

UNIVERSITY OF EDUCATION, WINNEBA
COLLEGE OF TECHNOLOGY EDUCATION, KUMASI

**COMPARATIVE STUDY OF TECHNOLOGY USAGE: A CASE STUDY OF
FORMALLY AND NON-FORMALLY TRAINED FASHION DESIGNERS IN
THE KUMASI METROPOLIS OF THE ASHANTI REGION, GHANA**



ESI ASARE BEDIAKO

AUGUST, 2020

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**A Thesis in The Department of FASHION DESIGN AND TEXTILES
EDUCATION of Faculty of VOCATIONAL EDUCATION, submitted to The
School of Graduate Studies, University of Education, Winneba, in partial
fulfillment of the requirements for the Awarding of Master of Philosophy
(Fashion Design and Textiles) Degree**

AUGUST, 2020

DECLARATION

STUDENT'S DECLARATION

I, ESI ASARE BEDIAKO, declare that, this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my original work and that, to the best of my knowledge, it does not contain any material which is formally published or written by any other person(s) except where due reference is written.

SIGNATURE:

DATE:



SUPERVISOR'S DECLARATION

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

NAME OF SUPERVISOR: NINETTE AFI APPIAH (PhD)

SIGNATURE:

DATE:

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DEDICATION

This thesis is dedicated to my family for their love, prayers, time and support given to me throughout my academics, till now.



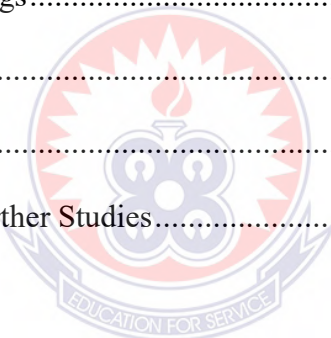
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LIST OF ABBREVIATIONS

CAD	Computer-Aided Design
CAM	Computer-Aided Manufacturing
CSR	Corporate Social Responsibility
df	Degree of Freedom
E-commerce	Electronic-Commerce
E-mail	Electronic-Mail
GDP	Gross Domestic Product
GTP	Ghana Textiles Printers
H & M	Hennes & Mauritz
IBM	International Business Machines
ICT	Information and Communications Technology
IT	Information Technology
JHS	Junior High School
NGOs	Non-Governmental Organisations
OECD	Organisation for Economic Co-operation and Development
PC	Personal Computer
PT	Process Technology
p-VALUE	Probability value
SDGs	Sustainable Development Goals
SHS	Senior High School
SMEs	Small and medium-sized enterprises
SPSS	Statistical Package for Social Sciences
t-test	Test-Statistic Test
UK	United Kingdom

US	United States
www	world-wide-web
3D	Three-dimensional



ABSTRACT

Sustainability of a fashion enterprise depends largely on creativity and innovative technology application, good entrepreneurial skills as well as adoption of appropriate marketing strategies. Although the Ghanaian fashion designers may be formally or non-formally trained, it is unclear the differences in their services and marketing techniques and their respective areas that require improvements. This study therefore aimed at assessing the dichotomy in the use of creative and innovative technology, entrepreneurial skills as well as marketing strategies among formally and non-formally trained fashion designers in the Kumasi Metropolis of the Ashanti region, Ghana. The study employed a qualitative cross-sectional approach of design. Through non-random sampling technique and the use of structured questionnaire, data obtained from formally and non-formally trained fashion designers were processed statistically. Descriptive statistics as well as inferential statistics including Independent samples t-test and Chi-Square analyses were performed. In several respects, it was observed that, the formally trained designers were more creative, applied innovative technology, better at displaying entrepreneurial skills and marketing their products and services. This has established a baseline information about the fashion designers in the Kumasi Metropolis for further studies across the country. It is recommended that, computer application is encouraged during training of all fashion designers. If possible, both non-formal and formal training should be encouraged for better effect. Government could come to the aid of beginner fashion designers with soft loans.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

An industry refers to a business, company or an enterprise. Fashion designers are under the larger umbrella of fashion producers which also include fashion providers and fashion companies (Howard *et al.*, 2019). The activities performed by the fashion industry include creation, production, promotion and marketing of items that have unique aesthetic and functional features as well as being able to cause psychological reactions related to wants and needs of people. The products are also adopted by a group of people for a limited period (Ruppert-Stroescu, 2009).

Fashion is said to be one of the most well-placed sectors that combines innovation, creativity as well as sustainability (Muslu, 2012). With the inclusion of sustainability, the fashion industry advantageously combines two of its principal competencies of creativity and innovation (Rydberg-Dumont *et al.*, 2010). Science as well as technology has an important role in transforming the fashion industry since it deals with the limitation placed on the industry by limited resources provided by nature, minimizes pollution, reduces negative social effects and produces affordable fashionable products (Peters *et al.*, 2014).

Advancement of fashion from decade to decade is largely attributed to the innovation and creativity of the people in the industry (Ünay & Zehir, 2012). It thus suggests that, innovation is critical to the advancement of the fashion industry in the form of competitive businesses (Lowe & Marriott, 2006). There appears to be a connection between creativity and innovation with new markets, products, processes and

technology. Entrepreneurs thus utilize competitive measures to win markets (Ulijn & Brown, 2004).

Worldwide business of fashion needs well-endowed management techniques as well as high level of creativity and innovation in view of the fast growing business strategies that relate to fashion management (Ünay & Zehir, 2012). A report by the Sustainable Brands Community in the year 2012, suggests that, comprehension of trends, insights of customers and the industry-specific best practices are essential to the competitive advantage of a fashion market. Again, for sustainability, there is the need for innovation in order to achieve an environmentally and socially harmless state while providing new sources of innovation and competitive advantage concurrently (Hanse *et al.*, 2009). Fashion notices the dynamics occurring in the globe and responses to them sensitively and almost instantaneously. These dynamics could be directly perceived in the manner people dress, giving unambiguous feedback about the wearers, their wealth, taste, age and national characteristics (Kisfaludy, 2008).

It is further suggested that, designers persistently analyse socio-economic situations, the motivations and identify the target group, current trends and keep conscious track of technological innovation for the creation of novel competitive concepts (Kisfaludy, 2008). Retailing of fashion products is said to have a strong focus on product-centric ingenuity and seasonal product development (Reinartz *et al.*, 2011; Sorescu *et al.*, 2011). Brand owners perceive non-product innovation (innovation process) as secondary to product innovation (De Felice & Petrillo, 2013; Reynolds & Hristov, 2009). A study carried out by Zentes *et al.* (2007) asserts that, technological innovation is fundamentally observed to be related to 'isolated' E-commerce.

The fashion marketing industry is a great pillar in most economies of the world due to the great number of its employees and value creation among other things (Berman & Evans, 2010). The findings from the study by Bhardwaj and Fairhurst (2010) demonstrate that, retailers can be aided in developing effective marketing techniques to perform more effectively in the market from available empirical comprehension of consumer behaviour and motivation to purchase decisions for products. Owing to the increasing competition as a result of the rapidly changing market, innovation and the need for smarter techniques are required (Cillo & Verona, 2008).

1.2 Statement of the Problem

The complex nature of the fashion industry stems from the fact that, it has several umbrellas including aesthetics, designing, product enhancement, economics, global business, marketing, consumer behaviour, operations, management, anthropology, psychology and sociology. It is thus, studied at a lot of economic levels, from low-priced mass-market apparel to custom-made couture garments selling at various prices. The contemporary fashion industry is greatly hit by change which usually reflects culture (Ruppert-Stroescu, 2009). In most economies including Ghana, the fashion industry forms a great buttress (Brenton & Hoppe, 2007). This is because, according to Keane and te Velde (2008), the industry is a major contributor of the gross domestic product of a nation.

In order to thrive in a business entity, one needs to have competitive advantage in the market setting. For realization of this achievement, there is the need for continual improvement in services and products offered to customers and consumers. In order to bring this into fruition, innovation, creativity and the use of technology are essential for

sustainability of market. More than two decades now, the fashion industry has seen marked evolution (Bhardwaj & Fairhurst, 2010). The competition among fashion industries is said to be very keen (Perry & Towers, 2013). The need for sustainable business to thrive in the contemporary market has become very critical (Johnston *et al.*, 2007).

Research has it that, there is a dichotomy between large firms and small ones as regards the mode for facilitating innovation abilities (Menguc & Auh, 2010). Small firms appear to be more innovative in their products designed as opposed to large businesses which thrive in the production processes (Terziovski, 2010). According to Koladkieicz (2009), the fashion market is challenging and thus new ideas are developed very fast. Various marketing platforms exist with the most trending one being carried out on the social media.

Social media is said to bring satisfaction to both body and soul of humans (Mehta, 2012). Through social media, communication between consumers of products and producers is much faster largely as a result of the advancement in technology (Savitz, 2012). Although various studies have been conducted on creativity, innovation, technology, entrepreneurial skills and marketing strategies in the fashion fraternity, there appears to be limited work done to bring the dichotomy between formally and non-formally trained fashion designers in terms of their creativity, application of innovative technology, entrepreneurial skills and marketing strategies. Thus, this study assessed the differences as regards the extent of creativity, innovation technology application, entrepreneurial skills and diverse marketing strategies employed by formally and non-formally trained fashion designers in the Kumasi Metropolis of the Ashanti region, Ghana. This would help fill the gap in both groups (formally and non-

formally trained fashion designers) where necessary for the improvement of services and products.

1.3 Purpose of the Study

The study aimed at comparing the differences between formally and non-formally trained fashion designers in the Kumasi Metropolis of the Ashanti region of Ghana based on the use of creativity, innovative technology application, entrepreneurial skills as well as their marketing strategies.

1.4 Research Objectives

Specifically, the study sought seek to:

- i. compare the degree of creativity among formally and non-formally trained fashion designers in the Kumasi Metropolis of the Ashanti region of Ghana.
- ii. evaluate the level of technology application for innovative fashion products among the formally and non-formally trained fashion designers in the Kumasi Metropolis of the Ashanti region of Ghana
- iii. assess the differences in marketing strategies employed by the formally and non-formally trained fashion designers in the Kumasi Metropolis of the Ashanti region of Ghana
- iv. compare the entrepreneurial skills among formally and non-formally trained fashion designers in the Kumasi Metropolis of the Ashanti region of Ghana.

1.5 Research Questions

1. What is the difference between the level of creativity among formally and non-formally trained fashion designers?

2. To what extent do the formally and non-formally trained fashion designers employ technology in the production of innovative products?
3. What are the differences between the marketing strategies employed by the formally and non-formally trained groups of fashion designers?
4. What are the entrepreneurial skills that distinguish the formally and non-formally trained fashion designers in the Kumasi Metropolis of the Ashanti region of Ghana?

1.6 Hypothesis

Creativity, the use of innovative technology, entrepreneurial skills as well as the choice of marketing strategies employed by a fashion designer may have a strong link with the form of training received.

1.7 Significance of the Study

With great deal of people finding themselves in the fashion industry, it is important for individual fashion designers to seize appropriate opportunities to maximize their profits and also generate revenue for the government through taxes paid. Competition among them is therefore somewhat keen to ensure continual survival in the market. This study is relevant as the fashion industry contributes enormously to the Gross Domestic Product of Ghana. It will therefore provide some invaluable baseline information as regards the differences between activities of formally and non-formally trained fashion designers.

Findings of the study would help bring to the notice of the two groups of fashion designers (formally trained and non-formally trained) their strengths as well as their pitfalls for the necessary action(s) to be taken for enhancement of their businesses. This

would help create more income for themselves and revenue for the government since the fashion industry is an important contributor of the economy of most nations including Ghana. Grey areas that have not been exploited by either of the fashion designer groups especially during their training were also considered and brought to light. Again, recommendations were made whether or not there is the need for a fashion designer to go through both formal and non-formal forms of training based on responses given and also considering the concomitant positive effect that could be achieved from both training forms.

Also, some recommendations where necessary would go to the government for available support rendered to fashion designers. If the aforementioned potential recommendations are well harnessed, would result in greater patronage of products by customers or consumers. If the industry, either formal and or non-formal thrive(s), the economy of the country would be sustained through revenue generation by government, reduction in dependency rate and employment creation. Policy makers involved in curriculum formation for the teaching of fashion and its related courses would also have empirical evidence to make decisions that affect the training of the learners. Above all, findings from this study will add to the existing body of knowledge in the fashion design fraternity of the country and beyond.

1.8 Scope of the Study

Fashion is said to be one of the most well-placed sectors that combines innovation, creativity as well as sustainability (Muzlu, 2012). Fashion designers utilize competitive measures to control markets (Ulijn & Brown, 2004). The current study investigated is confined to only fashion designers of the Kumasi Metropolis of the Ashanti region, Ghana. Kumasi is the second largest city in Ghana with a population of about 1.7

million (Population and Housing Census, 2010). Fashion designers among them could be trained formally or in a non-formal manner, but have not been well characterized for academic and industrial purposes.

The contextual scope thus focuses on the diverse approaches of two groups of fashion designers - those who went through formal training and those who went through non-formal training, on how they apply innovative technology to their work, creativity, entrepreneurial skills as well as the means of marketing their products. Questionnaire was utilized as the data collection instrument to help answer the research questions spelt out in the study. This study was thus conducted to determine the status of the dichotomous groups of fashion designers based on creativity, innovative technology application, entrepreneurial skills and marketing strategies.

The aspects looked into included how they harness the importance of the internet (especially the social media) platforms, fashion programmes (shows on television, the internet, magazines), the use of computer applications in making their work effective and efficient, retraining avenues, how good they maintain clients, lucrative nature of their work, business type, management skills and their highest level of education which are all linked directly or indirectly to business promotion. The study was carried out in the Kumasi Metropolis of the Ashanti region, Ghana at the work places of conveniently selected fashion designers. The study lasted approximately ten months (July, 2019 - May, 2020).

1.9 Limitations of the Study

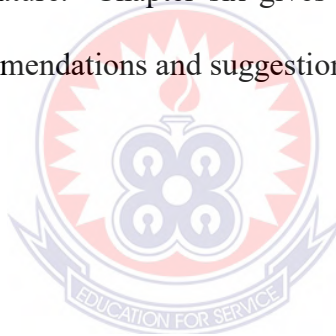
The Ashanti region is one of the sixteen regions in Ghana and therefore findings may not be applicable to the entire nation since circumstances in different regions of the country may differ. This study is only qualitative in nature. Again, the sample size may not be representative enough of the fashion designers in Ghana or the Ashanti region due to time constraints (study lasted for only ten months). The economic condition of the country at the time of the study may not reflect what happens in every year and thus the responses of the designers may not be representative throughout the year especially in the Ashanti region of Ghana. Also, experience as regards the number of working years which may have considerable effect on the outcome of the study was not explicitly evaluated. Again, validity and accuracy of the findings of this study are dependent on responses by participants and may be subject to erroneous outputs.

1.10 Organization of the Study

This study sought to investigate the dichotomous relationship between fashion designers who were formally trained and those non-formally trained with respect to their creativity, application of innovative technology, entrepreneurial skills and their marketing strategies. In total, the study consists of six chapters organized as follows: Chapter one gives a brief introduction to the subject matter. It describes the influence of creativity, innovation technology and marketing strategies as great contributors to the success of the fashion industry. The problem to be addressed in this study was also spelt out with research questions well defined. It also included the objectives, limitations, significance of the study as well as organization of the study.

Chapter two provides an outline of some reviewed literature related to the subject matter of fashion, innovation technology, entrepreneurship and contribution of the industry to the socioeconomic development of countries. Chapter three details the methodology (materials and methods) employed to obtain data relevant to answering the research questions of the study. The study design being qualitative cross-sectional reduced persistent interference with the work of the fashion designers. Structured questionnaires were employed for the data collection. The chapter three also included the study area, data collection instrument and methods of data analysis.

Chapter four gives the results of the study shown in Tables/Figures and interpreted. Chapter five gives an in-depth discussion of the results obtained in chapter four with published studies in literature. Chapter six gives the conclusion to answers of the research questions, recommendations and suggestions for further studies.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

This chapter entails various works and knowledge available in literature on the subject matter. It gives insight into the fashion industry and touches on creativity, application of innovative technology and various marketing skills employed by the players of the fashion industry. It also reviews literature on entrepreneurship and education which are solid foundations of the fashion industry.

