

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

THE SOCIO-ECONOMIC IMPACT OF WEAVING IN GHANA: A CASE STUDY OF
KASENA-NANKANA MUNICIPAL OF UPPER EAST REGION



SABINA NABONAWOPOLO DORAGIA

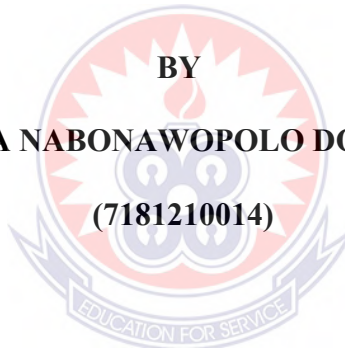
JULY



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BY
SABINA NABONAWOPOLO DORAGIA
(7181210014)



**A Dissertation/Thesis in the DEPARTMENT OF FASHION DESIGN AND TEXTILES
EDUCATION, FACULTY OF VOCATIONAL EDUCATION, Submitted to the School of
Graduate studies, University of Education, Winneba in Partial fulfilment of the
requirements for award of Master of philosophy in Clothing and Textiles Education**

JULY, 2022

DECLARATION

STUDENT'S DECLARATION

I Sabina Nabonawopolo Doragia 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 own original work, and it has not been submitted, either in part or whole, for another degree.

Signature:.....

Date:.....

CANDIDATE'S NAME: SABINA NABONAWOPOLO DORAGIA

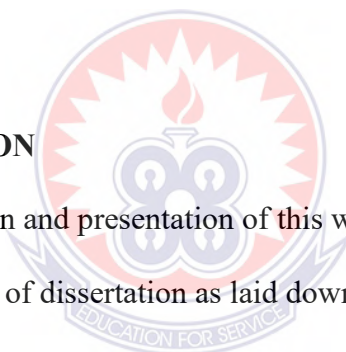
SUPERVISOR'S DECLARATION

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

Signature:.....

Date:.....

SUPERVISOR'S NAME: DR. DANIEL DANSO



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I am most grateful to the Almighty God, for without Him this project wouldn't have been successful. All glory be to His Holy name. I am also grateful to my project supervisor, Dr. Daniel Danso for supervising this work. I am grateful to the weavers of kasena-Nankana municipality for their cooperation by answering the necessary questionnaire provided. Finally, I thank all my friends who in diverse ways encourages me to come out successfully with this project. To all, I say God richly bless you.



DEDICATION

I whole heartedly dedicate this project work to my parents, Mr. Sebastian Doragia and Madam Harriet Alowe. My husband Mr. Alhassan Osman and Children: Deishine Mariam, Maltiti Alhassan and Mohammed-Najib Wu-nam.



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ABSTRACT

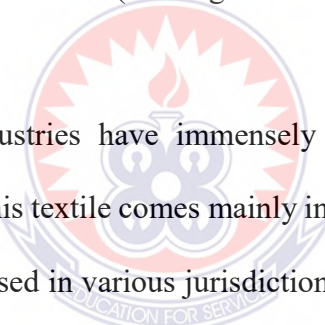
This study's goal is to evaluate and investigate the socioeconomic effects of weaving in Ghana, using the Upper East Region's Kasena-Nankana Municipality as a case study. It is aimed at finding how fugu weaving is developed as a vocation in the Kasena-Nanka Municipality, the socio-cultural and economic significance to the community and its people. The performance and appraisal of work production at the indigenous weaving centers in the Upper East Region were investigated using a descriptive survey research. The study found that fugu fabric weaving has provided employment for thousands of individuals. These handwoven products not only benefit the environment, but they also strengthen the local community because the women in the village produce handicrafts that they market to our visitors in order to make money. Rising weaving thread prices, a decline in business during the rainy seasons, and low-quality weaving thread, depending on the brand of threads, are some of the difficulties the indigenous weaving community in the Kasena-Nankana Municipality of Upper East Region faces. In order to determine how the fugu cloth weaving and smock business in Kasena-Nankana Municipality of Upper East Region might improve the socioeconomic life of its residents. It was discovered that educating weavers and coming up with new ways to use fugu fabrics into different works of art are the most efficient ways to have a beneficial impact on the lives of the people.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The textiles and clothing industry is one of the oldest, largest and most global industries in the world (Bhagal & Dave, 2021). It is one of the industries that drives countries that depend much on exportation and industrialization (Morris & Barnes, 2009). The industry has grown in many countries like India, Pakistan and many other Asian countries and its growth is backed by its contribution to socio-economic development (Asinyo et al., 2021). The textile and clothing sector has played such an important role in economic development of many countries as it creates employment to absorb large numbers of unskilled labour, typically drawing from the rural agricultural households and locations (Wemegah et al., 2021).



Indigenous Ghanaian textile industries have immensely contributed to the sustainability of rural development in Ghana. This textile comes mainly in strip forms and are fashioned into traditional clothes and garments used in various jurisdiction for traditional festivities (King et al., 2022). Indigenous textiles are traditional methods of textiles production perceived to have emanated from or are native to the northerners hence the people of Upper East and are expressive of the people's culture through clothes (Anlimachie & Avoada, 2020). Textiles become indigenous when everything about them has traditional origin. Products within the Ghanaian indigenous textile industry include; traditional woven cloths (Kente, Kete-Agbamevo and Fugu), 'Nwomu', dyed materials such as Kuntunkunu, Birisi, Kobene and printed Adinkra or Ntiamu designs" (Kpogo et al., 2020).

Ubogu (2019) discloses that textile production in Northern Ghana centres on the following ethnic groups: Moshie, Kokomba, Dagomba, Mamprusi, Lobi, and Gonja among others.

Indigenous weaving in Gonja and Dagomba used to be the reserved of the male sex and was done on vertical looms while spinning and processing of the raw cotton was an art for their female counterpart (Kusi, 2018). However this has changed and women are now seen in the art of weaving but not necessarily the sewing of smocks. Quainoo (2020) opines that the traditional value of weaving is central to the people of Northern Ghana especially the Kusasi, Mamprusi, Gonja and the Dagomba who are also identified by their type of textile art which is usually used for smock locally referred to as 'fugu'. Smock is one of the cherished traditional apparels of the people of the north and therefore any effort to reactivate indigenous smock weaving centres in Upper East Districts is a recipe for sustainable rural development (Majeed & Swalehin, 2020).

According to the Upper East Human Development Report of 2017, prepared by the Institute of Statistical, Social and Economic Research (ISSER), most of Upper East Districts are predominantly rural and its economy is built on natural resource base (Amoako-Mensah et al., 2019). The district, the report says, has an agricultural-based economy, with agriculture including fishing employing close to 60 per cent of the economically active population (Akoto-Sarfo, 2021). The report further reveals a sign of gradual structural change indicating a considerable decline in Agriculture in terms of employment from 80 per cent of the economically active population in 2010 to the current 60 per cent (Vondolia et al., 2022). The decline appears to have been absorbed by industry (particularly manufacturing) and the service sector.

