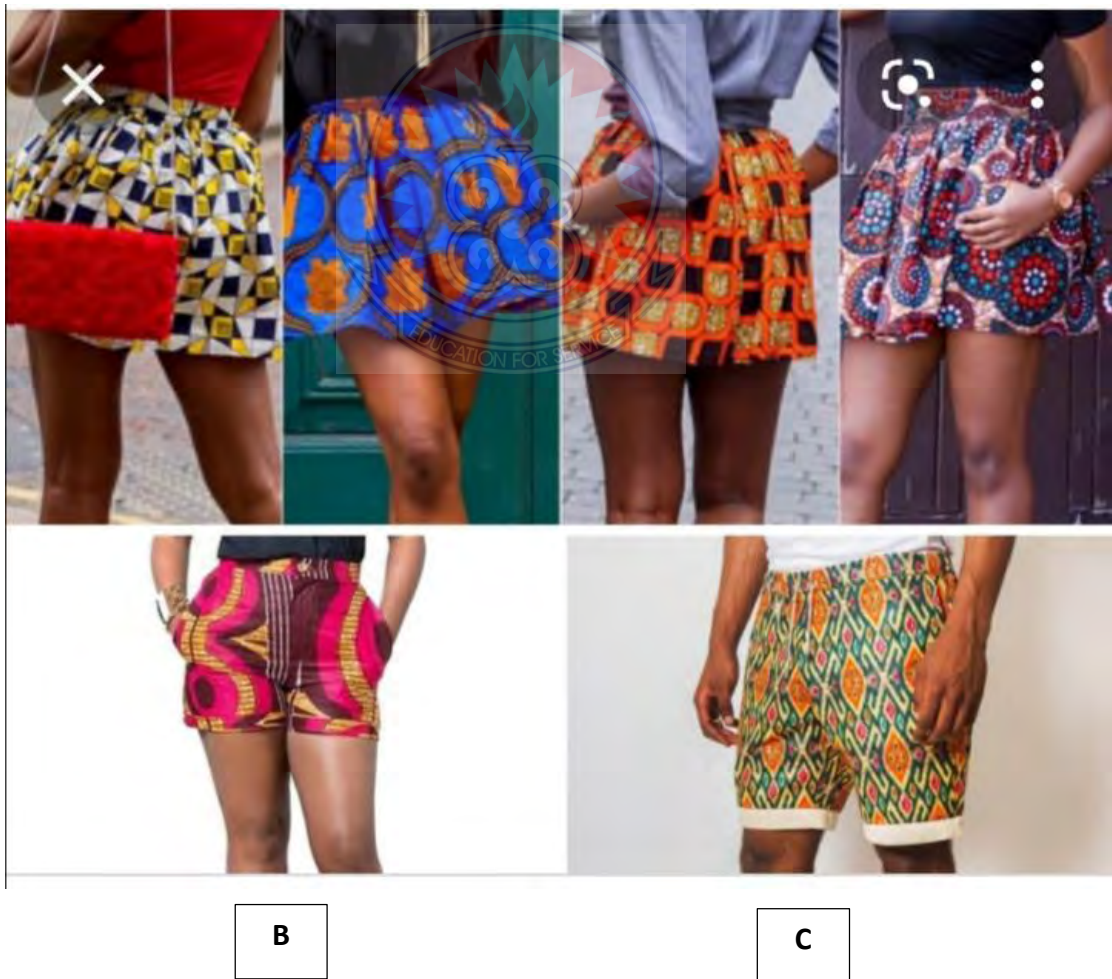


D

Source: Felimat fashion

### 5.3 MAXI/OVERSIZED

Another beautiful and interesting trend in Ghana now is something that was here so many years ago but seem to have gone extinct. Guess what? Maxi and oversized clothing are back and they came in style. Although women like to showcase their curvy body, shapes and sleek worked-out bodies, maxi and oversized clothing make them look even better. Sometimes they come in skirt, overall, dresses and trousers. For the men, they come as shirts, trousers and shorts. Sometime both the shirts and trousers are oversized. No matter what the type of clothing is, oversized outfits are trending in Ghana and they are the favorites “good girls” and decent guys. Some ladies have a way of styling them to show lots of skin around their thighs just they want to look sexier.



Source: Felimat fashion

## 5.4 SPORTY

There is still something for the new trend, thus using African print for sporty wear. African prints are just lovely, they can be made into anything and still look breathtaking and fashionable. Imagine wearing a favorites team jersey on top of some colorful African print being shorts or short skirt. These shorts and skirt can be worn and still look very trendy.