2.2 Fashion

Fashion reflects the prevailing geographical time. Pertaining to diverse periods of the world's history fashion has moved along. Around the past few years ago, clients have become more self-contained and people want to highlight their own individuality by following their unique styles which they can adjust to fashion in the way they want to (Reamy & Arrington, 2011).

Fashion refers to the styles of clothing and its accessories such as coverings and decorations worn at any given time by groups of people. It is evidently clear that, western acculturation through social media largely influences fashion (Steel & Major, 2013). Fashion becomes a custom when the way of dressing of one generation is passed on to the next and its popularity may decline as a result of the introduction of new one(s) (Hazel, 1968). Fashion portrays dynamism although it distinctively identifies people (Riungu, 2009).

Fashion also portrays the way in which a person dresses, hair style and shape as well as footwear. Fashion affects one's life and tends to describe individuals (Baumgartner, 2012). Apart from co-creation and shaping the imagery of a society, it reflects its current state and responds to dynamics occurring in it (Hameed & Umer, 2017). Chavan (2018) reported that, the fashion industry has four component levels namely: the production of raw materials chiefly fibres, textiles, fur and leather; the production of fashion products by designers, manufacturers and contractors; marketing via advertisement and promotion; wholesale or retail sales and E-commerce. Therefore, the appropriate utilization of the aforementioned levels would ensure increased survival of the fashion industry.

Persistence of fashion does not have absolute stability as it varies along with fashion life cycle. This cycle is similar to product life cycle which includes four stages: introduction, growth, maturity and decline stages (Hagelberg, 2015). Fashion life cycle is based on stages of time and acceptance by clients. It includes an introduction stage where there is a novel product introduced and it begins to rise. At this stage, fashion front runners are very relevant as they are the ones who want to experiment with new kinds of looks.

At the introductory stage, clothing is mostly found from pricy brands. This stage is followed by an acceptance stage where the popularity of a fashion accelerates and finally is accepted by the consumers. At this stage, apparel is already produced on mass basis, which encourages consumers with lower budgets to join. Finally, a fashion declines and obsolescence in a regression stage when clients get enough and long for novelty. At this point, a fashion becomes a markdown (Solomon & Rabolt 2009).

Clothing is meant to provide covering for the torso, upper and lower limbs as well as the head. Fibre including those from natural sources (cotton, silk, linen, wool) and man-made ones (nylon, acrylic, rayon, viscose, polyester) represents the structural basic unit for the clothing making. It is desirable that, both natural and artificial fibre sources are combined as each has its peculiar positive effects. For instance, the natural fibre are good at absorbing sweat and crease easily. Artificial ones tend to be strong and lighter (Riungu, 2009).

Fashion has been in existence for ages even in Africa. However, most developed European or Western countries are well-advanced than that observed in Africa. For the Ghanaian fashion industry, *kaba* and slit couture creations brings hundreds of novel designs into the market invariably each day, promoting healthy competition for survival of the industry. The industry becomes very much needed during occasions notably funerals, outdooring or naming ceremonies of neonates and marriage ceremonies. It is asserted that approximately 60% of people attending such occasions would be in new attire (Essel, 2019).

Before the middle of the 19th century, most apparels were customised. It was handmade for individuals, either as home production or on order from dressmakers. Around the beginning of the 20th century, with the advancement of novel technologies such as the sewing machine, the rise of global capitalism and the factory system development of production, and the proliferation of retail outlets including department stores – clothing had increasingly come to be mass-produced in standard measurements ready for sale. Although the fashion industry developed first in Europe and America, presently it is an international and highly globalized industry, with clothing often designed in one country, produced in another and sold on a global level. For example,

an American fashion company might source fabric in China and have the clothes made in Vietnam, finished in Italy, and shipped to a warehouse in the United States for distribution to retail outlets internationally.

The fashion industry has long been one of the greatest employers on the globe. However, due to increase in labour costs, it has moved from developing to developed countries (Chavan, 2018). In a global market setting, the fashion industry is very competitive. Although production is carried out in developing countries of Asia and Africa mainly as a result of cheap labour, China is claiming a greater stake by offering quality products at relatively cheaper prices. The fashion industry is no longer exclusively depending on retail stores for sales owing to increase in opportunities for retail sales via E-commerce, which permits buyers to shop and purchase online.

Marketing expands with increasing growth media trends as social networking and use of technologies such as mobile devices and smart phone applications, which permits shopping anywhere. Product branding plays a role in gaining recognition and customer loyalty. This part of the market, enhanced by designers and fashion models, is among the most visible components (Chavan, 2018).

Two groups of fashion models can be identified – fast and slow fashion models. In fast fashion model, organisations are characterized by a swift response to the prevailing fashion trends together with short production and lead times resulting in fast supply to market and customers (Cachon & Swinney, 2011). Novel designs and collections are introduced within weeks, which keep clients continually dropping by the stores so as to review the current fashion styles (Tiplady, 2006). Those who adopt the fast fashion

model are concerned with coming up with novel products very fast to the market so as to capture and directly respond to the current trends in the market (Johansson, 2010). Fast fashion model is characterized by relatively low prices, a short time-to-market and decreased lead times resulting in a delivery of latest clothes to clients several times within a season. In contrast to the slow fashion, the fast fashion concept is well-advanced in clothing market and several known fashion companies like Zara, H & M, Top Fashion, GAP have successfully implemented the technique in executing their business strategies (Bhardwaj & Fairhurst, 2010; Choi *et al.*, 2014).

The slow fashion is the newer aspect. It deals with creating a more sustainable and ethical supply chain stressing the utilisation of local resources and longer product shelf life (Pookulangara & Shephard, 2013). Unlike the fast fashion, slow fashion encourages a more conscious purchasing behaviour and motivates clients to be more aware of the raw materials for creating their outward appearance. It tends to incorporate green thinking into the fashion world and pulls clients away from the throw-away culture that has been created with the eruption of the fast fashion concept. Slow fashion rather stands for qualities needed for sustainability and a conscious effort to decrease over-consumption and encourage a more conscious approach to buying clothes (Clark, 2008; Fletcher *et al.*, 2012; Gockeln, 2014).

The scope of slow fashion model is beyond sustainability, where organisations also engage in a transparent supply chain management and incorporate ethical and socially responsible initiatives while keeping sight of creativity and fashionable nature of their products. The prominence of the slow fashion business model is recently increasing (Pookulangara & Shephard, 2013).

2.3 Factors Influencing Fashion

Through sources such as the mass media, websites, magazines and fashion shows, people get to know new products on the market for patronage. This information obtained on a particular clothing may be positive or negative (Riungu, 2009). Some clothing outlets include boutiques, secondhand clothing stores, open space markets, tailoring shops and exhibition outlets (Otieno, 1990).

Modern trends are mostly inspired by the fitness of the outfit on the body, the feeling of being current and how it enhances one's confidence. The frequent dynamism does not allow for a distinct identification of one's look, preference and largely what one wants to communicate (Baumgartner, 2012). Fashion trends are volatile and arise based on peculiar beliefs and way of life of a society and may represent surrogate non-verbal communication tools (Nithyaprakash & Saravanan, 2015). It is an undeniable fact that, over a decade now, globally and for that matter Ghana has been transformed in diverse ways as a result of the influence of the social media channels (Savitz, 2012).

In fact, the fashion industry is one the fraternities most hit by this dynamism. Through the social media channels, communication between consumers of products and producers is much faster; largely as a result of the advancement in technology (Savitz, 2012). Social media is said to bring satisfaction to both body and soul of humans (Mehta, 2012). This could account for the reason why in 2012, Twitter saw its user population increased by more than 40% (Berman, 2013).

One of the principal trends in emanating E-commerce is social commerce via the use of social media, which aids social engagements, and the contribution of clients to assist the sale and buying of internet-based sold products and services (Bendoni, 2017).

According to Kaplan and Haenlein (2010), this situation signifies the commencement of its spread. Social media platforms including *Facebook*, *Twitter*, *YouTube*, *blog*, *wiki* and *WhatsApp* have increased over the past years, permitting businesses and firms to develop a real social media strategy for exploitation of the vast potentials presented by these platforms. Again, the fashion and online clothing industry is the one that marks the largest growth as regards E-commerce sales. A multichannel strategy is no longer seen by businesses as a simple way to sell more, but as a relevant technique for controlling the interactions with customers, putting at its disposal as many alternatives to follow them in their purchase (Shankar *et al.*, 2016; Sułkowski & Kaczorowska-Spychalska, 2016).

Multichannel is an increasingly sophisticated situation which involves the customer at home and in all its movements on different platforms including *personal computer* (PC), *Tablet* and *Smartphone*. Social networks play a strategic task in the post-sales phase. In the social media era, the fashion industry continues to experience the growing role of influencers, as consumers perceive their lifestyle as more authentic and attractive than traditional means of advertisement (Sułkowski & Kaczorowska-Spychalska, 2016; Jin, 2019). Influencers are regarded as being closer to the ordinary persons since they are not models and are not coerced to make a campaign, but wear what they like and what fits well on their bodies; they show their outfits during an ordinary day too (Jin, 2019).

The giving of attention to sustainability has undeniably been one of the most important trends in recent years (Spaargaren, 2003). Intimately associated to the theme of sustainability is circularity; where novel initiatives based on a circular economy have erupted in the global market (Hvass & Pedersen, 2019; McHattie & Ballie, 2018).

Citing an example, the Ellen McArthur Foundation has created the “Circular Fibres Initiative”, which has begun sensitising the circular economy for textiles. This initiative promotes a transition from the traditional production system to renewable energy sources.

The circular model builds economic, natural and social capital hinged on three ideals – minimize waste and pollution, keep products and materials in utilisation (circular system) and regenerate natural systems. Indeed, numerous young consumers are proving to be highly sensible to social and environmental issues and their shopping habits are influenced by those ideals. The fashion market is demonstrating the growing tendency of young consumers to follow brands that show attention to these themes, avoiding others (Stern, 2011).

Access to the internet web pages and credit card helps one to purchase the clothing as the models on the runway present the collections (Nalls, 2010). Meanwhile, fashion illustration which has existed for about five centuries that originates with drawing and painting is mostly commissioned for reproduction in fashion magazines as one parameter of an editorial feature or purposely for advertisement and promotion of fashion makers and boutiques (Blackman, 2007; Laird, 2000).

Sustainability has over the years being the heartbeat of both scientific and institutional discourse. Being aware of the need for a change in the sustainable development approach was strengthened in the 2030 Agenda. The Agenda are programmes of rules, binding the governments of the member countries in respecting people and more properly our planet. It gathers 17 objectives, the Sustainable Development Goals

(SDGs) for sustainable development, with 169 goals to be reached by 2030, the deadline within which countries ought to have met standards for realizing the goals (Griggs *et al.*, 2013).

Three pillars of sustainable development are identified – economic growth, social inclusion and environmental protection (Lee *et al.*, 2016; Doyle & Stiglitz, 2014). This technique unavoidably involves the change from a linear industrial system to a circular system that can be enabled by the introduction of a new business model, a product-manufacturing cycle with a view to both economic and environmental sustainability (Ellen MacArthur Foundation, 2013). Compulsive fashion shortens the mean shelf life of a dress by 36%. In China however, this value is roughly 70% (Zhang *et al.*, 2016). The other novelty takes into consideration the raw material used to manufacture fashion items with respect to type of fibre: polyester has scaled cotton, becoming the most utilised fabric since the commencement of the 21st century.

Garments made of 100% polyester are less different to be transformed into reusable materials (Broda *et al.*, 2019). Occurring in tandem, the use of mixed fibres, cotton-acrylic or cotton-elastane, are not easily recycled and thus end up swelling the already filled undifferentiated dumps of the globe (Cuc & Vidovic, 2011). With mixtures with natural fibre such as cotton and polyester, it is very different. Mixtures including that of cotton and polyester, even in contemporary times, are essentially not reusable since these two components cannot be made separate at low cost (Broda *et al.*, 2019).

Countries such as the Philippines and India, have closed the imports of second-hand apparels so as to offer protection to the local textile industry (Cuc & Vidovic, 2011). Conversely, the government of South Africa permits the importation of second-hand

clothing only for charitable issues, barring commercial resale (Brooks & Simon, 2012). Households incomes has been witnessed in most of the Organisation for Economic Co-operation and Development (OECD) countries over the past few years ago. This implies that, there is more money available for consumers to purchase apparel, which might improve on the total sales of fashion companies.

On the other hand, the rate of employment in most OECD countries has continually decreased over the last couple of years. In the domain of this phenomenon, there could be fewer people being able to purchase fashion apparel as a result of the unemployment. However, those who are employed can spend great money on the products due to higher disposable income. As a result, as an option for greater profits, fashion firms and businesses might increase price through product quality enhancement (OECD Fact book, 2013; European Commission, 2013).

The European Commission asserts that, as a result of the reduction in the production industry, skilled labour has reduced and became quite exorbitant, which might pose a threat to the competitive nature in the clothing industry (Chavan, 2018). As a response to these two trends, fashion industry tends to outsource the textile production to low-cost manufacturing countries like Bangladesh or Cambodia in order to cut production and labor costs (Johansson, 2010; Bhardwaj & Fairhurst, 2010; Joy *et al.*, 2012). Social factors such as population growth, age distribution, health consciousness and career attitudes can also affect fashion. Since they have a direct consequence on how fashion industry comprehends clients, they are of great interest.

The fashion industry is one of those industries that may be most hit by the impact of socio-cultural trends (Curtis *et al.*, 2007). Citing an example, it has been witnessed for some decades now that, the global population is aging (OECD Fact book, 2013). Such demographic dynamics might produce threat for exclusively teenage-oriented clothing firms since the competition for their shrinking segment becomes more intense. However, an opportunity can open up for new or more flexible incumbent fashion retailers. They may focus on more mature customers and offer appropriate sizes and simpler designs with quality durable materials.

Another social trend is that customers are more and more concerned about their health, which can be confirmed by a steady increase in individual health expenditure. This could result in a greater customer interest in the materials used, their origin and their processing methods, demanding more accountability on behalf of the fashion organisations. In this regard, many clients support sustainable and ethical activities of companies (Johansson, 2010; Pookulangara & Fairhurst, 2010). Aside this, fashion tastes of teenagers and young adults are quite diverse and volatile in contemporary times and are influenced by celebrities and the media (Rinnebach & Richter, 2014).

The ‘hipster’ trend is a quite recent example and organisations might have to decide if they would follow such transient fads or if their firms or organisations is stable adequately to sustain within their usual channels. The media, however, does not only distribute trends to customers but also makes aware of scandals and negative publicity about bad Corporate Social Responsibility (CSR) practices such as child labour, sweat shops or inhumane working conditions. Consequently, transformations in client attitudes towards fashion organisations are increasing the demand to more reporting

activities and auditing processes on labour conditions and wages to ensure much fair treatment of employees (Chavan, 2018).

The industry in particular must be aware of environmental threats and create awareness in the production units and among workers for such events. Meanwhile, in order to nullify or minimize the repercussions of the dynamic climate, stakeholders are placing pressure on fashion organisations to minimise their carbon footprint and incorporate eco-friendly practices along their entire supply chain (Johansson, 2010; Pookulangara & Shephard, 2013).

The message used for advertisement is regarded as a paramount component in communicating products to potential clients. It is the thought, concept, attitude, imagery and other information that the advertiser intends to carry to his/her target audience. How message is presented is essentially vital in assessing its effectiveness. An ideal advertising message must be attractive, hold the interest, arouse desire for possession of the product, and elicit action (Gupta, 2012). It therefore suggests that, the fashion industry is affected by effective advertisement.