1.2 Statement of the Problem

Ghana, one of the West African countries with a vibrant textile industry is gradually joining the league of other nations in the sub-region with collapsed textile and garment manufacturing

sub-sector (Boateng, 2018). This confirms the assertion that, the sub-sector which was once the leader in Ghana's industrial sector serving as an important source of foreign exchange and revenue to the country has undergone a considerable decline over the years due largely to the trade liberalization programme which made it almost impossible for Ghana's textile products to compete with cheap imports, particularly from Asia (Ba-an et al., 2022). From over 40 textile firms that employed more than 25,000 people in the 1970s, the country now has only four textile factories employing less than 4,000 workers. Wosu and Ogan (2022) establishes that the 25,000 workers accounted for 27 percent of Ghana's total manufacturing employment in 1977.

By 2015, however, employment within the sub-sector had dwindled to a mere 7,000; declining further to 5,000 workers by 2015. Statistics from the Ghana's Revenue Authority shows that the country is losing about 300 billion Ghana old Cedis in potential revenue annually through smuggling of textile materials and Ghana's once thriving textile market is now flooded with the Chinese sub-standard textile products, thereby surging up the country's unemployment index (Frimpong & Asinyo, 2013). Indigenous textiles have numerous prospects under the Ghanaian economy that are unknown to the Ghanaian populace especially the craftsmen. There is the need to unearth these prospects and to intensify education on them to make the industry a lucrative venture (Quan-Baffour, 2012). Although some information has been gathered by researchers about indigenous textiles, the attention has always been on the woven, especially Kente, overlooking the majority comprising, kuntunkuni, birisi, nwomu, ntiamu, (Adinkra dyeing) and fugu. Information available on the indigenous textiles gathered so far by researchers has not been popularized by the ongoing Government of Ghana Private Industrialised policies to attract export opportunities (Pongo et al., 2014). Therefore, this study seeks to examine the performance and evaluation of work output in the indigenous weaving centres in the Upper East Region of Ghana.

1.3 Objectives of the Study

The objectives of the study are to:

1. Identify the social and economic impact of fugu fabric weaving on the people in Kasena-Nankana municipal area of the Upper East Region, Ghana.
2. Find out challenges in the indigenous weaving business in the Kasena-Nankana municipal area.
3. Identify effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business.

1.4 Research Questions

The research seeks to answer the following questions

1. What are the social and economic impact of fugu fabric weaving on the people of Kasena-Nankana municipal area of the Upper East Region in Ghana?
2. What are the challenges in the indigenous weaving businesses in the Kasena-Nankana municipal area?
3. What are the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business?

1.5 Significance of the Study

The research provides a baseline data which sets the pace for further research. Moreover, it would:

1. Serve as a reference material for researchers who will want to investigate weaving techniques in Ghana.

2. Offer employment opportunities for the indigenes as the demand for indigenous weaving garment increases on the part of ladies.
3. Give an opportunity to weavers from the three regions to exchange ideas on the trade.
4. Give an opportunity for the integration of woven strips from Upper East Region in producing fabric and thus offer the research a national focus where people look at the weaving sector with an integrated approach.

1.6 Scope of the Study

The study will exclusively focus on Upper East indigenous weavers are known for creating the different sorts of fabric required for this study. The extent of this exploration is entirely inside of the system of the expressed objectives. It is a push to think about the utilisation of weaving ideas, weaving techniques from the Upper East Region in Ghana, and producing a men's cloth as to enhance the cultural identity of Ghanaians. The scope also covers a discussion of the importance and implication of this single woven cloth for national development. This covered the weaving centres in the whole of the chosen region, but due to time constraints, only few centres were chosen. The respondents in this study were the indigenous weavers in the region selected for this study and the views of selected customers and users of the cloths from the region. Furthermore, in order to justify the study, questionnaires were administered to a few experts as there is no need denying the fact that this category of respondents has adequate knowledge of the materials they produce and/or patronize. The research makes use of organic materials from targeted weavers from Upper East region of Ghana so as to enable the study meet its stated objectives.

1.7 Limitations of the Study

The major hurdle that the researcher encountered was the difficulty in the language of the various tribes in the study region. This was because the researcher does not understand the native language of most of the tribes of the study population. The project also suffered transportation set back since some roads leading to selected communities were in a deplorable state endangering smooth commuting on such roads. Triangulation employed duly delayed the progress of the research endeavour since the data had to be verified by several research tools.

1.8 Organisation of the Study

In order to provide sequential flow of ideas to the study, the study has been divided into five (5) main chapters. The study is organized as follows: The first chapter contains the introduction, definition and the background which introduces the topic. Review of all available and related literature forms the second chapter. Thirdly, the method used in gathering the data forms the third chapter. Chapter Four contains the data analysis, presentation analysis and discussion of the findings. The summary, conclusions and recommendations forms the chapter five of this study.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Concepts of Weaving

Weaving is interlacing distinct sets of yarns or threads at perpendicular to form a fabric or cloth. The longitudinal threads known as warps are interwoven with the lateral threads called weft. Clothes are usually woven using looms (Amponsah, 2014). Looms are devices that the warps in place so that they can be interwoven with the wefts. The method used in looming affects the characteristics of the cloth. Most woven fabrics are made with their outer edges finished in a manner that avoids ravelling; these are called selvages. They run lengthwise, parallel to the warp yarns.

2.2 Types of Weaves

Weaves can be classified into the following:

1. Plain weaves
2. Twill Weave
3. Satin Weave



2.2.1 Plain Weaves

Plain weave is the most common and tightest of basic weave structures. Each weft thread passes over and under one warp yarn with the order reversed in alternating rows (Edusei & Amoah, 2014). They do not ravel easily but tend to wrinkle and have less absorbency than other weaves. Fabrics made in the plain weave include percale, crepe, muslin, and taffeta. Plain weaves come in variations such as the rib and matt (or basket) weaves. The rib weave is made by using larger and heavier warp yarns but matte weaves are made with two or more yarns in

both the warp and weft positions (Djagbletey et al., 2016). Rib weave is used for fabrics such as faille and bengaline and the basket weave is used in making of the monk's cloth.

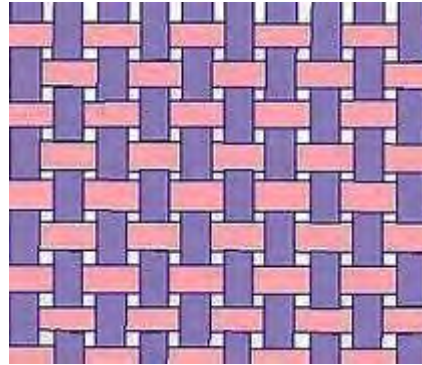


Figure 2.1:Figure of Plain Weave

2.2.2 Twill Weave

Twill weaves are woven closely making it heavier and stronger than weaves made with comparable fiber and yarn size. It is made using three or more shafts which consists of warps or wefts floating over two or more counterpart yarns in progressive steps to the left or right. Twill is a versatile fabric weave, one you probably encounter every day, like when lounging on your couch in your denim jeans (Özdil et al., 2007). Twill is popular because it is very durable and hides stains well, and it is used for jeans, chinos, furniture coverings, bags, and more. Twill fabrics include denim, gabardine, and flannel. Twill weaves have a distinct, often darker coloured front side (called the wale) with a lighter back. Twill has high thread count, which means that the fabric is opaque, thick, and durable. Twill fabrics are rarely printed on, though multiple-coloured yarns can be used to achieve designs like tweed and houndstooth.