**Plate 5.5: (a). Trousers with big bars and fly tie on the groin in the early 1990s.**

**5.5(b) Trouser with a relatively small bar with a relatively big shirt in the late 1990s to early 2010s**

**Source:** From Kpabitey's Library, 2020.  
(A veteran Tailor, Koforidua)

The changing trends in fashion did not only affect women but also men as well. For instance, in (fig. 7a and b) the style of trousers and shirts that were in vogue in the 1990s was the trouser with big bars and shirts that were equally large in size. However, as the year 1990s drew to a close, the size of the bars of trousers began to reduce in conformity with fashion. In those days, the fly tie that were worn were so long that they ended below the waistline of the wearer. Getting to the middle of the 2010s to the early 2020s the bars of trousers have reduced drastically to what is called “tunabu” with the size of the shirt also reducing drastically as seen in (fig 5 a and b). Also, the fly tie that was worn and ended below the belt of the wearer is worn to end on the chest of the wearer.



8 a



8 b

**Plate 5.6: (a and b). Show Trousers with small bars as well as shirts that sewn close to the body in the mid 2010s to the early 2020s.**

**Source:** Martin’s Library, 2020.

(Fashion Designer, Koforidua)



A



B



C



D

### 5.7 Kaftan

This type of African clothing didn't originate from Ghana but over the years, Ghanaians have fallen in love with it. Kaftans are often with plain fabrics with some colourful embroidery around the necks, wrists or pocket area. They come in wide range of colours

and designs. This use to be the “uniform” for alhaji’s and muslims. The Nigerians were previously the most seen in this type of clothing. Over the years, Ghana has adopted this which worn mostly by grooms and celebrities rocking this outfit to weddings and other award events.



**Plate 5.7: (a). Some Modern Dress Styles of Young Women Described as Indecent**

*Sources: Researcher’s Personal Collections*

In as much the changing trends has brought about diverse and interesting designs into the Ghanaian society, it has also come with its negative implications. The influence of foreign culture and for that, foreign fashion has affected the way some of the youth dress. In an attempt to copy from the western world dresses, the youth dress by exposing parts of their body parts that are deemed as vital to the public all in the name of modernity as seen in (Plate 9a).

In brief, fashion ideas and influences in Ghana and by extension New Juaben are not restricted or visible with kaba and other forms of traditional wears only but also associated directly with western styles in vogue in their respective continents.



## CHAPTER SIX

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### 6.1 Summary

This research has dealt with fashion and fashion trends from 1990s to 2020 among the people of New Juaben in the Eastern region of Ghana, looking at the influence of western fashion on the fashion of the people. It assessed the impact of fashion and fashion trends on the youths' moral live, with specific references to the indecent mode of dressing seen among the youth as expressed through garments. To this effect, the importance associated with fashion and fashion trends in the cultural setting of the people of New Juaben in relation to their modern trends in clothing, associated with its sinking moral factors are of great concern to the researcher. This however, to the best knowledge of the researcher has not been touched on by other researchers in the field, hence the need to address such a problem. People have various standpoints on the issue of modesty in clothing, especially among the youth in New Juaben and Ghana as a whole. Within the study, morality in clothing is measured in the context of the Ghanaian, especially, Akan cultural values, which form the yardstick for determining what the society has labelled as right or wrong in terms of dress codes. To effectively deal with this, fashion trends and its moral connotations in the socio-cultural activities of people of New Juaben must be linked with the changing trends of modernisation and national identity of one's culture. This obviously becomes the bases for effective work to be carried out on fashion and fashion trends in New Juaben. This has therefore, propelled the main objectives of this research:

The first objective of this research was, to trace the historical trends of fashion in Ghana with respect to the people in New Juaben from 1950s to 2010. The objective was addressed by visiting the museums, archives and libraries, as well as interviews



organised among the traditional folks constituting primary and secondary data collected, analysed and assembled as a means of documentation on the historical trends of clothing and fashion in Ghana. The various changing trends in fashion among Ghanaians and for that matter the people of New Juaben were compiled with illustrations to give a better meaning to the development.

The second objective of the study was, 'to identify and show the factors responsible for the changing trends in fashion in Ghana. Among the factors identified and discussed were influence of foreign fashion on the culture and fashion of Ghanaians, social and economic factors that influence fashion and fashion trends, foreign influences on indigenous fashion and culture and the various colours used traditionally and its importance in fashion.