2.4 Creativity and Innovation in the Fashion Industry

Business, education and philosophy are the three main areas in which creativity is applied in research (Ruppert-Stroescu, 2009). According to Aspelund (2006), the steps in creativity in design include inspiration, identification, conceptualization, exploration/refinement, definition/modeling, communication and production. According to Fiore *et al.* (1996), the composition of the design process is the logical mental part, the unconscious mental part, the sensual part, the emotional part and the

spiritual component. Creative class, which is a unique group that is defined, not by the material objects they are comprised, but the creative contributions to the economy was described by Florida (2002). Table 2.1 below shows the various means through which creativity among people can be promoted.

Table 2.1: How to Promote Creativity among People

<p>The Prerequisites</p> <ol style="list-style-type: none"> 1. Modeling Creativity 2. Building Self-Efficacy 	<p>Add Complex Techniques</p> <ol style="list-style-type: none"> 14. Inculcating Self-Responsibility 15. Encouraging Self-Regulation 16. Delaying Gratification
<p>Basic Techniques</p> <ol style="list-style-type: none"> 3. Questioning Assumptions 4. Defining and Redefining Problems 5. Encouraging Idea Generation 6. Cross-Fertilizing Ideas 	<p>Use Role Models</p> <ol style="list-style-type: none"> 17. Utilising Profiles of Creative People 18. Encouraging Creative Collaboration 19. Imagining Other Viewpoints
<p>Tips for Teaching</p> <ol style="list-style-type: none"> 7. Permitting Time for Creative Thinking 8. Instructing and Assessing Creativity 9. Rewarding Creative Concepts and Products 	<p>Explore The Environment</p> <ol style="list-style-type: none"> 20. Recognizing Environmental Fit 21. Finding Excitement 22. Seeking Stimulating Environments 23. Playing to Strengths
<p>Avoid Roadblocks</p> <ol style="list-style-type: none"> 10. Encouraging Calculated Risks 11. Tolerating Ambiguity 12. Allowing Mistakes or Errors 13. Identifying and Surmounting Obstacles 	<p>The Long-Term Perspective</p> <ol style="list-style-type: none"> 24. Growing Creatively 25. Proselytizing for Creativity

Source: (Sternberg & Williams, 1996).

Not only the production of tangible materials is augmented through creativity, but also promotes the realization of business models and in the manner people adapt to the dynamic world environment (Friedman, 2006). Creativity involves the tendency to create, bring into being, bring variety and to manufacture through imaginative skills.

On the other hand, innovation is the process of creating new value and involves transforming creative ideas into reality (Okpara, 2007). Knowledge (expertise), creative thinking in problem-solving and motivation (usually intrinsic) are the principal factors that give rise to creativity. Creativity is better estimated indirectly from products made than from creative thinking skills (Adams, 2006).

Innovation involves an unending ongoing process and is needed to create new products (Ünay & Zehir, 2012). Although does not take place spontaneously, innovation is an important component in enterprises through creation of new business activity, generating growth and ensuring sustenance of an existing business in order to gain competitive advantage (Lowe & Mariott, 2006). Intrinsic motivation, which is needed for creativity can be enhanced through giving challenging tasks, promoting autonomy by giving freedom, money and time resources, promoting group work, supervisory encouragement and organizational support to deserving workers (Adams, 2006).

Technological innovations are the product innovations including environmentally-efficient products and clean technologies. In the consideration of product-related sustainability effects in lifecycle stages such as manufacturing, process innovations are also inclusive in the level of technology (Hansen *et al.*, 2009).

Fiona Fitzpatrick identified the following as elements of innovation:

- Challenge: the pull – what needs to be changed.
- Customer focus: the push – value creation for customers.
- Creativity: the brain – generation and idea sharing.
- Communication: the life blood – effective information flow and ideas.
- Collaboration: the heart – people working together on idea(s).

- Completion: the muscle – implementation of the new idea.
- Contemplation: the ladder – greater competencies achieved with learning and sharing lessons.
- Culture: the playing field of innovation includes:
 - Leadership: the role model - realizes the possibilities and positions of the team for necessary action(s).
 - People: the source of innovation – different groups of empowered people innovate.
 - Basic values: the backbone – trust and respect define and distinguish an innovative organization.
 - Innovation values: the spark – the values that ignite fire that ensure that the impossible is made possible.
- Context: through interactions with the world, innovation is shaped (Okpara, 2007).

Innovation is needed to build branding for a long term success since performance level will be increased. It also helps in attending to the needs of consumers (Muzlu, 2012).

2.5 Education (Formal and Non-Formal)

Education definition with its functionality is dependent on the type of society and prevailing era. The three elements of education are – education being a process; behaviour change happening after education; behaviour transformation happening due to one's life experiences (Yarkatas & Ince, 2016). Training and development of human resources of a country through imparting appropriate skills, abilities, values, expertise and attitudes essential for transformation of individuals, communities, nations and on a

global level, education is critical (Isah & Aliyu, 2017). Entrepreneurship education refers to the one within the educational system or outside of it that aims at developing the intention of the participants to perform entrepreneurial behaviours (Abidin *et al.*, 2016).

Formal education is characterized by systematic and organized education model, delivered according to given set of somewhat rigid curriculum with respect to goals, content, regulations and methodology (Dib, 1988). Most universities, primary, secondary and military schools employ this kind of approach for teaching and learning. Formal education is a continual progress as an individual who cannot finish an education stage cannot begin the preceding educational institution or level (Yarkatas & Ince, 2016).

Vocational tertiary institutions have an essential role in preparing a skilled product of graduates with superior know-how, skills and character, so that, they are ever ready to fit in the industrial or entrepreneurial world. Vocational Higher Education is a college diploma programme that provides preparation for students for certain jobs and applied skills. Such graduates are expected to work with high degree of competence and become entrepreneurs. Features of vocational education are needed to offer application and innovative capacities, prioritizing areas of practical perspectives supported by appropriate theory; the components of practice dominate the theoretical aspects.

Clothing courses are usually referred to as Clothing Design or Fashion Design in most tertiary institutions. The Fashion Design programme of study deals with the techniques of designing, patterning, sewing and the backbone of fashion or fashion production, analyzing trends, marketing and fashion business management (Suhartini *et al.*, 2020).

Non-formal education involves learning that occurs outside of school but has a specific structure and may have a syllabus as a guide (Garner *et al.*, 2014). It may also be said as the total learning forms and teaching approaches that are creative and innovative alternatives to traditional and classic educational systems.

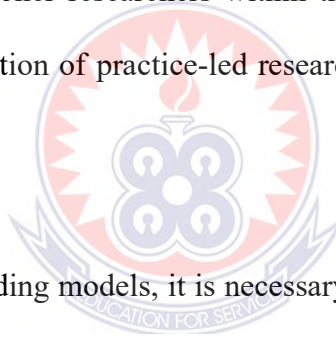
Non-formal education can take place in almost every environment with a dialogue between an expert family member or a friend and the learner (Yarkatas & Ince, 2016). Unlike formal education, which is classroom-specific, non-formal education occurs outside classroom or school premises and thus a better practical appreciation of concepts is realized. However, a combination of formal and non-formal strategies is needed for better mingling of theory and practical (Tudor, 2013).

Fashion education has been made part of the curriculum of tertiary institutions of most Ghanaian educational institutions. Graduates of such institutions are needed to obtain quality demand-driven employable and marketable skills and techniques that will equip them with functional industrial capabilities (Sarpong *et al.*, 2011). The disparity between fashion design as a practical skill and fashion as an intellectual aspect, or as existing 'in the mind', is a feature of the university environment, although has minimal importance to the professional world of the fashion industry (Griffiths, 2000).

The role played by the technical and art college in preparing students for the fashion industry, and thus produce a suitably competent qualified creative workforce, has become the responsibility of the university by default rather than by design. This means that, the expectation was that, moving to the university would promote the industry. The University has long focused on the pursuit of basic knowledge, often described as

communicable knowledge for the sake of building knowledge (Archer, 1995). A negotiated space that describes fashion studies from the areas of both theory and practical, and makes room and acknowledges both areas of expertise, is a crucial step for practitioner researchers in fashion to find their place within the academic environment. The practice of trying to fit practitioner research in fashion into methodological models from disciplines such as art - where practitioner research has enhanced together with theoretical and historical research - has been one strategy.

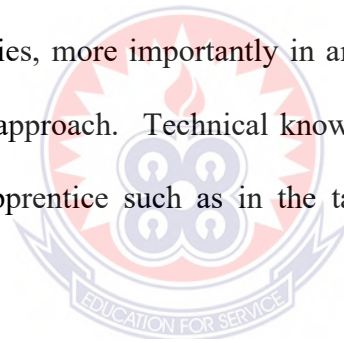
Meanwhile, this method has limited results. A more logical approach is to follow the technique of repurposing the ways of professional practice to develop right language and protocols for practitioner researchers within the university setting (Haseman & Mafe, 2009). The separation of practice-led research from other types of research is not limited to fashion.



To promote equity in funding models, it is necessary for practice-based research to be less vaguely defined in order to establish what this type of research entails and to regulate its development in a productive way. This leads to the premise that, any attempt to define practice-led research must attend to and observe conventional research approaches (Biggs & Büchler, 2007). According to Krishnan (2009) definition of the development of disciplines around the specific subjects taught at universities or colleges, respective academic departments and professional associations is suggestive that, fashion should develop around the design of fashion and textiles, as well as the interdisciplinary areas of fashion research that is in contemporary times dominant.

This is not yet reflected in existing fashion research, where the practitioner is virtually invisible. Following Krishnan (2009) recommendations for indicators of a discipline, practitioner researchers in the fashion industry have also shown a cohesive technique to forming specific research methodologies based on their specific research requirements.

Non-practitioner research in fashion has come in a similar manner on the basis of an intellectual interest in fashion resulting in an interdisciplinary area of inquiry. Meanwhile, practitioner research in fashion is yet to take part in the broader research community, who are poised to defining the emerging fashion discipline (McNeil, 2010). Macfarlane (2006) arguably points out that, there are significant future opportunities for interdisciplinary studies, more importantly in areas where research is potentially limited by a silo-driven approach. Technical know-how in fashion has been passed down from master to apprentice such as in the tailoring craft for many centuries (Sennett, 2009).



Weller (2007) describes fashion knowledge as a way of 'viscous knowledge' and describes it both as 'largely tacit' and among other forms of 'expert knowledge'. As a part of the study of knowledge flow within the fashion industry, within the context of a global producing model. Weller (2007) again, creates a descriptive framework of fashion knowledge that has moved beyond fashion design as being solely aesthetic knowledge about fashion trends. Framework defines fashion knowledge as taking the form of local apparel practices, cultural capital and institutionalized fashion existing as trade secrets or regulated by intellectual property rights. It was further proposed that, fashion is both space-less and displaced, existing as image in mass media or existing as

the ‘semiotic content of material objects embedded through design into garment objects themselves’.

Practice-led research studies can be described as problem-solving, where a more academic model of research question, problem solving and possible solution is addressed or creative production, which deals more with exploration of a practitioner’s own practice and findings are more likely to be tacit and embodied in the artifacts produced due to the research practice (Scrivener, 2000). A study by Berglin *et al.* (2008) concluded that, theoretical pillars that provide an in-depth language and principles are required to make the aesthetical perspectives visible to students. In addition, students ought to work through the entire design process whether or not the different stages are performed in different workshops – to grasp aesthetical perspectives with respect to the different phases of the design process.

2.6 Branding and Customer Loyalty

A brand is a distinct name or symbol including logo that aids in identifying products and services offered by a seller and helps distinguish those products and services from those offered by competitors (Lee *et al.*, 2010). According to Hall (2012), brand ingredients include a unique name, a personality, a logo, a designed identity, a potential reputation, a provenance, emotional meaning to the owner and customer, consistency, producer pride, availability and value greater than an unbranched product. Brand personality, which is a source of brand imagery, is the set of human features associated with a brand (Azevedo & Farhangmehr, 2005). Branding has been in existence since the Stone Age, where hunters used weapons of unique brands for successful hunting (Aaker, 2009).

Consumers of fashion products select items based on their values and their personal style. As a result, fashion organisations have to comprehend how to present products and experiences that customers will perceive as unique. Many fashion companies have answered to this trend by enlarging their product portfolio and becoming increasingly “multi-style brands”. This can work pretty well, although, occasionally the firm or business has to consider the difference that makes the product of a brand unique for both clients and competing groups (Rath & Bay, 2015; Bhardwaj & Fairhurst, 2010). A brand is important in the market since it is a major source of information for the unique identity of the product (Aaker, 2009). Brand images help create values to consumers in several different ways including easy access to product information, differential identification of products, conviction to buy a product, generation of positive affection for a product and the justification for the extended use of the product (Rajagopal, 2006). Several researchers have reported that, the greater the frequency of a brand recognition by consumers, the greater their interests with a peculiar product or service (Koh & Fang, 2012; Matthiesen & Phau, 2010; Zeb *et al.*, 2011).

It has made evolutions from when sheep of one herd began to be branded to differentiate them from another herd to the prevailing era when almost everything, including water, clothing and food is branded (Hampf & Lindberg, 2011). The goal of brand message is achieved only if all marketing communication efforts present the same language or code irrespective of the communication channels and media employed. This process indicates that, context presentation by the brand for a specific season are exhibited to the target audience (Islam & Khan, 2013).

The two fundamental factors that affect branding are information of the brand in prevailing market and consumer experience with the previous brand. Therefore, inadequate knowledge on the part of customers may hinder them from choosing a particular brand (Saeed *et al.*, 2013). It has been demonstrated that, during the early 1990s, commitment, satisfaction, identification, trust and good interactions with brand or a particular brand product were the major parameters for measuring customer royalty (Binniger, 2008). According to the findings of a study by Shwu-Lng & Chen-Lien (2009), brands that are more famous and possess higher market share are deemed to be superior to others by most people. It was therefore suggested that, the principal governing branding factors are awareness and preference.

According to Schoen-Bachler (2004), a loyal customer is the one who purchases the product of his or her favourite product brand at any cost and refers people towards the product and invests his or her savings in that brand. Through frequent interactions with brand products, people develop strong feelings about the product (Esch *et al.*, 2006). High branded images of clothing have significant impact on clothing market as far as satisfying the desire of consumers are concerned. People are therefore ready to spend reasonably any price for their comfort through quality branded (symbolic) clothing (Islam & Khan, 2013).

There are three stages in the consumption process. The stages are pre-purchase issues, purchase issues and post-purchase issues. From consumer view point, the most relevant questions are related to information available of the product in pre-purchase stage, user experience in purchase stage and finally in the post-purchase stage how the product actually works in use. Marketer, however, tries to investigate the needs of a customer;

what situational factors can be done to obtain the best result when the client is doing a purchase decision and whether the consumer is satisfied (Solomon, 2013).

There are different forms of impulses that explain how consumers make their buying decisions. Rational motives drive people to consider cost of product, practicality, safety and serviceability as the most important factors when making decisions to purchase. This commonly seen for instance during economic downturn when people need to think how they are going to spend their money, but also for people with less income. Clothing companies who have customers with rational motives as their target market have to find value-oriented strategy to serve these people since cost of product is the most important factor (Diamond, 2005).

Some people however buy based on emotions. Emotional motives indicate for instance status, social acceptance and prestige which are more common for brand clothing and high fashion. Emotional consumers are not as price-driven as rational consumers and they are willing to pay more for the status brought by a famous fashion brand. Another group is those that have Patronage motives. For them, organisations encourage customers to customer loyalty by for instance giving great prices, convenience or good customer service.

By offering customers essentially all kinds of benefits, they are more likely to come back later with new purchase needs (Diamond, 2005; Hagelberg, 2015). The findings of the study conducted by Saeed *et al.* (2013) which sought to evaluate the factors that affect the purchasing decision of consumers for clothing products, it was revealed that, people of Sahiwal located in Pakistan, change their brand when prices of products increase and their decisions are not influenced by the environment.

Vernon's theory describes the life cycle of products on the market:

- Introductory phase – which is the introduction of new product into the market for the first time and thus not yet appreciated by consumers.
- Growth phase – which the product is known to buyers since they buy and talk about it.
- Maturity phase – there is recognition in the market and the product has developed. This is generally the prolonged phase of the product.
- Decline phase – there is gradual fall in product sales and thus reduction in profit. This usually happens as a result of technological advancement, industrialization, innovation, globalization, perception of consumers towards product, product substitute, differentiation and change in taste (Achinivu *et al.*, 2017).