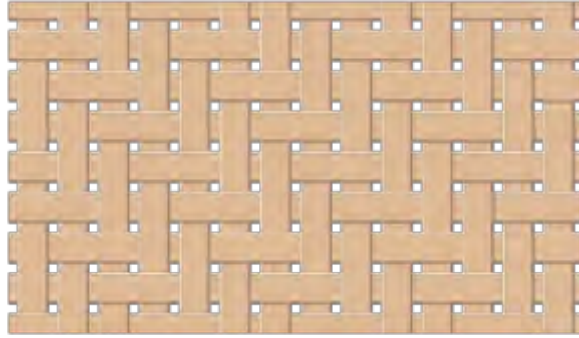


Figure 2.2: Figure of Twill Weave

2.2.3 Satin Weave

Satin weaving involves making the warp yarns stationary in the loom and weaving over and under it with weft yarns. It differs in appearance from the twill weave because the diagonal of the satin weave is not visible. This is to give it a flat, smooth and lustrous surface. There is no visible design on the face of the fabric because the yarns that are to be thrown to the surface are greater in number and finer in count than the yarns that form the reverse of the fabric. Satin weaves produce a smooth, even and glossy fabric surface. This is due to the interlacing points being covered up by the floats of the neighbouring threads (Onofrei et al., 2007). The smoothness of the fabric surface can be improved by using high density threads, smooth yarns with low twist and filament yarn from man-made fibre. The common satin weaves are 4-harness satin weave, 5-harness satin weave and 8-harness satin weave.

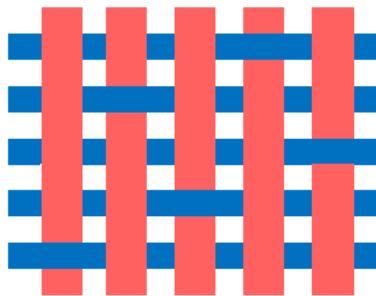
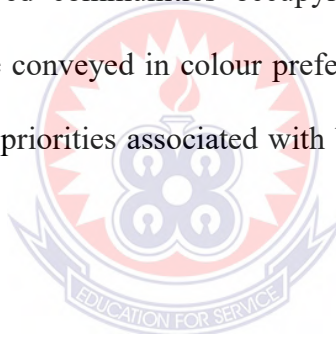


Figure 2.3: Figure of Satin Weave

2.3 Indigenous West African Textile Practices

Textile designs have been the most communicative form of visual expression in West Africa and have been fundamental to the control of individuals within society and the maintenance of social hierarchies for centuries. Textile fabrics are as diverse as the number of ethnic groups in the region. Undoubtedly, some of them are outstanding in form, colour and appeal and are much-admired universally (Mukhopadhyay and Midha, 2008). Beyond the sheer look and beauty of West African textile fabrics, they also have symbolic, social and cultural significance. This is entrenched and implicitly understood by various societal groups and informs indigenous consumers when choosing between various kinds of fabrics. Yeboah & Appiah-Yeboah (2009) indicates that West African fabrics epitomize one of the many creative manifestations of cultural identity that have shaped communities occupying its diverse regions. Cultural, religious and ritual meanings are conveyed in colour preferences, materials, embellishments and design, as well as reflecting priorities associated with behaviour, age, ranking and ritual practices.



Textiles and dress also function as an important barometer of change and are intrinsically allied to trade. Inter-cultural contact, political and ideological change and shifting religious observance are aspects central to an understanding of the economic and cultural dimensions of textile fabrics. To emphasize the historical context within which textiles have developed and evolved in the region, Amponsah (2014) indicates, “the richness of invention and variety in the arts of personal adornment may reflect the breadth and range of the aesthetic life of traditional Africa with greater accuracy than the limited formulations that currently serve in the West as a basis for most studies of African art”. Despite homogenising trends, even the most casual tourist visiting Abidjan, Accra, Dakar, Lagos or Lomé is struck by the breath-taking variety of prints and colours used for the everyday clothes of its residents. As Adu-Agyem et al. (2013)

explicates, the value of a given fabric is dependent on a range of variables: the rarity and quality of the threads and other materials; colouring agents applied to the fibres; the time spent on its production (usually related to the complexity of construction or embellishment); and sometimes the motifs it contains.

Historical context, symbolism, techniques and material manipulation and several other societal interventions and preferences have nourished indigenous textile production and have become an embodied knowledge; to a larger extent in practice and a lesser extent in theory, of course, due to the literacy level in the region (Mori and Matsudaira, 2009). Embodied knowledge here implies habits, routines, information and tasks that a person understands and processes without necessarily a conscious thought. Kusi (2018) asserts that we glean that the drive to render, regulate and represent perceptual experience on the back of methodological formulae is constantly amended by the artist's handling, by embodied knowledge. Kusi (2018) further suggests, "I am left pondering the idea that method is not so much ready-made and received as "knocked together for the nonce" - something that has to be invented each time with each research endeavour". This view runs at variance with indigenous West African textile production practices that follow a certain set of rigid procedures that are not in consonance with the modern notion of creativity, innovation and freedom of expression.

However, to realise the full potential of indigenous art practices, there is a need to assess the current trends in research, development, technology and markets for those products (Mondal, 2008). Also, there is a need to examine various forms of indigenous visual design traditions to learn about their role and significance in indigenous societies and thus discover areas that could be modified and developed into marketable brands. Indigenous approaches to understanding the production, meaning and symbolism associated with various images and objects created

through time can, of course, be given alternative considerations. Djagbletey et al. (2016) espouses “it is about unpacking the notion of visual art as knowledge production, taking apart its components and scouring its operations. These considerations beg the question as to what makes the texture of visual art thinking quite its own, its difference. It is distinct from the circuits of know-how that run on clearly spelt out methodological steel tracks. It is the rather unpredictable surge and ebb of potentialities and propensities - the flux of ‘know-how’”.

Subjecting the various layers of operation in traditional textile production to some form of standardisation would give fluidity to the notion of ‘know-how’ about proclivity and sustainability (Mintel, 2011). Demonstration of profound knowledge and understanding of the major forms of indigenous art are key to their social functions. The need to develop an appreciation and understanding of the cultural heritage values of indigenous art in a global sense demonstrates an understanding of the historical development and social context of the major West African indigenous artistic traditions which underpin this study. There is also need to compare, contrast and critically analyse key interpretive frameworks and techniques through which textile traditions and adaptations are perceived. Abdulai et al. (2016) layers knowledge production into:

- filtering
- validation
- synthesis
- presentation
- customisation

These layers came about as a result of analogies he drew between knowledge productions on the one hand and mining, construction and growth on the other. He stresses that the mining

approach emphasizes accuracy and purity. Getting the right knowledge set, getting accurate data and validating data are of critical importance (McGregor and Naebe, 2013). The images, symbolism, colour and all other cultural dimensions of West African indigenous design forms lend themselves to the various layers of knowledge production - filtering, validation, synthesis, presentation and customisation.