The third objective was, to investigate the influences that adulterated foreign fashion has on the indigenous and contemporary fashion and culture of Ghanaians in general, and specifically on the New Juaben youths of today. Fashion and fashion trends has a lot of positive influences on both the indigenous and contemporary fashion of changing trends in clothing over the decades; those effects have been elaborated on; so also are the negative factors that have influenced the changes that have ignited the moral diminution concerns as related to clothing in Ghanaian culture. These were carefully considered and their impacts on the youth assessed.

Sizable amount of literature in the field of the study were reviewed to ascertain the level of work done and how vital these are to the success of the study. The review focused on major areas like, clothing and fashion history; culture and other areas that deal with colour. The total population of the study was limited to two hundred and forty

respondents, out of which one hundred and ninety persons responded through questionnaires while fifty were interviewed. The population among others include, traditional leaders, fashion institutions, students and a cross-section of the public, most of which were randomly selected. Purposive sampling was used due to the nature of the research.

## **6.2 Conclusions**

Having looked, however, briefly at fashion and fashion trends in the New Juaben district of the Eastern region, it is apparent that, the art of personal adornment has elaborate aesthetic concept. Fashion documentation from other researchers or writers is keen for acquiring a broader perspective of knowledge, understanding fashion and fashion trends in Ghana and for that matter New Juaben. The research unveils the types of garments and mode of adornment that were prevalent among the people of the New Juaben. Notable among garment styles and adornments were wraparounds, kaba and skirt. Influences and changes that went on within the periods mentioned above were insignificant.

The study also reveals the significance of clothing and adornment of the people who live in the New Juaben district. There were possibilities of internal influences exhibited among the local people within the country. This is as a result of the fact that New Juaben is a microcosm of the entire nation. The various fashion trends that were in vogue during the period under study have been highlighted in the work as well as the relevance of colour in Ghanaian clothing and fashion styles extensively looked at in this research work.

Foreign Influences on clothing and fashion of the people of New Juaben and by extension Ghanaians come with both positive and negative changes within the indigenous and contemporary styles of clothing. Positively, the coming of foreign fashion enhanced the changing trends in the clothing of Ghanaians. This enhances the look of an individual and puts him or her in the spotlight in terms of look and appeal. The negative influences attached to foreign fashion boil down on moral and ethical values in the cultural context, as to which parts of the body to cover or not to cover were also concerned. More fashion styles are considered to move toward exposure of body parts which are considered sacred and must be covered, hence moral war- drums are considered to be beaten. The alarming manner of the situation is the concern that the research tries to address through possible solutions and proposals. Possible areas of foreign negative influences and concerns raised with proposed solution and recommendation are touched on, during the course of analysing the problem in relation to the culture of Ghanaians in general and for that matter the people of New Juaben in perspective.

### **6.3 Recommendations**

1. There is the need to conduct an in-depth research into the fashion and fashion trends and their relationship with culture within the various districts in the Eastern region. Such information can be of help to students of fashion programmes at various levels of the educational systems in Ghana as well as fashion practitioners.
2. It is recommended also that, the electronic and print media be circumspect in what they print and show in the papers and on the television screens, as they are the mouthpiece of the nation. They should guide the youth in their ways

of reasoning and in their desire towards the selection of fashionable items. Video clips and lyrics of music must be monitored on our airwaves by stakeholders in the entertainment industry, if a community needs to make progress in recapturing the steps towards good morals through garments that are being worn mostly by the youth. Meaningful gains can be made if measures are put in place by law-making bodies to control the importation of second hand goods and other fashionable items. The media especially the audio-visual and the print media as well as entertainment houses must have standards to guide their activities.

3. The museums and archives should be created in the district which should have collection, documentation and assembling of costumes that depict the styles of past historical evidences of people of the New Juaben. There is therefore the need to invest into the establishment of museum of costumes in New Juaben to document the past, present and future proceedings of textile and various items used to facilitate the development of body arts and clothing in the district. These will provide good sources of reference materials for the district and for that matter the nation. This can be provided through collective efforts of the assembly and donor partners who take interest in the preservation of history and culture of the people of New Juaben in particular and Ghana in general. This is to help collect and exhibit various items of clothing and mode of adornment, to serve as historical information centre on trends of fashion for the future generation.
4. The concept of good moral has to be given serious attention in Ghanaian society by parents, teachers and other organisational heads to enable the society salvage all the negative practices associated with garments that expose

the immoral standing of the youth in particular. Cultural ethics and moral values have to be encouraged in schools, churches and at festivals by leaders of those sectors, to correct the possible moral degradation in society, especially through the use of garments. All concern citizens must act as checks and balances on the mode of dressing of the youth to correct the menace and reduce vices like promiscuity in society.