2.7 Statistics on the Fashion Industry

According to Diviney and Lillywhite (2007), clothing, which is a product of the fashion and textile industry, is one of the most globally integrated entities and has been reorganized coherently since the 1970s. This is one of the most globally recognized industries with closely coordinated production and distribution lines spread out in regions with enormous differences in government regulation, employment, environmental protection and wage levels (Perry & Towers, 2013). The industry employs about 26.5 million people, of which 70% are females (Książak, 2016). Since females constitute majority of the world's population, their existence in this industry would ensure its survival from decade to decade. In Pakistan, 38.0% of the industrial labour and roughly 33.3% of commercial activities includes textiles. This makes the industry the paramount contributor of the country (Hameed & Umer, 2017).

Again, considering its contribution to the reduction in unemployment in various countries, it is an area which is given close attention by various leaders of the world. It is said that, globally, consumers spend great deal of money on clothing products and data obtained in the year 2000 showed that one trillion US dollars was spent on clothing (with 7% spent on textiles). On the global level, the fashion industry harnesses 1.3 trillion dollars, and employs over 300 million people (The State of Fashion Report, 2019). Active business organisations tend to be more stable and dynamic, because they amalgamate between employee empowerment, development sprints and the tendency to bring solutions swiftly to clients can aid an organization become more efficient (Pavione *et al.*, 2016).

Agility demands that, fashion organisations build less rigid supply chains and delivery models capable of responding quickly when the environment transforms. Indeed, instable conditions are not going to cease. Successful fashion firms and businesses, facing uncertainty in the competitive scenario, are not acting rigidly, so that, client needs are met as a main aim. For dynamism, it has become needful to survive in the long-term and this suggests the need for business organisations to be up-to-date with technologies and to interpret the prevailing trends and to identify how these challenges can be translated into marketing opportunities.

As markets and consumer behaviours become increasingly sophisticated annually, a successful organisation must be “agile”, as they cannot delay decisions. In this keenly competitive context, the fashion market has become more concentrated (Chung & Kim, 2020). Large conglomeration creation makes fashion company brands feel great comfortability and less uncertain about the challenges of the world market. In addition to dynamics in the competitive environment in which fashion organisations operate,

consumer behaviour and choices continue to evolve quickly making organisations to adapt swiftly to emerging trends by focusing on product innovation and by developing new designs for producing novel fashion trends (Kankanamge & Dinesha, 2014; Rath & Bay, 2015).

Worldwide population growth, changes in climate as well as land and water scarcity have greatly intensified quite recently and sustainability pressures as regards product and production processes have become very important in the fashion industry (Gazzola *et al.*, 2019; Gazzola *et al.*, 2018). It has been reported that, in 2018, 57.0% of global internet users purchased online fashion-related products. In recent times, online platforms have continued to grow and have become increasingly relevant in the fashion industry (Hines & Bruce, 2017).

Several internet platforms including Zalando, Amazon and Myntra, already operate in the fashion industry having their own private label fashion offerings. Online platforms are expected to grow both in premium and luxury aspects. In this regard, fashion organisations try to improve the client experience and to increase quality and variability of services offered. Enhancing the relevance of internet-based shopping for mass market and luxury fashion items has forced fashion brands to collaborate with online platforms (Hines & Bruce, 2017; Gazzola *et al.*, 2018; Bhardwaj & Fairhurst, 2010).

Meanwhile, traditional fashion firms remain doubtful on having collaborations with online great commerce players, because they are afraid to lose some control over their brand and company. Interestingly, fashion companies cannot do away with E-commerce anymore and having a partnership with big online players could be a good

way to survive in the market and increase the possibility to make sales in different countries, increasing brand awareness concurrently (Gazzola *et al.*, 2020).

Considering the great deal of money spent on clothing globally in just a year, it shows how it is an important component for the existence of mankind. After all, it is one of the basic needs according to Abraham Maslow's Hierarchy of needs, apart from food and shelter. In fact, it represents the first level in that hierarchy (Diamond, 2005).

2.8 Competition in the Fashion Industry

The world is being transformed at a faster rate due to intense competition, extensive use of resources among other things (Singh, 2019). Competition is also able to bring higher profit margin to the industry. This industry contributes enormously to the worldwide economy and for that matter, relevant in the everyday life of people (Gabriel & Luque, 2019). The competition among fashion industries is said to be very keen (Perry & Towers, 2013). This perhaps allows for diverse and new ideas to always improve and stay relevant in everyday life use.

The findings of Koladkieicz (2009) revealed that, the market is challenging and thus new ideas are developed very fast. Consumers of the fashion and textile industry products are increasingly becoming conscious of the need for sustainability and thus has resulted in some radical changes within the strategies for the luxury and fashion brands (Brenot *et al.*, 2019). Fashion shows dynamism and seasonality and this implies that, the more fashionable an item in the fashion industry is, the more likely it will be short-lived and thus, the need for persistent change (Bengtsson & Vilic, 2012).

Another crucial transformation in the competitive scenario is the ever growing digitalization of the economy (Kotler *et al.*, 2017; Mulhern, 2009). The clothing sector is highly linked with the digital global village. In fashion, digital marketing approaches have become very common in the market and several novel brands have erupted with the development of computer-assisted commerce, which permits businesses and firms to interact with consumers through virtual means. A report by the State of Fashion 2019 indicates that, large increase in online sales is expected in the future with respect to total sales; this specifically affects the fashion luxury part, which is expected to represent roughly 13% of the total fashion market in 2020. Quite recently, the fashion industry has experienced an advancement in relations with existing clients through marketing and digital promotion, rather than expansion via geographic routes and store network expansion (Lee, 2017; Kline *et al.*, 2003).

A significant number of fashion executives see investments in Information and Communications Technology (ICT) and the digitalization of the value chain as enormous opportunities (Hofmann & Rüsçh, 2017). Investing time and other resources in technology application becomes suitable approach as the fashion market experiences a growing velocity of fast fashion trends. Technology enhancement in the production process can provide opportunities for business, like an acceleration of the life, robust reduction in labour costs, an increase in margins, along with the localization of materials/products and also promote the sustainability of processes (Burns *et al.*, 2016; Hines & Bruce, 2017).

2.9 Communicating Values of Designs in Fashion

The outward look of a product can sensually affect the aesthetic response that creates sensory experience largely through vision. Fashion designers are said to be transmitters of ideas and images, with the consumer being the decoder at the receiving end. Fashion designers usually gain the attention of consumers by producing an aesthetic product through creation of various design elements and principles including line, space, shape, light, colour, texture, pattern, repetition, parallelism, sequence, alternation, gradation, transition, rhythm, concentricity, contrast, emphasis, proportion, scale, balance, harmony and unity (Rahman *et al.*, 2007).

Based on the outward appearance of people, they are seen differently together with their own sensations, feelings and cognition. Even the colour of outfits worn carry some messages (Pronin, 2008). Significantly, colour influences the fashion industry since its effect cuts across all aspects of everyday life (King, 2017). Unlike verbal communication, in fashion communication, information disseminated are through symbols and usually have emotional impressions or illusions. Since fashion reflects the clothing attitude of a person, the perceiver has an old fixed meaning.

The dynamism as regards communications also influences trends and styles of the future (Hoffman, 1984). Through the social media, communication between consumers of products and producers is much faster largely as a result of the advancement in technology. This ensures rapid and continuous dynamism in the fashion and textile industry (Savitz, 2012). The frequent dynamism does not allow for a distinct identification of one's look, preference and largely what one wants to communicate (Baumgartner, 2012). Fashion circumstances in events such as adornment for naming

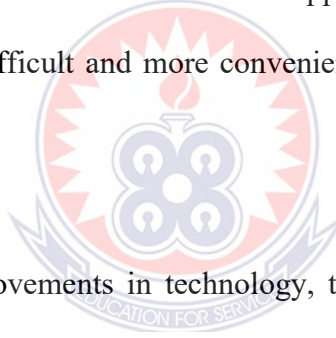
ceremonies, weddings and funeral ceremonies. In some of these celebrations, fashionable clothes, jewellery and cosmetics are used (Balakumar, 2015).

The fundamental importance of clothing is protection against mechanical and environmental nuisance including unfavourable weather conditions. It is also relevant in portraying one's status modesty as well as for beatification (Kaiser, 1990). Clothing carries symbols of role and status of the individual in a society for recognition, identification and approval (Horn, 1975). This is because, according to Storm (1987), people make use of unique forms of clothing for distinguishing themselves from others. Although clothing can reveal one's occupation, some people may use it for deception (Tweten, 1980).

Clothing may act as second skin by way of providing physical barrier (Storm, 1987). Clothing can give relevant information about one's values, interests, lifestyle and social interactions (Darmhorst, 1999; Riungu, 2009). Behavioural design consists of two main elements namely utilitarian values and experimental values. Unlike the utilitarian values that deal with the functional benefits such as fabric quality, performance, fit and comfort as well as economic values by way of pricing, the experimental values are mainly for sensory effect, affective pleasure and cognitive pleasure. The sensory aspect deals with the psychological response of consumers which are mainly the emotional, mood and general feelings towards the product. The cognitive pleasure refers to the consumer experimental history and his or her current experiences and knowledge of the product (Crilly *et al.*, 2004).

2.10 Impact of Technology on the Fashion Industry

The appearance of the Internet and advancements in information communication technologies have enhanced the flow of information of novel trends and brands from the clients to the retailer, which aids organisations to respond more swiftly to the latest market needs (Nenni *et al.*, 2013). Almost the same enhancement in knowledge transfer and communication can be witnessed between retailers, wholesalers and manufacturers, which are capable to benefit from more efficient distribution and interactive channels (Bruce *et al.*, 2004). Less expensive advertisement and marketing options for retailers through social media platforms or a corporate website are on increase to help attract consumers to purchasing fashion products (Rinnebach & Richter, 2014). Innovations including matrix coding and internet-based shopping have made the decision and buying of fashion less difficult and more convenient for clients (Lester *et al.*, 2005; Stout, 2013).



Although there are improvements in technology, the clothing industry continues to remain labour-intensive with limited automation largely as a result of frequent design, textile and demand dynamics (Sura, 2004). As a result of advancement in technology, consumer way of living has been transformed greatly more than twenty years now. The world is currently in a state of fast-paced, experience-driven and knowledge-based society where consumers can obtain information freely, with less difficulty and quickly than ever before.

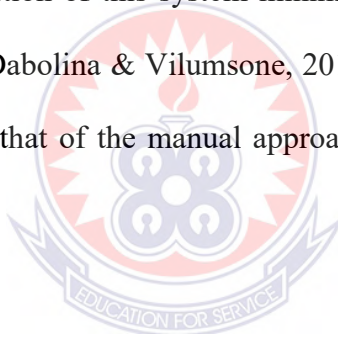
Most consumers are well-endowed with knowledge as regards fashion trends, design features and the characteristics and impact of a product. At a fashion shop for a product, most buyers do not just merely look for functional values. They invariably look for multiple features of a product to satisfy their physical and emotional needs as well as

their aspirations. These attributes include functional, psychological, emotional, symbolic and experiential values that affect the choices they eventually make (Elliott & Wattanasuwan, 1998; Howard & Gengler, 2001; Kaiser, 1990; Moor, 2006).

Responding to this situation, the fashion industry has gone through substantial changes to make room for the needs and aspirations of the consumers. Fashion houses are constantly searching for fresh ideas and creating new products (Rahman *et al.*, 2007). A study by Hines and Swinker (2001), consumers usually use concrete characteristics and abstract traits of products as assessment criteria in making a purchasing decision. Concrete traits consist of intrinsic and extrinsic cues of a product, while abstract features include aesthetic appeal, psychological and performance expectations. Extrinsic ones are said to be lower level cues that can be altered without tempering the physical product. They include price, brand name, country of source and warranty. For the intrinsic, high-level cues directly related to the product such as fabric style and quality (Aqueveque, 2006).

It appears that, if consumers of a product are familiar with a product, they tend to evaluate it with the intrinsic cues. However, if they are not familiar, they are likely to rely on the extrinsic cues for assessment. Brand name is assumed to be highly essential in influencing the choices of consumers where there is competition even to the point of overshadowing the product risk. This information available to consumers are obtained from advertisements as well as from family and friends. Surprisingly, price of product also affects the consumer purchasing options (Rahman *et al.*, 2007).

A network of computers having the ability to convey messages around the globe is referred to as the internet. The “world-wide-web” (www) employs the internet as the vehicle for communication of information including texts, graphics, videos and sounds to people. Although access is restricted, “Electronic Data Exchange”, Intranets and Extranets transfer messages in a similar way as that of the internet. Transacting businesses using the internet is referred to as E-commerce (Ruppert-Stroescu, 2009). The presence of online interactions has promoted the growth of luxury in the fashion industry (Corcoran, 2008). The application of CAD/CAM (Computer-Aided Design & Computer-Aided Manufacturing) software in modern times ensures swift and efficient working systems through increased precision, productivity and well-organised flow of information. The application of this system minimizes manual work which is often associated with fatigue (Dabolina & Vilumsone, 2012). A different kind of expertise is required in CAD than that of the manual approach of designing (Bertolotti *et al.*, 2004).



For market efficiency, most institutions train their students on CAD/CAM systems (Omondi *et al.*, 2016). The CAD system aids in the designing, construction and modelling of clothing much quickly and with great extent of accuracy (Kazlacheva, 2005). The popularity of CAD is as a result of its accuracy and the simplified nature (Jeyapoovan, 2005). Geometric modelling, computer graphics and design tools are the three sets of interacting factors of CAD (Zeid, 1991). The prevailing use of fashion computer technology is not limited to the design of fabrics and textile products, but also create prototypes using a digital design laboratory featuring digital textile printing, three-dimensional (3D) body scanning and garment knitting among others (Gould, 2003).

On the internet, two technology types that intersect are identified – Process Technology and Information Technology. Process technology (PT) includes manual and computer-assisted design (CAD); manual and computer-assisted patternmaking; computer-assisted production as well as body scanning and mass customization. On the other hand, Information technology (IT) comprises E-mail; Podcasts; Social networking and websites; Web-based trend and forecasting agencies; Blogs; Proprietary websites and Competitor’s websites (Ruppert-Stroescu, 2009).

The learning process involved in the teaching of fashion design stems in the application of computer technology (Beard, 2001; Deepti, 2001). Science as well as technology has an important role in transforming the fashion industry since it deals with the limitation placed on the industry by limited resources provided by nature, minimizes pollution, reduces negative social effects and produces affordable fashionable products (Peters *et al.*, 2014). Currently, fashionable clothing manufacturing is influenced by technological improvements. The capacities of a high-tech fabric to stretch to overwhelming sizes or alter their structure since temperature inspires clothing designers and obscures the lines between fashion and industrial design.

For instance, the Italian firm Corpo Nove has designed a shirt woven with titanium that reacts to changes in temperature. Wrinkles in the fabric are removed when the shirt is exposed to hot air (Kennedy *et al.*, 2013). It is reported that, improvement in technology will represent a principal force for change. Development of specialized fibres or fabrics will continue to develop and future clothing styles would emphasise individuality, comfort and ethnicity (Kim & Johnson, 2008).

According to Kusterbeck (2008), as a result of technological advancement in the fashion terrain, there has been enhanced supply chain components. Information technology, which is an application of computer technology, is needed at invariably every stage of the textile and clothing supply chain, from design, production, distribution to marketing, sales and the consumer for successful business (Kunz & Gardner, 2007; Kusterbeck, 2008).

2.11 Entrepreneurship and Factors Influencing Sales

Entrepreneurship involves a process of exploiting opportunities that exist in one's environment or that are created through innovation in the quest to creating value. The main processes are the creation and management of new business ventures by an individual or a team. In entrepreneurship, there are competitive measures to gain control over the market, acting to exploit opportunities and taking calculated risks (Ulijn & Brown, 2004). Engagement on the social media platforms enhance positively the growth of entrepreneurship (Fatai, 2011).