- **Filtering** in this context implies separating original West African designs from various forms of adulteration based on some set criteria.
- **Validation**, on the other hand, is ensuring that the current narrative of textile design practices is reliable and supported by established facts.
- **Synthesis** encompasses describing patterns, trends or flows of large amounts of information either documented (written, artworks, symbols and many others) or handed down from generation to generation via oral traditions.
- **Presentation** in this context is the making of concepts understandable through visualization or logical demonstration or exhibition.
- **Customisation** can be understood as the modification of various indigenous art forms and information into current and relevant products that would resonate with people and do so profitably. Customisation again would meet demands of the ever-increasing bespoke textile design and luxury market supported by the current digital textile printing regime. The potential of the indigenous West African textile industry would be expanded and sustainable. Considering the current textile production trends across the world, innovation is very vital and one can draw on the rich West African textile resources with the appropriate technology for cutting-edge designs (Matsudaira et al., 2009).

2.4 The Art of Weaving in Ghana

Clothes are an integral part of any culture. They are used to denote status and rank, for spiritual purposes, for storytelling, for connecting with ancestors and any number of other things. They are also one of the most easily spotted and recognized markers of a specific culture. In Ghana there are a few pieces of clothing that are the traditional wear, and while it they may vary across ethnic groups, nationalism has allowed them to spread throughout the country. Since the 1990s, heated debates have unfolded in Ghana on the origin of Kente cloth (Boateng, 2018). These discussions mainly concern the primacy of Asante versus Ewe weaving. Weaving has a long history in many parts of Ghana, and interconnections between textiles from the Ewe- and Twi-speaking regions go back at least to the 19th century. In a discussion on the origin of these textiles. Kente is the common name for hand-woven textiles in southern Ghana and Togo, produced mainly by Ewe and Asante weavers for at least a few centuries.

Ewe weavers are historically known for their cotton textiles full of figurative motifs, among other types (Wosu et al., 2022). Asante weavers for silk or rayon (the replacement of silk since the beginning of the 20th century) cloths full of non-figurative designs. Since the mid-20th century, Ewe weavers have also started to work within this tradition. At the same time, the most common textiles, worn by all those who can afford to do so throughout Ghana, including the Ewe region, continued to be rayon textiles full of non-figurative motifs, even though many Ewe-speakers acknowledged that this particular type originated from the Asante region (Ba-an et al., 2022).



Figure 2.4: Kente Cloth

The smocks which are locally called *fugu* are tops without sleeves that flare from the natural waist. They are originally from the northern part of Ghana and other parts of West Africa. The smock is based on hand-loomed strips which are known as Strip Cloths. They are made of cotton woven in variety of colours depending on their origin. The cotton used are diversified by dyeing part and leaving the remain cotton undyed. The individual strips are sewn together to make the unique *fugu* either by hand sewing or by using a sewing machine. This gives the smock a plaid appearance. Most smocks have embroidery on the neckline (Frimpong & Asinyo, 2013). There is the shirt type of *fugu* for men and the smock-type dresses for women. The men, however, might decide to wear it just as it is or wear a tie over the shirt in professional settings. The men go further by wearing kufi caps. Chiefs, however, wear the smock with a red fez hat. The *fugu* is used for very special occasions that is why it was not surprising that the first President of Ghana, Dr. Kwame Nkrumah, wore it when declaring the Independence of Ghana. The *fugu* is often confused with the *batakari*, but while the *batakari* is made up of flowing gown and trousers of varied fabrics, the all-cotton *fugu* is a hand-woven, plaid tunic-like shirt.



Figure 2.5: Fugu for Males (Okatakyie)



Figure 2.6: Fugu for Females (Okatakyie)

2.4.1 Upper East Smock Cloth

The Northern part of Ghana is the centre of the traditional weaving of smock in Ghana. Smock weaving is a skill which is handed from generation to generation. Daboya, Yendi, Tamale, Paga, Bawku, Wa and Bolgatanga are notable areas of smock weaving. This gives the indigenous smocks notable colour significance and naming characteristic features. Producers and marketers of the weaves reveal that weavers now use varying warp-coloured yarns aside red, blue, black, white which are epitome of indigenous smock weaves to attract wider consumers especially the youth (Long and Wu, 2011). The weavers also used metallic embroidery yarns to enhance the aesthetics appeal of the smock weaves.

2.4.2 Kente Cloth (Akan)

One African textile which has gained prominence with the African diaspora, since the 1960s, is the Kente Textile. It is seen as a symbol of Pan-Africanism and Afrocentric identity. It is also identified as an integral part of the culture of the Asante (Ashanti) people (the originators of the Kente weaving). The story of Kente is closely interwoven with that of the Asante Empire and its' Royal Court based at Kumasi, deep in the forest zone of southern Ghana. In the 1730s, a man sent to the court of the then Asante King, Opoku Ware, by a Danish gave one of the first accounts of Asante royal silk weaving. The Kente cloth is held in high esteem and is seen as a symbol of wealth, high social status and cultural sophistication (Karahana & Oktem, 2006). The Kente cloth which was once referred to as the 'cloth of kings', is now very accessible and woven in diverse forms and fibres. The Kente cloth together with the Kuba cloth of Zaire remains the most venerated and recognized textile in Africa. Bonwire, a small town in the Ashanti Region of Ghana, is recognized as the centre of Kente weaving in Ghana. In Asante, Kente cloth is known as nwentoma or "woven cloth". The name Kente is actually a corruption of the Asante word "Kenten" which means "basket". This is because the cloth was constructed with fibre from palm fronds. Some popular Asante Kente patterns are 'Nyankonton', 'Akyempem' and 'Wofro dua pa a na yepia wo'.

2.4.3 Nyankonton

The literal meaning of this pattern is God's eye brow which they identify as the rainbow. This pattern is said to be inspired by the beautiful yet mysterious nature of the rainbow (Henssen, 2013). The warp threads are therefore arranged to mimic the visual properties of the rainbow. This cloth symbolizes *divine beauty, gracefulness, divine creativity, uniqueness, and good omen*.



Figure 2.7: Nyankonton Kente Pattern

2.4.4 Akyempem

‘Akyem’ in Asante Twi, the dialect of the Asantes means shields and ‘Apem’ means thousand. This makes the literal translation of ‘Akyempem’ thousands shields. This is in commemoration of the shields used by the thousands of men and women who fought and defended the Asante Kingdom from external aggressors in using well organized strategies (Gill, 2021). Shields have however outlived their usefulness as military weapons but they are used in this modern era to symbolize and commemorate the military prowess of the Asante Kingdom. The cloth symbolizes military prowess, unity through military strength, bravery, political vigilance & spiritual defensiveness.



Figure 2.8: Akyempem Kente Pattern

2.4.5 Wofro dua pa a na yepia wo

The literally meaning of this name is "one who climbs a tree worth climbing gets the help deserved." The Akan society in an effort to stress the importance of hard work by individual use this adage. They believe when someone engages in a fruitful venture the community will

not hesitate to support the individual (Giebel and Lamberts-Steffes, 2013). Literally, when one climbs a good tree that has fruits on it, people around will give him a push, since they know they will enjoy the fruits of his labour. This cloth symbolizes *aspiration, hope, mutual benefits, sharing and noble deeds*.