5. Young designers in fashion should endeavour to learn more about the culture of the people they are designing for to enable them incorporate ideas from traditional sources such as local accessories, symbols and motifs into designing and construction of garments that can equally meet international standard, attaching the meanings and significances associated with objects used from these sources. This will propagate the culture of the country to the outside world in a different direction.
6. There seems to be an over reliance on existing catalogues and magazines, indicating lack of creativity on the part of tailors and dressmakers. There is the need therefore to improve on the creativity and designing concepts of these tailors and dressmakers to bring variations and increase the taste and desire for locally produced clothing styles in the district. This can be done by organizing short seminars and workshops for them by fashion designers to educate them in the aspect of creativity through idea developments, colour techniques and illustrations in fashion. Tailors and dressmakers must be encouraged to suggest or influence their clients' choice of styles so as to limit the exposure of parts considered 'private', when sewing their preferred styles for them.

7. By-laws have to be put in place to address the indecency paraded by the youth in public places through their dress styles. The by-laws should be enforced by traditional and opinion leaders in their respective jurisdictions. By-laws that will enable chiefs to impose fines on offenders who dress indecently as a deterrent for other people should be welcomed by all. With regard to what can be acceptable as decent or indecent, the extent of the exposure or coverage of the body parts should be in-line with traditional level of tolerance within the society. In another context, the issue of indecent and inappropriate dress codes is believed to emanate from individual homes. Some parents are not being responsible enough to check the dress codes of their children, probably because they lost control of their wards or are themselves culprits to wearing unacceptable dress codes. Parents and guardians in general must set good standards in dress codes and inculcate them into their wards, if the nation is to make any meaningful headway as culturally centred citizens with the will power to address inappropriate modes of clothing.

The explicitly display of provocative dresses by the youth today, has never been our culture in the past. Cultural fusion is inevitable, but any form of fashion in that regard should not be allowed to permeate the moral fibre of the society in the context of modernity. In Africa and for that matter Ghana, culture forms the bed-rock of our society and communal life and should not be sold on a silver platter for anything.

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## APPENDIX A

### QUESTIONNAIRE FOR THE RESPONDENTS

Dear Sir/ Madam

This questionnaire is intended to assess fashion trends between 1990s to 2020. The information you will provide will be strictly created as confidential. Please try to be truthful as possible with your response. Your identity will not be verified from this document and will be protected.

Please, under each section, tick (✓) the box/s which appropriately answer the question/s and give comment/s when necessary.

#### (A) Particulars of Respondent

1. Age group; (a) 15 – 25years      (b) 26 – 35years  
(c) 36 – 55years                      (d) Above 55years
2. Gender; (a) Male                      (b) Female
3. Educational level; (a) University    (b) Post-secondary  
(c) Secondary                              (d) Post primary
4. Religion; (a) Christian                (b) Moslem  
(c) Traditionalist                        (d) Others
5. Marital Status; (a) Married        (b) Single
6. Profession / occupation;  
.....

7. Position/Status/Rank;  
.....

**(B) The Concept of Ghanaian Culture and Fashion**                      **Yes**            **No**

8. What does fashion in Ghanaian culture embrace?

- (a) Dressing to depict the female form?
- (b) Wearing clothes, jewelries and accessories designed in Ghana.
- (c) Wearing clothes that conform to the society norms and ethics
- (d) Dressing to depict one's status as a Ghanaian
- (e) One's level of civilization and tuning to the rhythms of modern ways of dressing
- (f) Dressing to reveal what you have and expressing a sense of belongingness among peers

9. In Ghanaian culture, dressing appropriately for an occasion demands?    **Yes**            **No**

- (a) A total cover of the human parts regarded as sacred with clothes
- (b) Wearing elaborate dresses as well as those in vogue
- (c) Dressing in conformity to the moral standard of your community
- (d) Wearing attires that you appreciate as an individual
- (e) Knowing the significance and meaning attached to clothes acceptable for a particular occasion and dressing accordingly

10. Do Ghanaians have a fashion that reflects the cultural norms and practices of its people?

- (a) Yes                                      (b) Partly                                      (c) No                                      (d) Highly so

11. What factors account for your choice of answer at 10?                      **Yes**            **No**

- (a) Strict religious beliefs, rules and regulations
- (b) Respect for elders and sticking to good morals and ethics within the society
- (c) Good parental and community role in child-upbringing

- (d) Low level of formal education in rural areas
- (e) The rate of acculturation from the western world
- (f) Due to good government policy on culture and fashion in Ghana

12. Is traditional fashion (African fashion) static or dynamic?

- (a) Yes, it is static
- (b) No, it is rather dynamic

13. Please, give reasons to support your answer in 12.

.....