Company size is determined by the kind of available equipment and number of apprentices. In Ghana, most clothing industries are specialized in 'kaba' making, wedding dresses, shroud garments, office wear, uniforms and suits. Most of the firms engage in custom-manufactured apparel (sew and fit) with few engaging in ready-to-wear outfits (sew and sell) (Ghana Skills Development Initiative, 2013 – 2017). Majority of the fashion firms are "street fashion shops" since they are not formally structured other than the emerging houses. The designers usually referred to as tailors are found in kiosks, containers or rented stores often decorated with fashion calendars or artwork (Osei, 2014).

The sources of their inspiration include the environment, everyday people and international fashion trends via the internet and the media. Most of the youth get their style ideas from fashion portals online and generate unique outfits for dressmakers to sew. Unlike the emerging fashion houses, the services and products of the street designers are cheaper (Osei, 2014). According to the findings by Lichtenstein (2014) in the United States of America, 33% SMEs (Small and medium-sized enterprises) owners were aged 35 – 49 years with 16% aged under 35 years. Again, it was reported by the same author that, 39% SMEs had bachelor's degree or above, 33% with College education and 28% having High School education.

Financing an enterprise (SMEs) properly is critical to its continued existence and growth (Abbasi *et al.*, 2017). Potential finance sources of SMEs include own capital from savings and earnings, informal external sources including the family and companions (Abdulsaleh & Worthington, 2013). It is reported that, owners of SMEs lacking initial capital generated by themselves resort to help from family and friends (a source of trust capital). Roughly 73% of SMEs in Nigeria start off their businesses using their own capital with only 2% resorting to help from financial institutions (Terungwa, 2011). According to Nenova and Niang (2009), in Pakistan, bank credit ranks third to funding from Non-Governmental Organisations (NGOs) with family and friends being first on the list as a result of the sophisticated nature of loan acquisition.

Promotion of entrepreneurship is still a major constituent of economic development globally irrespective of national difficult peculiarities (Ayoade *et al.*, 2017). Activities engaged in entrepreneurship can cause increased production, employment creation, standard of living enhancement, promotion of fast growth of micro, small, medium and

large scale enterprises, and decrease poverty in people (Roper & Hart, 2013). Entrepreneurship development, which may be defined as the programme of activities needed to improving the know-how, skills, behaviour and attitudes of individuals and groups to assume the role of entrepreneurs, usually occurs through training and institution-building programmes (Osemeke, 2012; Tubey *et al.*, 2015).

According to Tende (2014), entrepreneurship development deals with increasing the base of entrepreneurs in order to enhance the rate at which new ventures are created. It therefore ensures that, poverty is minimized since employment opportunities are created through novel entrepreneurial venture start-up or the growth of pre-existing ones. It boosts social wealth via the emergence of new markets, new industries, new technology and generates more profit (Lawal *et al.*, 2017; Tende, 2014).

An entrepreneur is the one who recognizes opportunities and seizes them where others possibly see chaos or confusion (Okikiola, 2017). According to Levie (2013), the motive behind capitalist development is the entrepreneur. Exploitation of different forms of resources including financial capital, human capital and physical capital by the entrepreneur are needed to develop and maintain small and medium enterprises (Fatoki, 2014).

In the fashion industry, entrepreneurs are sometimes faced with the ability to price their products and penetrate the market successfully (Easey, 2002; Li, 2014). This is because, they are encountered with the challenge of determining cost of production, thus resulting in underpricing or overpricing (Howard *et al.*, 2019). For effective price determination, account should be taken of the material (fabric, trims and accessories),

labour together with overhead expenses of the enterprise such as processing, finishing and packaging (Keiser & Garner, 2008). Thus, fashion designers can control pricing through choice of fabric, trim and design details (Jeffrey & Evans, 2011; Keiser & Garner, 2008).

Cost of labour directly contributes to about 20% of total cost, with overheads constituting 30% of it (Jeffrey & Evans, 2011). Entrepreneurship competencies include an entrepreneur's motives, specific knowledge and abilities which are the traits needed for a successful business (Solesvik, 2012). The contemporary fashion industry needs complex management techniques as well as high degree of creativity and innovation (Okonkwo, 2007).

Governments can be fosters of innovation. This is evident in the case of the United Kingdom, where the government connects universities and the industry in the quest of bringing innovation to the market (UK Innovation Report, 2005). Although there is poor data on people in the industry, the Ghanaian Clothing sector largely consists of small-scale dressmakers established as sole proprietorship and that a lot of people are employed in the industry (Amankwah *et al.*, 2014; Ampofo, 2011).

The involvement of technology in entrepreneurship is essential for prosperity of individuals, industries, communities, nations and the world at large. Some merits of technology application are: waste reduction to the barest minimum; making production and service provision less difficult; promotion of productivity and movement; enhancement of entrepreneurial training, education and awareness less difficult; communication improvement and provides security and protection assistance (Goutam

& Sarkar, 2015). Entrepreneurship is known to be a major contributor to the economy of most nations (Ragu & Mati, 2011). It significantly contributes to economic development. This is because, it is a viable propelling force for the economic growth of countries (Mujuru, 2014).

Fashion is influenced by socioeconomic status (including wealth of people and culture) of a country, the need to protect the environment and promote health (climatic changes, animal protection), political and legal issues, art as well as the impact of the internet (Kisfaludy, 2008). Consumer preference, earnings of consumers and prices of items greatly affect sales of commodities (Laband *et al.*, 2009). Consumer behaviour refers to the behaviour of both the personal and the organizational consumer. It deals with what to purchase, how to make the purchase, where to purchase and why they buy (Eze & Bello, 2016; Dadfar, 2009). Designing, production and distribution of textile and apparel products which are components of the fashion business involve accessories, jewellery and perfume (Dickerson, 2003).

A business enterprise that is well informed of the reactions of consumers to varying products, prices, advertisement tricks and services gains competitive advantage (Kotler, 2009). Some factors that influence purchasing decision include consumers' previous purchasing experience, taste, price and branding. Age as well as economic status of people influence customer behaviour. For instance, increasing age from 20 to 70 years results in differences in consumer purchase options and the impulse to purchase (Eze & Bello, 2016).

Any other external factor that may affect consumer behaviour does so only indirectly, through their impact on attitudes and subjective norms (Eze & Bello, 2016). The findings of a study conducted by Fatima and Ejaz (2005) in Pakistan revealed that, an important factor that influences the successful sales of clothing is quality. According to Subhani *et al.* (2011), internationalization of clothing industry has made a great impact on the interest and purchasing behaviour with respect to their clothing.

Often, it is important to establish the concept of “generation” when there is the necessity to indicate that being born in a certain period and having lived the critical years of formation in a given cultural climate, characterized by peculiar historical events, leaves a trace on the manner of feeling, thinking and general behaviour of individuals. It is relevant to remember that, there are five different generations working at the same time (McCrinkle & Wolfinger, 2009; Meister & Willyerd, 2009).

There is the notion that, the well-to-do people of the society alone have the capacity to purchase fashionable clothing. Awareness of the demographics of target buyers is important especially as regards their age distribution and income. Important groups of people targeted by fashion marketers are gray market group, generation X, generation Y and generation Z people. The Gray market group are usually neglected by the market of the fashion industry since they are older than 65 years (born before 1945). Meanwhile, it is said that they have the maximum buying potential.

The Generation X group, born within 1965 – 1979, are said to be very conscious about their state of dressing and thus spends on it. They constitute 33% of the workforce. To them, it is essential that, their career is balanced with their private lives. In adulthood, they aided the birth of the first computers and are pioneers of technological

advancements in the communication field (McCrindle & Wolfinger, 2009; Lissitsa & Kol, 2016).

The Z-generation group who were born in the early 2000 and therefore having more exposure to the social media, makes them not easily convinced since they have greater exposure to the internet and thus open to vast options (Jamal *et al.*, 2014). These group of people live in a period where there is economic crisis and technological evolution. They have roughly eight-second attention threshold in which they are capable of deciding what is interesting and or otherwise for themselves. Generation Z is currently entering the labour market and will radically transform the manner of executing businesses with respect to the approach to work and as consumers (Cameron & Pagnattaro, 2017; Bencsik *et al.*, 2016).

Generation Y consumers, who were born between the years 1977 and 1994, play a critical role in the consumption of fashion products since they display a higher degree of acceptance and tolerance of disparities in cultures, lifestyles and behaviours (Paul, 2001; Tee *et al.*, 2013). Millennials, otherwise known as Generation Y people represent the highest group at work and make up about 35% of the total work force. They are usually represented as “the first digital natives” and they are smart with all available technologies, being able to use also devices in a multitasking manner. They are mainly focused on advancing themselves and gaining novel professional skills to attain new goals (Desy *et al.*, 2017; Lissitsa *et al.*, 2016).

Although much attention has not been given to it, according to Tsiotsou (2006), the quality of clothing is critical in persuading the choice of clothing of an individual. Some studies have proven that, there is a positive correlation between consumers’ interest of

clothing and their intention to buy (Kumar *et al.*, 2009; Vikkraman & Sumathi, 2012). Meanwhile, other studies have reported that, the consciousness of the price level among consumers may affect their decision when buying (Gauzente & Roy, 2012; Jayasingh & Eze, 2012).

2.12 Economic Importance of the Fashion Industry

The fashion industry is the backbone for the socioeconomic advancement of virtually every country since it helps garner income for living and also creates the avenue for meeting the clothing needs of people (Sarpong *et al.*, 2011). The three main contributing factors of economic development are technology, talent and tolerance (Florida, 2005). Through technology, sophisticated machinery and new marketing strategies, the industry is continually growing from strength to strength. For instance, over the last 12 years, the textile industry of the United States alone saw a 14% increase in growth (Madison, 2019). This means that, the industry always sees improvement in terms of its patronage and expansion. This encourages the stakeholders of the industry to continuously learn new things to increase growth. Being one of the oldest industries, the fashion and textile industry absorbs a great number of labour. In this way, it contributes to economic development (Brenton & Hoppe, 2007).

Currently, it is known that, the textile and clothing industry employs 35.0 million people (and is the second largest employer), generates approximately one-fifth of the total export earnings and contributes roughly 4.00% to the Gross Domestic Product (GDP), thereby making it the largest industrial sector of some countries. This textile economy is worth about US \$37 billion and its share of the global market is about 5.90%. The sector aspired to grow its revenue to US \$85 billion, its export value to US \$50 billion and employment to 12 million by the year 2010 (Chadra, 2005). According

to Global Fashion Industry Statistics, the fashion industry is worth US \$3 trillion, contributing 2% of global Gross Domestic Product (GDP). From 1990 to 2014, the Textile and Clothing Industry increased its number of employees from 34.2 million to 57.8 million (California Fashion Association, 2011).

Other groups of people who are employed by the industry include fashion designers, computer programmers, lawyers, accountants, copywriters, social media directors and project managers (California Fashion Association, 2011). It also creates employment for models, beauticians, make-up artists, producers, textile designers, manufacturers and event organisers. It may also be linked with the art, film and music industries (Nkube, 2018).

In Ghana, many people have been employed in the Kente & Kete weaving industries. Again, the Ghana Textiles Printers (GTP) employs a lot of people who work to increase the revenue for the country and hence the GDP of the nation. This is because, according to Keane and te Velde (2008), the fashion and textile industry is a major contributor of the GDP of a nation. The industry satisfies the clothing needs of people (Sarpong *et al.*, 2011). In terms of revenue generated from export of fashion products, Ghana accrues less compared to countries such as China, India and Hong Kong (Sarpong *et al.*, 2011).

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter outlines the methods that were employed in this research. This includes the study design, population size and how the participants were selected into the study. The statistical tools that were used were also indicated.

3.2 Research Design

A research design refers to the general plan and framework needed to accomplish a study. It involves proper selection of study participants, study setting and data collection tool needed to provide answers to research questions. Ultimately, the research design is expected to generate results that are deemed acceptable (Leedy & Ormrod, 2015; McMillan & Schumacher, 2010). Similarly, according to Durrheim (2004), the design is purposely constructed to provide close connection between research questions and the accomplishment of the research strategy (Durrheim, 2004). Therefore, research design can be tagged “the blueprint” for a study as it helps in maximizing control over some potential interfering factors which may affect validity of results. This helps to obtain real or near real situations on the grounds (Burns & Grove, 2010).

Quantitative research approach seeks to test theories, determine facts, show relations between variables and help predict outcomes. It employs natural sciences which are designed for objectivity, generalizability and reliability (Mafuwane, 2012; Weinreich, 2009).

Qualitative research however paves way for theory development and comprehension. It is the activity that reaches out to the observer in the world. Qualitative approach ensures that phenomena are observed in their natural settings; and inferences are made out of responses obtained. It also involves emphasis on the qualities of systems under study and processes that are not experimentally measured (Denzin & Lincoln, 2011). Unlike quantitative approach which is usually deductive (based on logic), qualitative is usually inductive (based on empirical evidence) (van Wyk, 2012).

A descriptive research design ensures that data is obtained to test hypothesis spelt out or answer research questions. Answers provided in descriptive studies are invariably a reflection of the real situation. This study design is said to be one of the best in human research since it conveys accurate facts through data collection for testing of hypothesis (Chadra, 2004; Mugenda & Mugenda, 2003). Descriptive study confers accuracy and valid representation of the variables that are relevant in answering the research questions. It is said to be more structured than exploratory design (van Wyk, 2012).

This study was qualitative and descriptive type. This is because, it involved observations and description of the characteristics of formally and non-formally trained fashion designers which were of interest to the researcher. This research design ensured that, the participants were observed in absolute natural and unchanged environment. This research design also gave room for an accurate and valid representation of the factors or variables that were important in providing answers to the research questions (University of Southern California Libraries, 2016).

The study also employed a cross-sectional approach with participants selected using structured questionnaires to obtain responses from them. Participants (fashion designers) were visited at their own work places, at their convenience and their consent sought, but not obstructing their normal work duty schedule.

3.3 Study Population

A population in research refers to the totality of all observations or constituents that satisfy set characteristic specifications (Polit & Hungler, 1999). According to Alvi (2016), a population could be homogenous, where every indivisible entity is similar as regards the variables needed for the study. Another category is the heterogeneous kind, which contains that having disparities among themselves.

All participants of this study were Ghanaians specifically working as fashion designers in the Kumasi Metropolis of the Ashanti region. Participants were chosen by non-probability sampling (purposive) at their workplaces. Responses of participants which were sometimes coupled with observations were secured confidentially through the use of pseudonyms since findings of this study is confined to academic work only. The study site was the Kumasi Metropolis of the Ashanti region, Ghana where the study population works. In this setting (Kumasi), most of the roads are tarred. Indigenes and foreigners who are from other parts of the country or different countries populate this area. It is therefore a cosmopolitan area and a busy place as commercial activities are at their peaks. There are several facilities including hospitals, financial institutions, schools, radio stations and markets. It is the second largest city in Ghana.

3.4 Sampling Technique and Sample Size

A sample is a smaller group of people taken as a representative of an entire population for research purposes. Thus, the process of obtaining such participants is referred to as sampling. Sampling could be probability or non-probability in nature (Alvi, 2016). Probability sampling, which is also referred to as random/representative sampling, ensures that each member of the population has a non-zero chance of being selected. This method minimizes systematic errors and sampling biases. Inferences made about the population is quite representative/valid, although it is cumbersome and expensive (Etikan & Bala, 2017).

Non-probability sampling, which may also be referred to as judgment/non-random sampling, does not permit each member of the population for being selected with the same probability. Selection of participants is subjective based on the investigator's judgment. It is suitable for exploratory studies. It requires relatively reduced effort and it is less costly (Alvi, 2016). This is because, it is less intensive.

Considering the convenience of non-probability sampling and the ability to get respondents for the questionnaire, it was employed in this study although purposely done to select fashion designers only. Therefore, the purposive sampling technique was employed as it is based on judgment of the investigator as to who would give the best response for successfully answering research questions (Etikan & Bala, 2017).

Kumasi is regarded as the second largest city in Ghana (Population and Housing Census, 2010). This justifies the suitability of this study to be carried out in Kumasi. Using the non-random sampling technique, a total of 70 participants (with equal proportion of each gender) were selected for the study.