Figure 2.9: Wofro dua pa a na yepia wo Kente pattern

2.4.6 Kete Cloth (Ewe)

The Ewe are another ethnic group who design, produce and wear Kete. Their Kete consists of strip clothes sewn together into a robe-style garment worn draped across the shoulders and around the body like a toga. Strips measuring about 4 inches wide are sewn together into larger pieces of cloths. In weaving the fabric, care is taken to make the strips horizontally and vertically straight as possible. This is to ensure that when they are sown together, the bottom of the cloth hangs at the same length all the way around the wearer's ankles. The women wear a 3-piece Kete which consists of a skirt and blouse together with an additional piece used as a shawl or draped over the arm. The quality of yarn differs according to the prestige and value associated with the cloth (Das et al., 2009). The Kete is usually woven with a mixture of cotton and rayon but for the most exceptional and prized pieces, it is made of silk yarn. The Kete comes in various colours, sizes and designs and are worn during very important social and religious occasions. In a total cultural context, Kete is more important than just a cloth.

It is a visual representation of history, philosophy, ethics, oral literature, moral values, and social code of conduct, religious beliefs, political thought and aesthetic principles. Cloth weaving in the Volta Region of Ghana is centred around Kpetoe (Agotime Kpetoe, Agotime Agbenyinanse), Anlo and Somme areas (Denu, Agbozume, Klikor, Wheta, Keta), and Mafi-Kumase area in the Tongu district as well as the Kpandu area of the northern Volta Region. The Ewe weavers make use of an almost identical form of the narrow-strip loom used by their Asante counterparts (Quan-Baffour, 2012). This is probably due to long history of trade and conquest between the two tribes. The Akan and the Ewe have used cloth not only for personal adornment but also as a powerful expressive medium of communication. Among the Ewe as well as the Akan Kente cloth is a store of knowledge: skills and knowledge inherent in the weaving process; mathematical ideas (geometric shapes, number counting and number series, and tessellation); and the belief systems and history of the people.

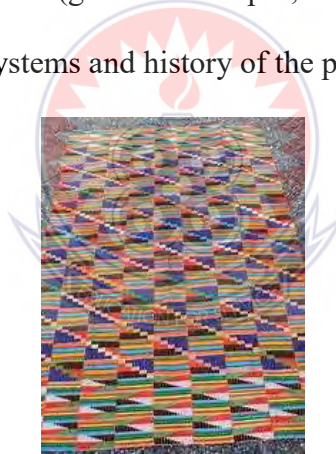


Figure 2.10: Ewe Kete

2.5 Textile Production and Evolution

The textile industry is a group of related industries which uses a variety of natural fibres such as Cotton, kapok, fique, sisal, banana, agave, flax, jute, kenaf, hemp, ramie, rattan, vine, wool, coir, asbestos, acrylic polyesters, aramids, polyethylene (PE), Elastomers, spandex, polyurethane etc. Subdivision of the textile industry into its various components can be approached from several angles (Pongo et al., 2014). According to reference, the classical

method of categorizing the industry involves grouping the manufacturing plants according to the fibre being processed, that is, cotton, wool, or synthetics (Chattopadhyay, 1997). The modern approach to textile industry categorization, however, involves grouping the manufacturing plants according to their particular operation such as crocheting and pressing the fibres, spinning, weaving, knitting, knotting, apparel making, etc. New innovations in clothing production, manufacture and design came during the Industrial Revolution, these new wheels, looms, and spinning processes changed clothing manufacture forever. The ‘rag trade’, as it is referred to in the UK and Australia is the manufacture, trade and distribution of textiles. There were various stages – from a historical perspective – where the textile industry evolved from being a domestic small-scale industry, to the status of supremacy it currently holds.

The ‘cottage stage’ was the first stage in its history where textiles were produced on a domestic basis. During this period cloth was made from materials including wool, flax and cotton (Austin, 1962). The material depended on the area where the cloth was being produced, and the time they were being made. From the ancient times to the present day, methods of textile production have continually evolved, and the choices of textiles available have influenced how people carried their possessions, clothed themselves, and decorated their 58 surroundings. Most indigenous textile production traditions in West Africa currently portray some foreign influences and amalgamation of motifs from different sources, composition and also material innovation (Arthur, 2001). This multiplicity of influences concerning the appearance, outlook and dimension of designs makes the discourse on the borrowing, referencing and appropriation of West African textiles a very complex one.

2.6 Fabric Design, Evolution and Development

The job of a textile designer is ideating and creating beautiful prints and patterns on fabrics all day long. After all Textile design is the art of designing those prints and patterns on fabrics. A textile designer creates patterns keeping in mind current trends, style specifications, motifs, their own drawings, colours as well as the technical and ethical and cultural considerations and then communicate it via the medium of textiles. Textile fabrics from different parts of the world have evolved through a complex mix of cultural assimilation, translation, transformation and migration of the various Diasporas (Akyeampong, 2006). This can partly be explained by the fact that textiles can travel so easily, absorb a variety of cultural influences and in turn impact on those same cultures that they come into contact with; in short, textiles are created by culture. This process typically takes place incrementally and over a long period (although not exclusively) so that fabrics eventually become indigenous to their ‘host localities’. African Wax Prints, Scottish Paisley fabrics and French Provence fabrics are all examples of fabrics that originated from one region and became iconic symbols of other regions of the world.

And also, when an item is deemed indigenous, especially by those outside of that particular community, it is often politically, economically and culturally expedient for both the indigenous community and those outside of it to understand such textiles as historically and aesthetically traditional, as explored by Anderson and Ranger (1991) who have ingeniously discussed this concept of imposed or invented traditions. Anderson and Ranger (1991) suggest that “Traditions which appear or claim to be old are often quite recent in origin and sometimes invented”. This study discusses the subtle balance and interplay between assimilation, translation and the role of the African diaspora in particular, and how they imbricate to shape modern-day textile fabrics in West Africa. It also considers the impact processes of appropriation have, and continue to have, on textile creativity and development. This is because

textile fabrics have been used in constructing social identities, and this creates an innate bond between the ‘owners’ and the fabrics.

2.7 The Origins and Early textile (Weaving) Production

The creation of textiles, or cloth and fabric materials, is one of humanity’s oldest activities. Like food and shelter, clothing is a basic human requirement for survival. When settled Neolithic cultures discovered the advantages of woven fibres over animal hides, the making of cloth emerged as one of humankind's fundamental technologies drawing on existing basketry techniques (Abraham, 1958). From the earliest hand-held spindle and distaff and basic handloom to the highly automated spinning machines and power looms of today, the principles of turning vegetable fibre into cloth have remained constant: Plants are cultivated and the fibre harvested. The fibres are cleaned and aligned, then spun into yarn or thread. Finally, the yarns are interwoven to produce cloth. Today we also spin complex synthetic fibres, but they are still woven together using the same process as cotton and flax were millennia ago. As such, there are four primary steps in the manufacturing of textiles which have remained the same.