.....

.....

**(C) Mode of Dressing in Ghanaian Culture and its Influences**

14. Do Ghanaians have traditional ways of dressing which reveal their culture?

- (a) Yes
- (b) No

15. Are these traditional clothes acceptable and admired by majority of Ghanaians?

- (a) Yes
- (b) No

16. What category of dresses are regarded as being modest and decent in Ghanaian culture?

**Yes                  No**

- (a) Dresses that are admired by the opposite sex
- (b) Dresses that cover the vital /private parts of the human body
- (c) Any dress worn and is acceptable by more than half of the society members
- (d) Anything in vogue
- (e) Dresses used for festivals and other social activities within a community



17. Do you always want to wear any type of dress considered as ‘current fashion’?

- (a) Yes      (b) Preferably      (c) No      (d) If money is available

18. What comments do your parents make when you wear provocative dresses?

- (a) No comment      (b) Embarrassing  
(c) Interesting comments      (d) Positive comments

19. Do you admire those who dress decently?

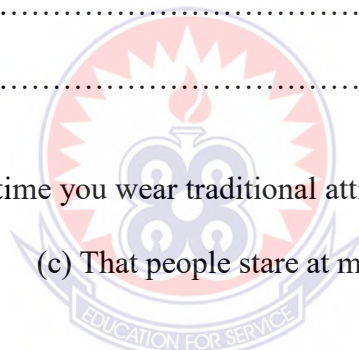
- (a) Very much      (b) Somehow      (c) Not at all      (d) At times

20. Give explanation to your response in question 19

.....  
.....  
.....  
.....

21. How do you feel anytime you wear traditional attire?

- (a) Great      (b) Cool      (c) That people stare at me      (d) Shy      (e) Nothing



22. Which age group(s) of people like wearing Kaba and other African wears?

- (a) 15 – 25years      (b) 26 – 35years  
(c) 36 – 55years      (d) above 55years

23. Do you think the call for Friday Africa wear is a step in the right direction with regard to promoting fashion and culture in Ghana? (a) I do not know      (b) Yes

- (c) More need to be done      (d) it will not work

24. In Ghana, which part(s) of the human body is/are considered as ‘private and should not be exposed to the public?

- (a) the navel      (b) the legs      (c) the breast

- (d) the stomach (e) the buttocks (f) any other

25. Do the people of New Juaben/Ghanaian traditional values frown on such negative practices as expressed in out-fit among the youth?

- (a) Yes (b) No (c) Partly (d) Very much

26. In what form does foreign fashion affect the fashion and culture of people of New Juaben/Ghanaians? **Yes No**

- (a) through the influx of second-hand clothes
- (b) movies/videos and the print media
- (c) it kills the Ghanaian textile industry that produces African fabrics
- (d) frequent travelling of the youth overseas
- (e) formal education and the breakdown of traditional values, norms and ethics.
- (f) because there is no strict measure to curb importation of foreign textiles and fashionable items.

27. What will be your possible solution to problems regarding the ‘indecent fashioning’ of some youth of today?

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.....  
.....  
.....

28. By what means, can the economy of the country be improved if fashion is tailored along the culture set up of the country? **Yes No**

- (a) it will enhance local manufacturing textile industry
- (b) small and medium scale fashion related firms will improve

their businesses

(c) it will boost confidence of people to wear more local clothes

and make them proud as Ghanaians

(d) good moral and ethical values will be achieved

and peace maintained

**(D) Colour and Its Meanings and Significance**

29. Is it true that the use of colour in Ghanaian fashion has meanings and significances associated with them? (a) Yes (b) No (c) at times (d) Very much

30. Personally, do your choice of fabric colour and its style depend on a particular occasion, meaning and significance attached to them?