3.5 Data Collection Instrument

Questionnaire is a well-established social sciences tool for gathering data on participant social attributes, current and former behaviour and their beliefs and purpose for action with reference to study title (Bird, 2009). A questionnaire presents a series of questions/assertions on a subject matter under investigation that is required of target study participants to give appropriate responses to. Questionnaires are well suited for descriptive studies (Chadra, 2003). Length of questionnaire is important as it should contain as many questions/assertions as possible and at the same time as few as possible. The content of a questionnaire should follow a logical flow of ideas and topics (Sarantakos, 2005). Questionnaire use is cost-effective and a quick tool for performing a systematic study (Eaden, 1999).

The instrument used for data collection was structured questionnaire. Questionnaires were sent in person by the researcher to study participants at their work places. Respondents were guided in providing responses to the questions where necessary. It was sometimes completed with critical observations to resolve certain discrepancies especially in the determination of whether or not business was micro/small/medium. The response rate of the participants to the questionnaire was 100%.

3.6 Data Entry and Analysis

Although quite cumbersome, after data collection, it must be carefully entered centrally into a computer software usually in Microsoft Excel Application (Sharma, 2018). Data analysis involves appropriate organization of data, reducing it into manageable forms, looking out for trends, extracting what is relevant to the study and then conveying essential findings to others in writing (Ringui, 2012). Again, according to Sharma

(2018), data analysis is a stepwise process that includes generating answers to questions via scrutiny and data interpretation. The fundamental steps involved in the process include identification of issues, determination of available appropriate data, deciding on appropriate means of providing answers to questions of interest, deploying the methods and evaluating as well as summarizing and communicating the output results. Whereas descriptive statistics enables one to give a summary of the data, inferential statistics enables one to make deductions from results by identifying key findings (Wilder Research, 2009).

Using Microsoft Excel version 2016 and Statistical Package for Social Sciences (SPSS) version 25.0 developed by the International Business Machines (IBM) Corporation, analyses were performed on the obtained data. Data entered into Microsoft were coded and exported into SPSS for analysis. Descriptive statistics including frequencies, percentages and means was performed. Chi-Square analysis was performed to describe the distribution of age, marital status, form of training, highest education level, working experience and source of finance of formally and non-formally trained fashion designers stratified by gender. Again, independent samples t-test was performed to analyse the differences between formally and non-formally trained fashion designers with respect to creativity, application of innovative technology, marketing strategies and entrepreneurial skills. Statistical significance of Chi-Square and independent samples t-test results were pegged at $p < 0.05$ (95% confidence level).

3.7 Ethical Considerations

Ethical considerations play an important role in research as they address issues such as “protection of participants against harm, respect for participant dignity, full consent of participants, protecting privacy of participants, confidentiality, anonymity of participants, avoiding deception and conflicts of interest” (Bryman & Bell, 2007; Saunders *et al.*, 2012). This study was successful after permission was sought from relevant stakeholders (including leaders of fashion groups, supervisors) of the Kumasi Metropolis as well as informed consent from study participants for voluntary participation in the study. Participants were assured of confidentiality of the data received from them by using pseudonyms. There was no conflict of interest.

3.8 Reliability and Validity

According to Mugenda and Mugenda (2003), reliability is a measure to which a research instrument produces consistent result after repeat of a study. It may also be referred to as the level of consistency a particular studied phenomenon would be observed (Ringui, 2012). Meanwhile, validity is the level to which a research instrument measures what is expected from a study. This therefore allows appropriate interpretation of scores (Nachmias & Nachmias, 1996).

Responses of participants of the study were assured of confidentiality; hence, responses to a large extent were accurate. The research objectives spelt out to be answered by the study were met with the help of questionnaire and thus contributing to the validity of the study.

Since this study was performed in the second largest city in Ghana, although it was a purposive sampling, findings to some degree were representative of the situation of the Kumasi Metropolis of Ashanti region. The contents of the questionnaire were approved by the supervisor of this study. To evaluate the reliability / dependability, the questionnaires were initially submitted to some of the participants as a pilot study before submission of final questionnaires to the same group of respondents (fashion designers).

Similar or related questions were asked to ascertain the authenticity of responses made by participants (Deliberate repetition of questions in diverse manner). Thus, the findings of this study is quite reliable. However, this cannot be said of other cities of the country. Thus, further reliability could be ascertained through conduction of the same study in other parts of the country (inter-rater reliability) but taking into consideration factors that could affect reliability such as definition of variables, homogeneity of study groups, objectivity of scoring, conditions for measuring and characteristics of items in scale.

CHAPTER FOUR

RESULTS

4.1 Introduction

This chapter gives the results from data obtained from responses by participants of the study. All 70 questionnaires issued to study participants were answered and handed over for subsequent analysis. The analysis was performed to provide answers to the research questions. It began with general description of the demographics of the study participants. It also describes the differences between some general parameters between formally and non-formally trained fashion designers using Chi-Square analysis. Finally, statistical differences between the formally and non-formally trained designers were explored with respect to creativity, application of innovative technology application, marketing strategies and entrepreneurial skills.

4.2 Demographics of Study Participants

A total of 70 fashion designers (formally or non-formally trained) were randomly selected for this study. Out of this, 35(50.0%) of them were males and 35(50.0%) were females. Generally, the various proportions of the age range decreased from the 41 – 45 years [17(24.3%)], through 36 – 40 years, which is equal to those aged less than 30 years [16(22.9%)], then 31 – 35 years [11(15.7%)] and finally those above 46 years [10(14.3%)]. With respect to marital status, 48(68.6%) were married, 19(27.1%) were single, 2(2.9%) were divorced with 1(1.4%) being widowed. With respect to the form of training received by the fashion designers, 27(38.6%) were formally trained with 43(61.4%) having non-formal training (Table 4.1).

With respect to highest level of education attained by fashion designers, it was found that, 26(37.1%) had attained tertiary education, 23(32.9%) with Senior High School level, 17(24.3%) with Junior High School level, 4(5.7%) with Primary level as the highest form of education. In terms of working experience, 26(37.1%) had worked for 11 – 20 years, 20(28.6%) had worked for 6 – 10 years, 16(22.9%) with less than five years of working experience, 5(7.1%) with 21 – 30 years working experience and 3(4.3%) with more than 30 years working experience. In terms of source of finance, 34(48.6%) started their business using money from their family members, 26(37.1%) using their own capital, 6(8.6%) from loan and finally, 4(5.7%) from friends (Table 4.2).

Table 4.1: Descriptive Statistics of Study Participants

Variable	Category	Frequency	Percentage (%)
Gender	Male	35	50.0
	Female	35	50.0
Age (years)	41 – 45	17	24.3
	36 – 40	16	22.9
	< 30	16	22.9
	31 – 35	11	15.7
	> 46	10	14.3
Marital Status	Married	48	68.6
	Single	19	27.1
	Divorced	2	2.9
	Widowed	1	1.4
Form of Training	Non-Formal	43	61.4
	Formal	27	38.6

Table 4.2: Descriptive Statistics of Study Participants

Variable	Category	Frequency	Percentage (%)
Education Level	Tertiary	26	37.1
	SHS	23	32.9
	JHS	17	24.3
	Primary	4	5.7
Working Experience (years)	11 – 20	26	37.1
	6 – 10	20	28.6
	< 5	16	22.9
	21 – 30	5	7.1
	> 30	3	4.3
Finance Source	Family	34	48.6
	Own capital	26	37.1
	Loan	6	8.6
	Friends	4	5.7

4.3 Description of the Nature of the Work of Participants

Within the seven days of the week, 55(78.6%) work 6 – 7 days with 15(21.4%) working 4 – 5 days. On the average, 28(40.0%) of the participants gains a profit of GHC 300.00 – 450.00 per week, 22(31.4%) gains GHC 50.00 – 250.00 profit a week with 20(28.6%) gaining a profit of more than GHC 500.00 per week. In terms of the response of participants of the class of people who patronize their products and services, 62(88.6%) claimed both the elite and low-class people did so, with only 8(11.4%) claiming they were not aware of the class of people who purchase their products or utilize their services. Majority of the participants, 36(51.4%) were into both “already made products” and “sewing upon request”, 32(45.7%) only sew upon request by their customers/clients, with 2(2.9%) dealing in already made products only (Table 4.3).

Table 4.3: Nature of Work of Participants (Fashion Designers)

Variable	Category	Frequency	Percentage (%)
Working Days	6 – 7	55	78.6
	4 – 5	15	21.4
Profit (GHC)	300.00 – 400.00	28	40.0
	50.00 – 250.00	22	31.4
	> 500.00	20	28.6
Patronage Class	Both elite and low	62	88.6
	Unaware	8	11.4
Services Rendered	Both already made and upon request	36	51.4
	Upon request only	32	45.7
	Already made only	2	2.9
Apprentice/Workers	0 – 1	33	47.1
	6 – 9	14	20.0
	4 – 5	12	17.1
	≥ 10	11	15.7

4.4 Distribution of Selected Parameters among Formally and Non-Formally Trained Fashion Designers

4.4.1 Distribution of Gender, Age, Marital Status and Highest Educational

Level Stratified by Form of Training

In terms of form of training, 17(63.0%) of the males went through formal training and 10(37.0%) females went through formal training. For non-formal training, 18(41.9%) were males and 25(58.1%) were females. The difference between the male and female participants with respect to the form of training was statistically not significant (Chi-Square- $\chi^2 = 2.954$; degree of freedom = 1; $p = 0.086$) (Table 4.4).

With respect to age stratified by form of training, distribution of age range by formal training is as follows: 9(33.3%) aged < 30 years; 3(11.1%) aged 31 – 35 years; 6(22.2%) aged 36 – 40 years; 7(25.9%) aged 41 – 45 years and 2(7.4%) aged \geq 45 years. For the non-formal group, 7(16.3%) aged < 30 years; 8(18.6%) aged 31 – 35 years; 10(23.3%) aged 36 – 40 years; 10(23.3%) aged 41 – 45 years and 8(18.6%) aged \geq 45 years. The differences in form of training with respect to age distribution was not statistically significant (Chi-Square- $X^2 = 4.215$; degree of freedom = 4; $p = 0.378$) (Table 4.4).

With respect to marital status, the formally trained group were distributed as follows: 11(40.7%) being single; 16(59.3%) married; 0(0.0%) divorced and 0(0.0%) widowed. For the non-formal distribution, the following was observed: 8(18.6%) single; 32(74.4%) married; 2(4.7%) divorced and 1(2.3%) widowed. The differences in form of training with respect to marital status was not statistically significant (Chi-Square- $X^2 = 5.434$; degree of freedom = 3; $p = 0.143$) (Table 4.4).

With respect to highest level of education attained by the two groups of fashion designers, those who went through the formal training were distributed as follows: 0(0.0%) Primary, 0(0.0%) JHS, 5(18.5%) SHS and 22(81.5%) Tertiary. For the non-formal group, the following was observed: 4(9.3%) Primary, 17(39.5%) JHS, 18(41.9%) SHS with 4(9.3%) having attained the tertiary level. These differences observed between the formally and non-formally trained fashion designers was statistically significant (Chi-Square- $X^2 = 39.200$; degree of freedom = 3; $p = 0.000$) (Table 4.4).

4.4.2 Distribution of Working Experience and Source of Finance Stratified by Form of Training

For Working experience years, designers who went through formal training were distributed as follows: 8(29.6%) had worked for less than five years; 10(37.0%) for 6 – 10 years; 8(29.6%) for 11 – 20 years; 0(0.0%) for 21 – 30 years and 1(3.7%) having worked for more than 30 years. For the non-formal group, the following was observed: 8(18.6%) had worked for less than five years; 10(23.3%) for 6 – 10 years; 18(41.9%) for 11 – 20 years; 5(11.6%) for 21 – 30 years and 2(4.7%) having worked for more than 30 years. The observed differences between the formally and non-formally trained fashion designers with respect to years of working experience was not statistically significant (Chi-Square- $X^2 = 5.827$; degree of freedom = 4; $p = 0.212$) (Table 4.5).

With respect to source of finance, the formally trained fashion designers were distributed as follows: 2(7.4%) obtained their starting business capital through loan; 11(40.7%) started off their business with their own capital; 12(44.4%) from family members and 2(7.4%) from friends. On the other hand, those who went through non-formal training were distributed as follows: 4(9.3%) through loan; 15(34.9%) from own capital; 22(51.2%) from family members with 2(4.7%) obtaining their source of business finance from friends. The observed differences between the source of financing of business among the formally and non-formally trained fashion designers was not statistically significant (Chi-Square- $X^2 = 0.597$; degree of freedom = 3; $p = 0.897$) (Table 4.5).

Table 4.4: Distribution of Gender, Age, Marital status and Education Level Among Formally and Non-Formally Trained Fashion Designers

Variable	Categories	Formal	Non-Formal	X ² (df)	p-Value
Gender	Male	17(63%)	18(41.9%)	2.954(1)	0.086
	Female	10(37.0%)	25(58.1%)		
Age (Years)	< 30	9(33.3%)	7(16.3%)	4.215(4)	0.378
	31 – 35	3(11.1%)	8(18.6%)		
	36 – 40	6(22.2%)	10(23.3%)		
	41 – 45	7(25.9%)	10(23.3%)		
	≥ 46	2(7.4%)	8(18.6%)		
Marital Status	Single	11(40.7%)	8(18.6%)	5.434(3)	0.143
	Married	16(59.3%)	32(74.4%)		
	Divorced	0(0.0%)	2(4.7%)		
	Widowed	0(0.0%)	1(2.3%)		
Education Level	Primary	0(0.0%)	4(9.3%)	39.200(3)	0.000
	JHS	0(0.0%)	17(39.5%)		
	SHS	5(18.5%)	18(41.9%)		
	Tertiary	22(81.5%)	4(9.3%)		

X² = Chi-Square; df = Degree of freedom; p-value = Statistical significance

Table 4.5: Distribution of Working experience and Source of finance among Formally and Non-formally trained Fashion Designers

Variable	Categories	Formal	Non-Formal	X ² (df)	p-value
Working Experience (years)	< 5	8(29.6%)	8(18.6%)	5.827(4)	0.212
	6 – 7	10(37.0%)	10(23.3%)		
	11 – 20	8(29.6%)	18(41.9%)		
	21 – 30	0(0.0%)	5(11.6%)		
	> 30	1(3.7%)	2(4.7%)		
Source of Finance	Loan	2(7.4%)	4(9.3%)	0.597(3)	0.897
	Own Capital	11(40.7%)	15(34.9%)		
	Family	12(44.4%)	22(51.2%)		
	Friends	2(7.4%)	2(4.7%)		

X² = Chi-Square; df = Degree of freedom; p-value = Statistical significance

4.5 Independent t-test Analysis Comparing Responses by Formally and Non-Formally Trained Fashion Designers as Regards Differences in Creativity

On the scale of 1 to 5 in terms of strength of responses by participants, where 1 indicates “not at all” and 5 indicates agreement “to a very large extent”, average/mean responses were used to describe the general outcome of results for a particular group.

Although in terms of creativity, all the responses were on average numerically higher in terms of strength (closer to 5) for the formally trained group than the non-formally trained fashion designers except “the use of magazine” where the non-formally trained fashion designer group recorded on average slightly higher response than that of the formally trained group. However, the categories/statements that showed statistically significant difference ($p < 0.05$) between the formally and non-formally trained fashion designers were in terms of “Complimentary card use; Having more than 90% of contacts of clients; Use of Web page; Observing the Works of Others; Joining a Fashion Association; Business Being Registered; Portraying Branding to Clients; Encouraging Feedback from Clients” (Tables 4.6 and 4.7).