1. The first is the harvest and cleaning of the fibre or wool.
2. The second is carding and spinning into threads.
3. The third is to weave the threads into cloth.
4. The final step is to fashion and sew the cloth into clothes.

2.7.1 Functions of Hand-Woven Fabrics

We have textiles all around us. Examples include our clothing, the curtains on our windows and the blankets on our beds. Today, most of these objects are machine-made in factories, but once they would have been made by hand. For thousands of years, people around the world made textiles by hand. It was a long process, beginning with growing and harvesting natural

fibres, like flax, wool, and cotton that were then spun by hand into thread (Amponsah, 2014). The thread was then turned into textiles through processes like knitting and weaving. In knitting, one continuous strand of yarn or thread was looped using long needles. In weaving, two threads were interlaced at right angles on a piece of equipment called a loom. People also embellished textiles using processes like embroidery, in which decorative, colourful stitches were sewn onto fabric surfaces. They printed designs and patterns on textile surfaces using simple tools like woodblocks and natural dyes. And through this whole process, skilled workers used their hands. Beautiful handcrafted textiles were made around the world, including in places like Africa, Asia, South America and Europe. Some cultures specialized in certain types of textiles. Chinese textile makers produced fine silks, while some Turkish cultures wove rugs, and the English produced fine handmade woollens. Over time, trade patterns developed between East and West, and demand for such goods meant they were sold in many parts of the world (Edusei & Amoah, 2014). And in places like England and France, cottage industries thrived, where skilled craftspeople made specific kinds of textiles in their homes for sale to the public. For example, Lyon, France, was known for silks, while Scotland was famed for lace. Through much of human history, this was how textiles were made and sold.

2.7.2 Historical Development of Cloth Weaving

Weaving is considered to be one of the oldest crafts that have managed to survive the test of time. Its history dates back to about 12,000 years ago during the Neolithic era. Weaving was such a popular craft that it became an essential skill that was present in every household. This remained the norm for thousands of years. With a bit more creativity, skilled weavers were able to create clothes and most of the weave patterns present today were already invented by the 11th century (Djagbletey et al., 2016). At this point, weaving began to move away from

households to dedicated workspaces. When steam and water looms were created during the industrial revolution, weaving had become a significantly mechanized industry.

2.8 Woven Fabric

Woven fabrics are made by using two or more sets of yarn interlaced at right angles to each other. Much variety is produced by weaving. Woven fabrics are generally more durable. They can be easily cut into different shapes and are excellent for producing styles in garments. Low count fabrics are less durable and may snag or stretch. Woven fabrics are manufactured in different widths depending on the end use. The fabrics used for apparels usually contain 90 cm width (Yeboah & Appiah-Yeboah, 2009). The Sheeting materials are generally made having a width of 160 cm/140cms and 150cms/180 cm. Woven fabric is any textile formed by weaving. Woven fabrics are often created on a loom, and made of many threads woven on a warp and a weft. Technically, a woven fabric is any fabric made by interlacing two or more threads at right angles to one another. Woven fabrics can be made of both natural and synthetic fabrics, and are often made from a mixture of both. Example 100% Cotton or 80% Cotton & 20% polyester.

2.8.1 Types of Woven Fabric

There are many types of woven fabric, they include:

1. Casement Fabric

Casement is a medium weight cotton fabric made of closely packed thick warp yarns.

Generally, it is used for curtains, table linen, upholstery and rarely used for dresses.



Figure 2.11: Casement Fabric

2. Cheese Cloth

It is a popular lightweight sheer fabric having an open weave. It has a low count fabric consisting of carded yarns. Originally it was used for wrapping cheese or meat and hence the name. It is neither strong nor durable. It is finished in a variety of ways that attract the consumer (Adu-Agyem et al., 2013). It is used not only for women's and children's dresses but also for drapery fabrics. Due to its open structure, it does not require much ironing.



Figure 2.12: Cheese Cloth

3. Buckram Fabric



Figure 2.13: Buckram Fabric

It is a stiff coated fabric made from a lightweight loosely woven fabric, impregnated with adhesives and fillers. This fabric is used as interfacing so as to provide support and shape retention to necklines, collars, belts, cuffs, waistbands, button closures etc in garments. They are also used as reinforcements for handbags and other articles (Kusi, 2018).

2.8.2 Looms Used by Hand Cloth Weavers and the Types

Looms are the devices used to weave. They are what hold longitudinal warp threads in place as the weaver weaves the “filling” or weft threads through them (Amoako-Mensah et al., 2019).

The weaver can choose different colours to create specific patterns.

2.8.3 The Vertical Loom

The vertical loom, often referred to as the High-Warp Loom, is designed primarily for large tapestries and rugs requiring two harness control. The loom can be constructed quite simply and with minimum expense, and is ideal for related weaving and textile techniques such as Navajo weaving, warp-weighted weaving, sprang and bobbin lace (Vondolia et al., 2022).

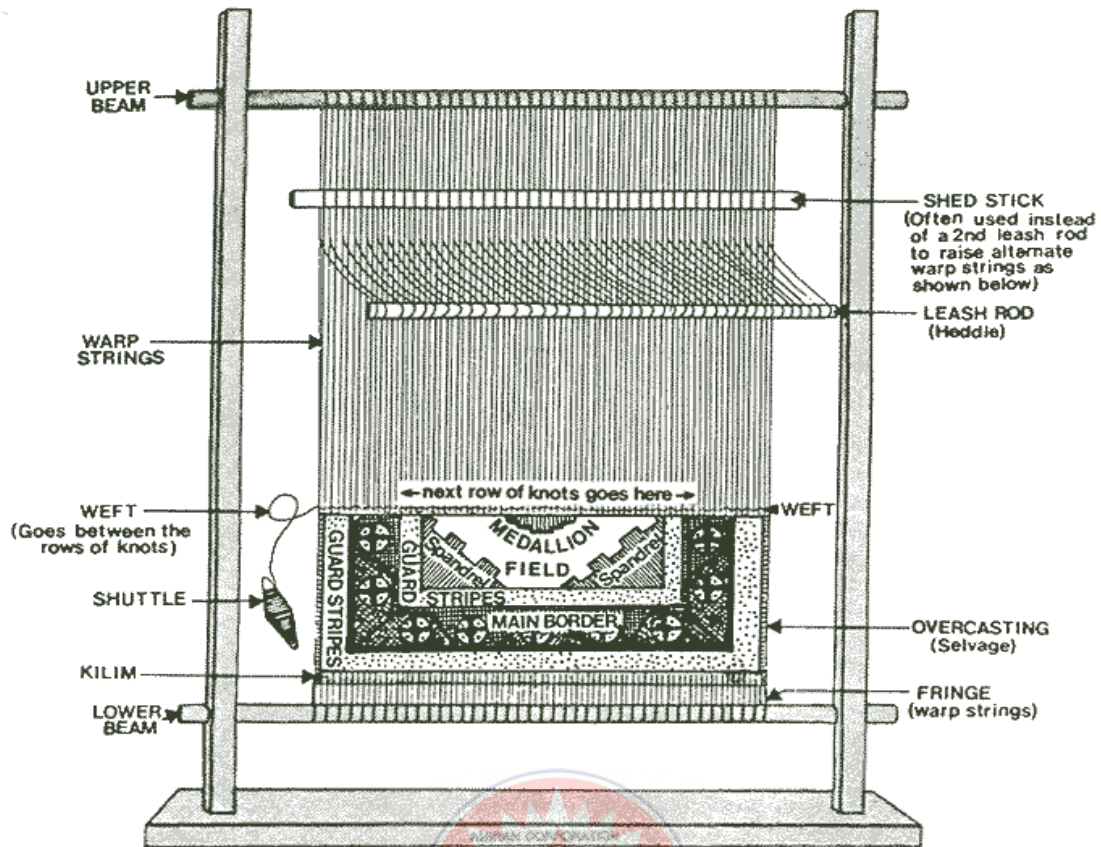
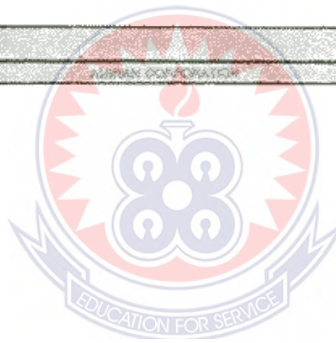