(a) Always (b) at times (c) Yes (d) No

**(E) Religious and other Art forms in Fashion**

31. Do religious beliefs and practices of any sort affect the fashion of Ghanaians?

(a) Yes (b) No

32. Is fashion an art?

(a) Yes (b) No

**(F) Recommendation and Suggestion**

33. Can you kindly give comments on how the traditional fashion in relating to culture could be sustained and enhanced as well as aspects that need to be discouraged?

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.....  
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34. Please, you may also comment, relating to acculturation among the youth in terms of fashion and its economic implications on the country.

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## APPENDIX B

### INTERVIEW GUIDE

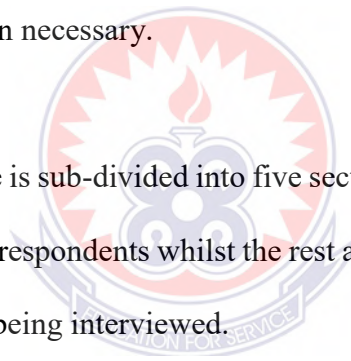
#### TOPIC: FASHION AND FASHION TRENDS BETWEEN 1990-2020: A CASE AMONG THE PEOPLE OF NEW JUABEN

Dear Sir/ Madam

This interview is intended to assess fashion trends between 1990s to 2020. The information you will provide will be strictly created as confidential. Please try to be truthful as possible with your response. Your identity will not be verified from this document and will be protected.

Please, under each section, tick (✓) the box/s which appropriately answer the question/s and give comment/s when necessary.

NB; The Interview Guide is sub-divided into five sections; the first and the last sections apply to all categories of respondents whilst the rest are chosen or selected based on the category of respondents being interviewed.



#### Section 1: Personal Details of Respondent

- Name; .....
- Sex; .....
- Age; .....
- Occupation; .....
- Religious Background; .....
- Educational Level; .....

## **Section 2: Historical View Point of Clothing within the New Juaben (Ghana) to the present**

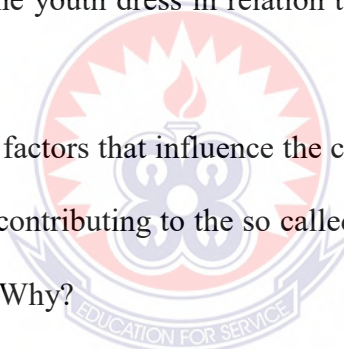
- Who are the people of New Juaben? Where do they originate from to their present home?
- What were the possible forms of clothing associated with men, women and children within New Juaben?
- Have these clothing and fashion seen any significant changes over the past thirty years?

## **Section 3: Influence and Impact of Foreign Fashion on the Contemporary Trends of Clothing and Fashion in Ghana**

- How positively or negatively do other cultures and their fashion trends have had impact on the clothing and fashion trends of Ghanaians for that matter the people of New Juaben?
- What roles do the textile and fashion industries in Ghana play in contributing to the success or failure of fashion in line with cultural values?
- Do the youth of today apprehend fashion in the cultural ways, by using or fashioning clothes to that effect? If yes or no, why?
- What were the major trends of fashion between independent era and now (1950s to 2000)? That is, assessing trends in men's wear, women's wear and the changes that occurred over the years?
- What types of headdresses, footwear, bags, beads, jewelries and body arts have been in fashion throughout these periods in the history of New Juaben?
- Have those changes affected the wearing of kaba styles, types of smocks and traditional clothes used over the periods? If yes or no, prove it?

#### **Section 4: Impact of Foreign Fashion on Moral and Cultural lives of Ghanaian Youths**

- Do moral values in Ghana have any bearing on fashionable items use?
- Has there been moral degradation among the youth? If yes, what are the possible problems associated with them?
- What criteria make a particular fashion or clothing indecent or immoral from the others in Ghanaian culture?
- What factors triggered these actions?
- If culture is said to be dynamic, can't Ghanaian culture embrace these modern trends of dresses? If no, why?
- In today's society, do the youth dress in relation to cultural norms and traditions of the society?
- What were the possible factors that influence the clothing and fashion of Ghanaians, today? Are these factors contributing to the so called negative influences in Ghanaian moral and cultural lives? Why?



#### **Section 5: Suggestions necessary for possible solutions**

- What should be the possible roles of the government and its officials in sustaining the cultural interest through fashion among the public?
- What are the roles of stake holders like UNESCO, UNECEF and NGOs in promoting the use of traditional costumes and reducing the lack of interest in cultural activities in Ghanaian society which is partly reflected in dress codes of today's society?
- What are society leaders doing to salvage the situation of indecency and foreign influences in Ghanaian communities?