Table 4.6: Comparison of Responses in Terms of Creativity of Formally and Non-Formally Trained Fashion Designers

Statement	Formally Trained (N = 27) Mean Response	Non-Formally Trained (N = 43) Mean Response	t-value	p-value
Complimentary card use	4.07	2.58	3.686	0.000
Having more than 90% of contacts of clients	4.67	4.14	2.578	0.012
Use of Web page	4.07	2.33	4.905	0.000
Asking Prices on Market	4.26	3.77	1.752	0.084
Being Flexible in Pricing	4.56	4.16	1.934	0.057
Observing the Works of Others	3.52	2.65	2.699	0.009
Watching Fashion Shows	4.48	4.44	0.160	0.874

N = Number of Participants; t-value = Test statistic value from Independent sample test; p-value = Statistical significance

Key: 5 = To a very large extent; 4 = to some extent; 3 = Intermediate (Not sure); 2 = to a small extent; 1 = Not at all

Table 4.7: Comparison of Responses in Terms of Creativity among Formally and Non-Formally Trained Fashion Designers

Statement	Formally Trained (N = 27) Mean Response	Non-Formally Trained (N = 43) Mean Response	t-value	p-value
Fashion Magazine Use	4.74	4.93	-1.433	0.162
Confidence in Work	4.93	4.81	1.417	0.161
Joining a Fashion Association	4.00	2.95	2.349	0.022
Having Business/Financial Advisor	1.96	1.42	1.744	0.089
Business Being Registered	4.07	2.58	2.641	0.010
Portraying Branding to Clients	4.78	4.09	4.485	0.000
Encouraging Feedback from Clients	4.56	3.91	3.071	0.003
Having Strategically placed Business Location	4.30	3.77	1.901	0.062

N = Number of Participants; t-value = Test statistic value from Independent sample test; p-value = Statistical significance

Key: 5 = To a very large extent; 4 = to some extent; 3 = Intermediate (Not sure); 2 = to a small extent; 1 = Not at all

4.6 Independent t-test Analysis Comparing Responses by Formally and Non-Formally Trained Fashion Designers as Regards Application of Innovative Technology

On the scale of 1 to 5 in terms of responses by participants, where 1 indicates “not at all” and 5 indicates agreement “to a very large extent”, average responses were used to describe the general outcome of results for a particular group.

Although in terms of application of innovative technology, almost all the responses were on average numerically higher in terms of strength (closer to 5) for the formally trained group than the non-formally trained fashion designers, however, the categories/statements that showed statistically significant difference ($p < 0.05$) between

the formally and non-formally trained fashion designers were in terms of “Computer Application Received During Training; Receiving Training in CAD/CAM; Use of Software for Work; Use of Industrial Machine; Use of Cutting Machine; Use of Pressing Machine; Computer Application being better than manual; Attending Refresher Training”. The assertion that “Software not relevant to my work” was however numerically and significantly higher in the non-formally trained group than the formally trained group (Table 4.8).

Table 4.8: Comparison of Responses in Terms of Application of Innovative Technology among Formally and Non-Formally Trained Fashion Designers

Statement	Formally Trained (N = 27) Mean Response	Non-Formally Trained (N = 43) Mean Response	t-value	p-value
Computer Application Received During Training	3.30	1.09	7.202	0.000
Received Training in CAD/CAM	3.22	1.09	7.011	0.000
Use Software for Work	2.26	1.28	2.792	0.008
Use of Industrial Machine	4.67	3.60	2.954	0.004
Use of Cutting Machine	2.78	1.26	3.658	0.001
Use of Pressing Machine	2.70	1.37	3.233	0.003
Computer Application better than manual	3.93	3.12	2.479	0.016
Software not relevant to my work	1.93	2.95	-3.153	0.002
More Cost Incurred in Software use	3.44	3.09	1.301	0.198
Use of Smart Phone	4.89	4.58	1.436	0.156
Attending Refresher Training	2.48	1.53	2.615	0.012
Internet Use wastes time	3.07	2.63	1.470	0.146

N = Number of Participants; t-value = Test statistic value from Independent sample test; p-value = Statistical significance

Key: 5 = To a very large extent; 4 = to some extent; 3 = Intermediate (Not sure); 2 = to a small extent; 1 = Not at all

4.7 Independent t-test Analysis Comparing Responses by Formally and Non-Formally Trained Fashion Designers as Regards Marketing Strategies

On the scale of 1 to 5 in terms of responses by participants, where 1 indicates “not at all” and 5 indicates agreement “to a very large extent”, average responses were used to describe the general outcome of results for a particular group. Although in terms of Marketing strategies, all the responses were on average numerically higher in terms of strength (closer to 5) for the formally trained group than the non-formally trained fashion designers, however, the categories/statements that showed statistically significant difference ($p < 0.05$) between the two groups of fashion designers were in terms of “The use of bloggers for advertisement; Social media for advertisement; People frequently buying their products; Customers being loyal to them” (Table 4.9).

Table 4.9: Comparison of Responses in Terms of Marketing Strategies among Formally and Non-Formally Trained Fashion Designers

Statement	Formally Trained (N = 27) Mean Response	Non-Formally Trained (N = 43) Mean Response	t-value	p-value
Bloggers for advertisement	2.37	1.28	3.065	0.004
Celebrities for advertisement	2.15	1.79	1.013	0.315
Family/friends for advertisement	4.70	4.53	0.816	0.418
Electronic media for advertisement	2.07	1.40	1.945	0.059
Social media for advertisement	4.85	3.63	5.342	0.000
Encourage bargain from clients	4.30	4.02	1.343	0.184
Use of flyers/posters	1.81	1.47	1.022	0.313
Quality materials for work	4.74	4.72	0.162	0.872
Frequent buying of the products	4.33	3.93	2.615	0.011
Customers being loyal	4.48	4.02	2.650	0.010

N = Number of Participants; t-value = Test statistic value from Independent sample test; p-value = Statistical significance

Key: 5 = To a very large extent; 4 = to some extent; 3 = Intermediate (Not sure); 2 = to a small extent; 1 = Not at all

4.8 Independent t-test Analysis Comparing Responses by Formally and Non-Formally Trained Fashion Designers as Regards Their Entrepreneurial Skills

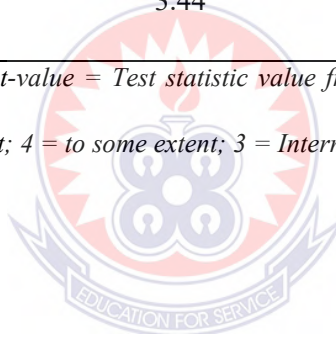
On the scale of 1 to 5 in terms of responses by participants, where 1 indicates “not at all” and 5 indicates agreement “to a very large extent”, average responses were used to describe the general outcome of results for a particular group. Although in terms of Entrepreneurial skills, all the responses were on average numerically higher in terms of strength (closer to 5) for the formally trained group than the non-formally trained fashion designers, except “Enterprise being Micro/Small ($p > 0.05$)” and “Dealing in only female products/services ($p < 0.05$)” where the non-formally trained fashion designers recorded higher average response than that of the formally trained group. However, the categories/statements that showed statistically significant difference ($p < 0.05$) between the formally and non-formally trained fashion designers were in terms of “Having Knowledge on Entrepreneurship; Having Enough Clients; Business growing by two fold in 1-5 years; Dealing Unisex products/Services” (Table 4.10).

Table 4.10: Comparison of Responses in Terms of Entrepreneurial Skills Among Formally and Non-Formally Trained Fashion Designers

Statement	Formally Trained (N = 27) Mean Response	Non-Formally Trained (N = 43) Mean Response	t-value	p-value
Having Knowledge on Entrepreneurship	4.52	2.98	6.676	0.000
Being Customer Oriented	4.74	4.47	1.311	0.194
In touch with teaching Master	2.70	2.02	2.151	0.037
Micro/Small Enterprise	3.67	4.35	-1.571	0.123
Medium Enterprise	2.48	1.63	1.947	0.058
Enterprise being yours	5.00	4.93	0.790	0.432
Having Enough Clients	3.78	3.30	2.101	0.039
Business growing by two fold in 1-5 years	4.33	3.47	3.682	0.000
Dealing in only male products	2.41	2.00	0.811	0.420
Dealing in only female products	1.59	2.77	-2.836	0.006
Dealing in Unisex products/Services	3.44	2.21	2.657	0.010

N = Number of Participants; t-value = Test statistic value from Independent sample test; p-value = Statistical significance

Key: 5 = To a very large extent; 4 = to some extent; 3 = Intermediate (Not sure); 2 = to a small extent; 1 = Not at all



CHAPTER FIVE

DISCUSSION OF RESULTS

5.1 Introduction

This chapter discusses the results presented in Chapter four. It begins with the discussion of the demographics of the study participants, followed by a discussion of the nature of work of the selected fashion designers. The discussion ended with the differences between the formally and non-formally trained fashion designers with respect to creativity, application of innovative technology, marketing strategies and entrepreneurial skills.

5.2 General Demographics of Study Participants

An equal number of male and female fashion designers were randomly selected for this study. The age range that represented the greatest proportion of the participants of this study was 41 – 45 years. This age range is quite expected as most people tend to place more confidence in such people possibly as a result of associated experience gained through many years of working and this also affirms the assertion that, “life begins after 40 years”. Although this is not proven scientifically and not well documented, the younger groups are perceived to be inexperienced with the much older group being perceived to be more colloquial as regards being current with fashionable styles. The current predominant age group finding reported by this study is in line with that by Lichtenstein (2014), where it was found that, majority (33%) of SMEs owners were aged 35 – 49 years.

Most of the study participants were married. This indicates how responsible they are; thus ensuring that, they work hard to provide the physical needs of their family members. This is because, the Ghanaian society probably respects and patronises the products and services of married people since there is perceived strong association between marriage and responsible sense of duty. This is only speculative as it is not supported by scientific empirical evidence.

In terms of form of training, majority (61.4%) had gone through non-formal approach with the remaining (38.6%) having attained formal education (Table 4.1). This trend in the distribution of formally and non-formally trained fashion designers in the Kumasi metropolis may be due to the flexible nature of the training as asserted by Yarkatas and Ince (2016). This makes people want to go through the non-formal training than that of the formal. The highest level of education among participants was tertiary (37.1%) with the lowest being primary level (5.7%). This finding is consistent with a report by Lichtenstein (2014), where majority (39%) SMEs owners had attained Bachelor's degree or above which reflects tertiary level of education.

Meanwhile, the highest proportion of those whose highest attained educational level being tertiary reflects most of the formally trained group. This is because, the non-formally trained designers were somewhat distributed mainly among those who had obtained Junior High and Senior High education levels. Most of the respondents had their source of financing business from their family (Table 4.2). This is not surprising as several studies have reported easy and safe sources of business capital to be mainly one's family since other sources may be difficult to obtain (Abbasi *et al.*, 2017; Abdulsaleh & Worthington, 2013; Nenova & Niang, 2009). The aforementioned

observations could possibly be explained in terms of the non-random nature of the sampling.

5.3 Details on the Nature of Work of Study Participants

Most of the participants (78.6%) worked for 6 – 7 days with the greatest profit being GHC 300.00 – 450.00 per week. The number of days on average for work by the fashion designers indicates a sense of diligence by them and therefore yields that appreciable profit. This finding supports the assertion that, the backbone of most economies is the fashion industry as it generates significant income (Sarpong *et al.*, 2011). The greater number of working days also reflects the commitment by workers of the industry to meet the clothing needs of the populace (Sarpong *et al.*, 2011).

In terms of the class of people who patronize the products/services of the study participants, majority (88.6%) responded servicing both the elite and low-class people of the society. Again, majority (51.4%) of the fashion designers were also into dealing in both already made products and also sewing upon request by clients. This observation might be due to lack of discrimination by most clients of fashion designers in choosing their designer irrespective of their social status. This is because, consumer preference, earnings of consumers and prices of items greatly affect sales of commodities (Laband *et al.*, 2009).

5.4 Distribution of Assessed Parameters That Were Significantly Different Among Formally and Non-Formally Trained Fashion Designers

From Chi-Square analysis, out of the several parameters under study, it was only educational level that showed statistically significant difference ($p < 0.05$) between the formally trained and non-formally trained fashion designers. All the other studied

parameters did not show statistically significant difference between the two groups ($p > 0.05$) (Tables 4.4 and 4.5). This means that, out of the studied parameters, only education level of the fashion designers differed significantly between the formally and non-formally trained groups with the formally trained group attaining higher education level than the non-formally trained group. There was no significant difference with respect to gender, age, marital status, working experience and source of finance between the formally and non-formally trained fashion designers.

5.5 Differences in Responses of Participants in Terms of Creativity

According to Friedman (2006), creativity does not only help in the production of tangible materials, but also promotes the realization of business models and in the manner people adapt to the dynamic world environment. As shown in Tables 4.6 and 4.7, categories that showed statistically significant difference between formally and non-formally trained fashion designers with respect to creativity were “complimentary card use; having more than 90% of the contacts of clients; use of web page; observing the works of others; joining a fashion association; having business registered; portraying branding to clients; encouraging feedback from clients”.

From the above, the formally trained group tends to be more creative than the non-formally trained group in this study, although these assessed parameters are not tangible, they enhance achievement of business models. This perhaps justifies the report by Ruppert-Stroescu (2009) which states that, business, education and philosophy are the three main areas in which creativity is applied. According to Aspelund (2006), the steps in creativity in design include inspiration, identification, conceptualization, exploration/refinement, definition/modeling, communication and

production. Possibly these steps could be accomplished effectively as one obtains formal training.

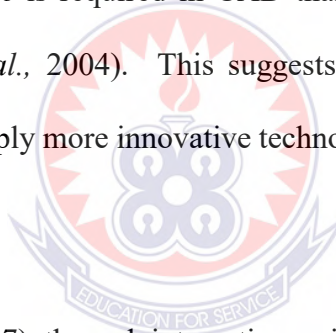
5.6 Differences in Responses of Participants as Regards Application of Innovative Technology

Innovation involves an unending conscious effort ongoing process and is needed to create new products for sustainability of enterprises for competitive advantage (Lowe & Mariott, 2006; Ünay & Zehir, 2012). Again, technological innovations are the product innovations including environmentally-efficient products and clean technologies (Hansen *et al.*, 2009).

As shown in Table 4.8, categories that showed statistically significant difference ($p < 0.05$) between formally and non-formally trained fashion designers with respect to application of innovative technology were “Receiving computer application during training; receiving training in CAD/CAM (computer-aided design/computer-aided manufacturing); use of software for work; use of industrial machine; use of cutting machine; computer application being better than manual technique; software not being relevant to one’s work; attending refresher training”.

With the exception of “software not being relevant to one’s work” which the difference was negative ($t = -3.153$) against the formally trained group, the remaining were positive in favour of the formally trained fashion designers. The remaining assessments did not show statistically significant difference between the formally and non-formally trained fashion designers ($p > 0.05$). This affirms the assertion that, for market efficiency, most institutions train their students on CAD/CAM systems (Omondi *et al.*, 2016).

The fact that most of the formally trained fashion designers were introduced to CAD/CAM is a good step as far as their training is concerned, since this software in contemporary time ensures swift and efficient working systems for increased precision and minimizes fatigue associated with manual work (Dabolina & Vilumsone, 2012). It was not surprising that, the formally trained group of fashion designers were significantly in disagreement to the assertion that “software is not relevant to their work”, since according to Peters *et al.* (2014), science as well as technology has an important role in transforming the fashion industry since it deals with the limitation placed on the industry by limited resources provided by nature, minimizes pollution, reduces negative social effects and produces affordable fashionable products. A different kind of expertise is required in CAD than that of the manual approach of designing (Bertolotti *et al.*, 2004). This suggests that, to a very large extent, the formally trained group apply more innovative technology than that of the non-formally trained group.



According to Okpara (2007), through interactions with the world, innovation is shaped. This may imply that; the formally trained fashion designers are more business conscious by interacting with their clients to know their preferences, thereby attending to their needs. Innovation is needed to build branding for a long term success since performance level will be increased (Muzlu, 2012). The formally trained fashion designers being more advanced as regards the use of industrial machine, cutting machine and the use of software for work could affirm the fact that, application of computer technology, is needed at invariably every stage of the textile and clothing supply chain, from design, production, distribution to marketing, sales and the consumer for successful business (Kunz & Gardner, 2007; Kusterbeck, 2008).