Figure 14: High-Warp Loom



2.8.4 The Horizontal Loom

Horizontal counter-marched looms have two jacks for each shaft and they sit horizontally in the frame at the top of the loom. The horizontal counter march tie up has three cords in the centre of the loom. The horizontal counter march is more common and is less expensive (Akoto-Sarfo, 2021).

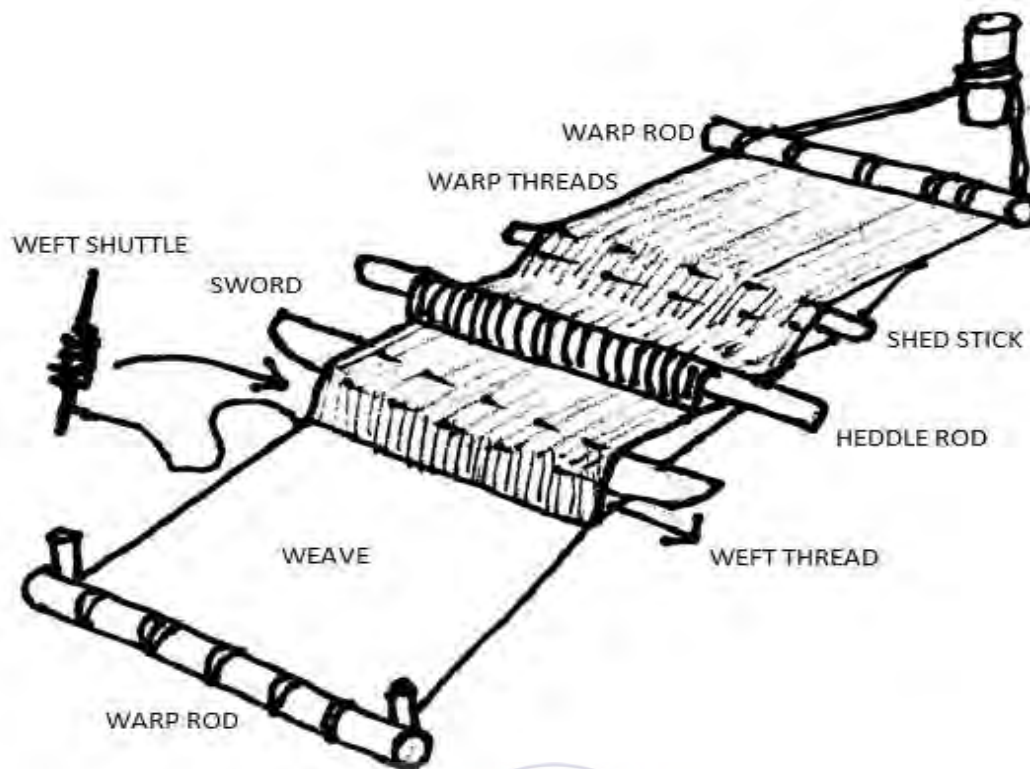


Figure 2.15: Horizontal countermarched looms

2.9 Socio-economic Impacts of Weaving

We are realising, more and more, as a global society, the importance and urgency of turning toward organic and sustainable lifestyles and eschewing carbon-heavy, non-biodegradable activities and products, such as plastic. Very often, ironically, these more sustainable ways of living, producing and consuming can be found in the traditions of our past. The Upper East Region undoubtedly is the hub of handicraft and employs thousands of people (Boateng, 2018). One of such works in the industry that is improving livelihoods in the region and making international impact is basket weaving.



Figure 2.16: Weaved Baskets being transported

For the women and men in the Mamprusi, Bawku, Navrongo etc, the art of weaving is practiced today just as it has been for decades to make mats, baskets, fish traps, fences and bedding, as needed. Not only are these handwoven items better for the earth, but they also empower the community, as the women in the village create arts and crafts that they sell to our guests to create an income (Ba-an et al., 2022). Weaving is one of the many ways of “putting food on the table” in rural regions across the world, particularly where jobs or opportunities may be scarce. Many women and men in villages in some parts of Ghana, and across Africa, survive through their ability to transform everyday objects into works of art. Traditional weaving is a skill that feeds families, instils a much-needed sense of pride in the artist and makes the world a more beautiful place. The weaving creates the biggest employment opportunities for poor rural women and the youth and is of great relevance to the economic empowerment of the less privileged and eradicating poverty in rural communities (Wosu & Ogan, 2022).

It provides both direct and indirect jobs for the older and the younger population, boosting the economy through foreign exchange earnings, while having environmental and sanitation benefits. Mr Paul Akurugu, the Chief Executive Officer (CEO) of Paku Enterprise Ghana, a basket exporting organisation in the Upper East Region in collaboration with the African

Baskets Markets of Overseas Connection of the United States of America, both baskets exporting organizations have over the last 19 years worked together to empower rural women in some selected communities in the Bolgatanga Municipality and its environs, to produce quality baskets for export to the USA (Frimpong & Asinyo, 2013). Over the years, the people in the region depended on Agriculture for a living, but the erratic rainfall pattern and poor soil fertility made it difficult for the indigenes to go into commercial agricultural activities, so handiwork such as pottery and making and selling baskets served as a major source of income for them.