5.7 Differences in Responses of Participants as Regards Marketing Strategies

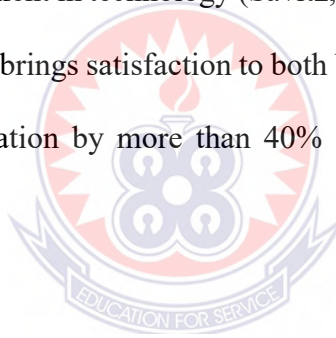
As shown in Table 4.9, categories that showed statistically significant difference ($p < 0.05$) between formally and non-formally trained fashion designers with respect to marketing strategies were “use of bloggers for advertisement; people frequently purchasing one’s product; customers being loyal”. According to Hall (2012), brand elements include unique name, a personality, a logo, a designed identity, a potential reputation, a provenance, emotional meaning to the owner and customer, consistency, producer pride and availability. Also, a brand is important in the market since it is a major source of information for the unique identity of the product (Aaker, 2009).

Brand images help create values to consumers in several different ways including easy access of product information, differential identification of products, conviction to buy a product, generation of positive affection for a product and the justification for the extended use of the product (Rajagopal, 2006). This suggests that, in terms of marketing, the formally trained group utilize branding effect in promoting their products and services than the non-formally trained fashion designers. This is because, several researchers have reported that, the greater the frequency of a brand recognition by consumers, the greater their interests with a peculiar product or service (Koh & Fang, 2012; Matthiesen & Phau, 2010; Zeb *et al.*, 2011).

Moreover, consumers of fashion products select items based to their values and personal style (Rath & Bay, 2015). The remaining evaluated components assessing the differences between formally and non-formally trained fashion designers in the present study did not show statistically significant differences between the two groups ($p > 0.05$). For instance, “social media use for advertisement”, although, the response

strength being numerically higher in favour of the formally trained group, the difference was not statistically significant ($p > 0.05$). This observation of no statistical difference shows the mass influence of social media as a result of western acculturation (Steel & Major, 2013). Therefore, making both formally and non-formally trained fashion designers to utilize the social media platforms for their marketing.

Again, it is an undeniable fact that, over a decade now, globally and for that matter Ghana has been transformed in diverse ways as a result of the influence of the social media channels (Savitz, 2012). This is because, through the social media, communication between consumers of products and producers is much faster, largely as a result of the advancement in technology (Savitz, 2012). This finding is in line with the fact that, social media brings satisfaction to both body and soul and this saw Twitter increasing its user population by more than 40% in the year 2012 (Berman, 2013; Mehta, 2012).



Again, engagement on the social media platforms enhance positively the growth of entrepreneurship (Fatai, 2011). In addition, Bendoni (2017) asserts that, one of the emanating E-commerce is social commerce via social media, which aids social engagements, and the contribution of clients to assist the sale and buying of internet-based sold products and services.

5.8 Differences in Responses of Participants as Regards Entrepreneurial Skills

As shown in Table 4.10, categories that showed statistically significant difference ($p < 0.05$) between formally and non-formally trained fashion designers with respect to entrepreneurial skills were “having knowledge on entrepreneurship; being in touch with

teacher/master; having enough clients; optimistic of two-fold business growth within 1 – 5 years; dealing in only female products; dealing in unisex products/services”. These differences were greater in favour of the formally trained group of fashion designers. Several people involving themselves in various products and services of the fashion industry, affirms the fact that, promotion of entrepreneurship is still a major constituent of economic development globally irrespective of national difficult peculiarities (Ayoade *et al.*, 2017). Therefore, the formally trained fashion designers are better at displaying their entrepreneurial skills than the non-formally trained group since an entrepreneur is the one who recognizes opportunities and seizes them where others possibly see chaos or confusion (Okikiola, 2017).

There was no statistically significant difference between formally and non-formally trained fashion designers about the assertion that, their businesses were micro/small in nature ($p > 0.05$) to a greater degree of strength of response. This finding is quite expected as according to some studies conducted in Ghana, although there is poor data on people in the industry, the Ghanaian Clothing sector largely consists of small-scale dressmakers established as sole proprietorship and that a lot of people are employed in the industry (Amankwah *et al.*, 2014; Ampofo, 2011).

CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.1 Introduction

This chapter summaries the major findings of the study especially those which provided answers to the research questions. It also gives recommendations that can be adopted for further studies in future.

6.2 Summary of Findings

Out of the 70 study participants, there was equal proportion of males and females. The proportion of age range groups decreased in the order 41 – 45 years, 36 – 40 years, which is equal to those aged less than 30 years, then 31 – 35 years and finally those above 46 years. Majority (61.4%) of the fashion designers were non-formally trained with only 38.6% having attained formal training. Since most of the non-formally trained group had attained the various levels of education unlike in the case of formally trained group which most of them had attained the tertiary education level, majority of the participants had attained tertiary level of education (37.1%). The least education level observed was primary representing 5.7% of the study participants. The predominant source of finance for the study participants was from family members with the least being support from friends.

On average, most of the participants (78.6%) worked for 6 – 7 days. Majority of the participants (40.0%) gains a profit of GHC 300.00 – 450.00 per week with minority (28.6%) gaining a profit of GHC 500.00 per week. With most of the participants (88.6%) serving both the elite and low-class people of the society is suggestive of the fact that, the form of training one received does not influence the class of people who patronize their products and services.

In terms of the form of training, gender, age group, marital status, working experience and source of finance for business did not show statistically significant difference between formally and non-formally trained fashion designers. However, with respect to education level, there was a significant difference between the formally and non-formally trained fashion designers.

When creativity of the fashion designers was assessed, the formally trained were significantly better than the non-formally trained group with respect to “the use of complimentary card, having more than 90% of contact of clients, observing the works of others; joining a fashion association; business being registered; portraying branding to clients; encouraging feedback from clients”. However, assessing creativity, there was no statistically significant difference between the two groups of fashion designers with respect to “asking prices on the market; watching fashion shows; confidence in work; having business/financial advisor; being flexible in pricing; business being strategically placed”.

When comparison was made statistically among the fashion designers with respect to application of innovative technology, the formally trained were significantly better than the non-formally trained group with respect to “computer application received during training; received training in CAD/CAM; use software for work; use of industrial machine; use of cutting machine; use of pressing machine; computer application better than manual; attending refresher training”. However, the non-formally trained group were significantly of the view that, “software was not relevant to their work”. Meanwhile, there was no statistically significant difference between the two groups of fashion designers with respect to “more cost incurred in software use; internet use wastes time”.

When differences in marketing strategies was assessed among the fashion designers, the formally trained were significantly better than the non-formally trained group with respect to “use of bloggers for advertisement; social media for advertisement; frequent buying of products; customers being loyal”. There was however no statistically significant difference between the two groups of fashion designers with respect to “use of celebrities for advertisement; family/friends for advertisement; encourage bargain from clients; electronic media for advertisement use of fliers/posters; quality materials for work”.

Finally, when differences in entrepreneurial skills was assessed among the fashion designers, the formally trained were significantly better than the non-formally trained group with respect to “having knowledge on entrepreneurship; in touch with teaching master; having enough clients; business growing by two fold in 1-5 years; dealing in unisex products/services”. However, significantly, the non-formally trained group dealt more in female products only than the formally trained group. Areas which did not show statistically significant difference between the two groups were “being customer oriented; nature of enterprise (micro/small medium scale business); enterprise being theirs; dealing in only male products”.

6.3 Conclusion

The predominant age range of the both the formally and non-formally trained fashion designers of the present study was 41 – 45 years. Majority of the fashion designers of the study were non-formally trained. Greater proportion of the study participants had attained tertiary level of education which is a reflection of the situation of the formally trained group. The most popular source of financing the businesses of the fashion

designers was support from family. Most of the study participants worked for 6 – 7 days and on average earned GHC 300.00 – 450.00 per week. To a large extent, majority of the fashion designers provides services to both the elite and low-class people of the society. The formally trained fashion designers attained higher education levels than that of the non-formally trained.

The formally trained fashion designers were generally more creative than the non-formally trained. Again, the former applied more innovative technology to their work than the latter. Moreover, in terms of appropriate marketing strategies and entrepreneurial skills, the formally trained fashion designers were better than the non-formally trained group. It is therefore, the humble suggestion of the author that, formal training should complement non-formal training as the former presents numerous contemporary business competitive advantages including the demonstration of relevant entrepreneurial skills, application of relevant marketing skills, application of prevailing innovative technology, as well as creativity.

6.4 Recommendations

The following recommendations were made based on findings of the study:

1. Irrespective of form of training, some concepts of computer application including CAD/CAM should be taught by the experts in the field of fashion education.
2. Entrepreneurial skills should be well inculcated into the students by fashion educators through didactic presentations at frequently organized seminars.
3. Fashion designers should utilize the opportunities available as regards the use of internet for showcasing products and services. This involves being visible

online on various platforms such as *Instagram page, Facebook page, WhatsApp* among others.

4. It would be better if economically feasible for one to go through both formal and non-formal training for better combined effect.
5. Government through the Trade Ministry should ease the registration of micro/small enterprises to encourage more fashion designers to register their firms. This would help them win more contracts as most people prefer to have business interactions with registered firms.
6. Government through the Finance Ministry should as well provide flexible start-up capital to beginner fashion designers.

6.5 Suggestions for Further Studies

In future, it is recommended that:

- The study is repeated in other parts of the Ashanti region and other regions of Ghana to help appreciate the real situation on the grounds.
- Equal proportion of the formally and non-formally trained groups of fashion designers used for avoidance of bias.
- Sample size should be increased to enhance the accuracy of prediction by reducing the error margin.
- A cohort study performed to get long term situation of fashion designers across a financial year.

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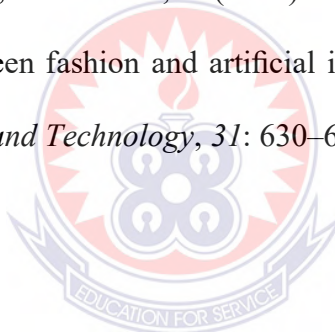
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APPENDICES

UNIVERSITY OF EDUCATION, WINNEBA

COLLEGE OF TECHNOLOGY EDUCATION, KUMASI

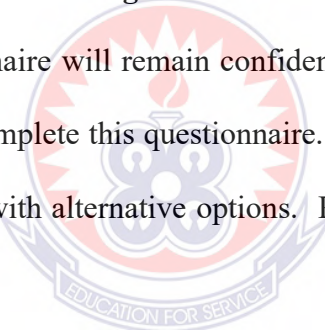
FACULTY OF VOCATIONAL EDUCATION

DEPARTMENT OF FASHION DESIGN AND TEXTILES EDUCATION

QUESTIONNAIRE

PURPOSE

This questionnaire is designed to collect relevant information about your views on **the application of innovative technologies and marketing strategies**. Your response to the items of this questionnaire will remain confidential. We hope you will be able to take time and carefully complete this questionnaire. Please use a [✓] mark to indicate your responses for items with alternative options. Please briefly state your responses to the open-ended items.

The logo of the University of Education, Winneba, is a circular emblem. It features a central figure holding a torch, surrounded by a sunburst pattern. The text 'UNIVERSITY OF EDUCATION, WINNEBA' is written around the top inner edge of the circle, and 'EDUCATION FOR SERVICE' is written along the bottom inner edge.

Thank you for your time.

APPENDIX A

QUESTIONNAIRE EVALUATING PARTICIPANT DEMOGRAPHICS, THE CREAVITITY AND INNOVATIVE TECHNOLOGY APPLICATION AMONG FORMALLY AND NON-FORMALLY TRAINED FASHION DESIGNERS

SECTION A: DEMOGRAPHICS OF STUDY PARTICIPANTS

Name of the business (optional): _____

1. **Gender:** Male Female
2. **Age:** Below 30 31-35 36-40 41-45 46 & above
3. **Marital status:** Single Married Divorced Widowed
4. **Form of training:** Formal Non-formal
5. **Highest Educational qualification:** None Primary JHS SHS [
] Tertiary
6. **Working experience:** below 5 years 6-10 years 11-20 years [
] 21-30 years more than 30 years
7. **Source of finance:** Loan Own capital Family Friends Others
 Please specify

**SECTION B: THE DEGREE OF CREATIVITY AMONG FORMALLY AND
NON-FORMALLY TRAINED FASHION DESIGNERS**

Indicate the extent to which you agree with the following relative to ..	5	4	3	2	1
8. The use of a complimentary card					
9. Having the phone numbers of more than 90% of my customers					
10. Having a web page where I showcase my products/services					
11. Often asking for current market prices of products					
12. Being flexible in pricing my products and services					
13. Visiting and observing the works of other fashion designers					
14. Watching fashion shows					
15. The use of fashion magazine for trending styles					
16. Being very confident with my work					
17. Joining a fashion association					
18. Having a management team/financial or business advisor(s)					
19. My business being registered					
20. Portraying branding to my clients					
21. Encouraging feedback from my customers					
22. Having a strategically placed business location					

Key: 5 = To a very large extent; 4 = to some extent; 3 = Intermediate (Not sure); 2 = to a small extent; 1 = Not at all

**SECTION C: THE LEVEL OF TECHNOLOGY APPLICATION FOR
INNOVATIVE FASHION PRODUCTS AMONG FORMALLY AND NON-
FORMALLY TRAINED FASHION DESIGNERS**

Indicate the extent to which you agree with the following relative to the following statements:	5	4	3	2	1
23. During my training, I was introduced to computer application					
24. I have received training on CAD/CAM					
25. I use computer software for my work					
26. I use an industrial machine					
27. I use a cutting machine					
28. I use a pressing machine					
29. Computer application is better than manual technique					
30. Computer software is not relevant to my work					
31. More cost is incurred when computer software is used					
32. I use smart phone that is internet compatible					
33. I attend refresher training					
34. Internet use wastes my time during work					

Key: 5 = To a very large extent; 4 = to some extent; 3 = Intermediate (Not sure); 2 = to a small extent; 1 = Not at all

APPENDIX B

**QUESTIONNAIRE EVALUATING THE MARKETING STRATEGIES AND
ENTERPRENEURIAL LEVEL AMONG FORMALLY AND NON-
FORMALLY TRAINED FASHION DESIGNERS**

**SECTION D: MARKETING STRATEGIES AMONG FORMALLY AND NON-
FORMALLY TRAINED FASHION DESIGNERS**

Indicate the extent to which you agree with the following relative to:	5	4	3	2	1
35. Advertising through the use of bloggers					
36. Advertising via the use of celebrities					
37. Friends and family helping you to advertise my products/services					
38. Advertising your products/services on electronic media platforms					
39. Advertising my products/services on social media platforms					
40. Giving room for clients to bargain prices of products/services					
41. Advertising my products using flyers/posters					
42. The use of high class quality materials					
43. People often purchasing your products					
44. Most customers of yours being loyal to you					

Key: 5 = To a very large extent; 4 = to some extent; 3 = Intermediate (Not sure); 2 = to a small extent; 1 = Not at all

SECTION E: ENTREPRENEURSHIP ASSESSMENT OF FORMALLY TRAINED FASHION DESIGNERS

Indicate the extent to which you agree with the following relative to:	5	4	3	2	1
45. Having some knowledge on entrepreneurship					
46. Being customer oriented					
47. Being still in touch with your master/teacher					
48. Your business being micro/small					
49. Your business being medium					
50. The business being yours					
51. Having enough customers/clients					
52. Seeing your business growing by two folds within 1-5 years					
53. Dealing in only male products					
54. Dealing in only female products					
55. Dealing in both male and female products					

Key: 5 = To a very large extent; 4 = to some extent; 3 = Intermediate (Not sure); 2 = to a small extent; 1 = Not at all

SECTION F: MISCELLANEOUS GENERAL QUESTIONS

56. Number of days within a week: 1-3 [] 4-5 [] 6-7 []

57. Average profit per week (GHC): 50-250 [] 300-450 [] > 500 []

Other [], Please specify.....

58. Class of people who patronize products/services: High/elite [] Low []

Both [] Unaware []

59. Services rendered: Already made products [] Upon request by clients []

Both []

60. Stimulus to become a fashion designer: Passion [] Money [] Chance []

Devine Direction [] Inheritance []

61. Number of apprentice: Please indicate