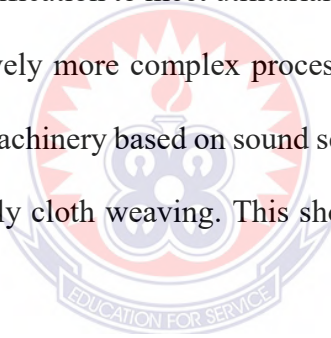
It is clear that basket weaving is no tradition anymore as originally perceived since it is now making international impact and earning foreign exchange. According to Quan-Baffour (2012) economy generally refers to the complex of human activities that concern the production, distribution and consumption of wealth, and the use of nature's resources to satisfy the needs and desires of man. Quan-Baffour (2012) asserts that, the Tiv textile industry, the assessment of its impact on the economy has focused on five main activity areas. They are:

1. Industrial and entrepreneurship development
2. Economic diversification
3. Establishment of a commercial network and trade relations
4. Creation of opportunities for sustainable livelihood
5. Income generation as well as wealth accumulation of opportunities for sustainable livelihood

2.9.1 Industrial and entrepreneurship development

Entrepreneurship Development is a practice meant to improve entrepreneurial skills among people. In other words, it is the inculcation, advancement, and grooming of entrepreneurial

skills into a person needed to establish and successfully run an enterprise. The Entrepreneur is the key to the creation of new enterprises that energize the economy and rejuvenate the established enterprises that make up the economic structure. Pongo et al. (2014) provide a model to illustrate the role of the entrepreneurial innovation in industrialization. Here entrepreneurs provide essential roles. First, they create new firms outside the household, offering new products and introducing new processes that provide information as a 'lead' activity. Their production has played a central role in shaping the industrial entrepreneurship capability of the society with weaving of clothing. The activities of the early textile producers provided the basis upon which later achievements in the industry were founded. For example, though the production of clothing began with the use of naturally occurring configurations which required only minimal modification to meet utilitarian needs, the evolutionary sequence of the industry later led to relatively more complex process such as the preparation of yarn from plant fibres; fabrication of machinery based on sound scientific knowledge and principles as well as the acquisition of highly cloth weaving. This shows that the spirit of enterprise is alive and active in the society.



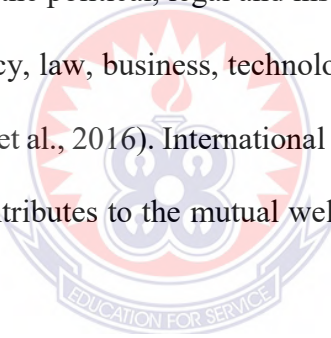
2.9.2 Economic diversification

Economic diversification is a key element of economic development in which a country moves to a more diverse production and trade structure. A lack of economic diversification is often associated with increased vulnerability to external shocks that can undermine prospects for longer-term economic growth. In the current environment of protracted trade tensions and high policy uncertainty, the global growth outlook has weakened significantly (Amponsah, 2014). This threatens to undermine progress towards eradicating poverty, raising living standards, and creating a sufficient number of decent jobs. The broad-based growth slowdown in the world economy over the past year has been accompanied by a sharp slowdown in international trade

flows and global manufacturing activity. Amid rising tariffs and rapid shifts in trade policies, business confidence has deteriorated, dampening investment growth across most regions. Softening demand has also weighed on global commodity prices, in particular crude oil and industrial metals (Edusei & Amoah, 2014). While the global shift towards more accommodative monetary policies has eased short-term financial market pressures somewhat, long-term fault lines create significant uncertainty.

2.9.3 Establishment of a commercial network and trade relations

Commercial Network Services is a global online service provider specializing in hosting low latency algorithmic trading systems, virtual private networks and streaming media. And also, Global Trade Relations examines the political, legal and institutional aspects of today's global trading system. It focuses on policy, law, business, technology and national security issues of global trade relations (Djagbletey et al., 2016). International trade is the exchange of goods and services between countries. It contributes to the mutual well-being of participants when each has something the other wants.



2.9.4 Creation of opportunities for sustainable livelihood

Making children with disability stronger in weaving which creates more opportunities. The sustainable livelihoods approach improves understanding of the livelihoods of the poor. It organizes the factors that constrain or enhance livelihood opportunities, and shows how they relate (Yeboah & Appiah-Yeboah, 2009). It can help plan development activities and assess the contribution that existing activities have made to sustaining livelihoods.

2.9.5 Income generation as well as wealth accumulation

Income generation Income generation means a derivative transaction involving the writing of covered call options, covered put options, covered caps, or covered floors that is intended to generate income or enhance return. And Wealth accumulation is simply a process of building up your net assets and wealth over time (Adu-Agyem et al., 2013). Income generating is used to describe an investment or business activity that makes money.

2.10 Threats to weaving

Small and medium industries (SMIs) play a significant role in a country's economic growth in the twenty-first century (Aboagyewaa-Ntiri et al., 2016), especially in developing countries like Ghana. However, the textile industry in Ghana, which was once a thriving industry and is now regarded a sub-sector of SMIs, has not received the necessary support in recent years (Tsekpo, 2020). The reason for this is because its fortunes have plummeted as a result of entry obstacles to the business. Because of these dangers, most weavers have been forced out of business, as weaving is no longer as profitable as it once was (GNA, 2017). Empirical data revealed that the declining state of the kente weaving sector is attributed to factors including but not limited to lack of access to capital (Mithelman, 2019; Aboagyewaa-Ntiri et al., 2016), out-dated forms of technology (Aboagyewaa-Ntiri et al., 2016), high importation of clothing (Sutton and Kpentey, 2012), lack of export opportunities, low patronage of kente and high price of kente. According to Aboagyewaa-Ntiri et al. (2016), all survey respondents agreed that access to financing is a significant danger to the weaving business.

In a more recent study performed by Tsekpo (2020), it was clear that high interest rates made it difficult for SMIs to get funds. Commercial banks charge interest rates ranging from 4% to 10% per month, according to the information provided. As a result, the lack of long-term

financing to sustain manufacturing, along with the high cost of borrowing, raises overall production costs, rendering the sector uncompetitive in the country (Tsekpo, 2020). The primary difficulties confronting the textiles sector, according to Sutton and Kpentey (2012), are high input costs and high apparel importation, including second-hand clothing. Imported textiles, some of which infringe on local brands, are another big impediment to the weaving business. Even though the threats stated are widespread, they can vary depending on where you are and what business you are in. The kente weaving industry is affected by traditional and tribal values, according to Asibey et al. (2017). It was discovered that kente weavers in many jurisdictions use their product to promote their unique cultural values.

This is a benefit in terms of encouraging cultural education and awareness, but it is a challenge in terms of marketing. This is true in the sense that kente weavers have a hard time finding a market for their product outside of their own country, where the product does not promote their cultural values. According to Mithelman (2019), small-scale kente weavers confront the challenge of competing with established and well-organized ones in order to reach both the local and worldwide consumer base. This is a major hurdle that prevents these small-scale kente weavers from succeeding in the weaving industry. This is an issue that not only new small-scale weavers encounter, but also well-organized kente weaving firms who want to expand their operations to the worldwide market due to competition from overseas industries.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter describes the methods and techniques through which the research work was carried out. It covers the discussions on the research design, sources of data collection, sampling techniques, instrument of data collection and the mode of data analysis.

3.2 Research Design

Aquino et al. (2018) define research design as a strategic framework, a plan that guides research activity to ensure that sound conclusions are reached. This involves plans for data collection, the instrument for gathering information, how information gathered would be processed and analysed to give meaning to the research findings. A descriptive survey study was used to examine the performance and evaluation of work output in the indigenous weaving centers in the Upper East Region. According to Siedlecki (2020) descriptive research is concerned with the conditions or relationship that exist such as determining the nature of prevailing conditions, practices and attitudes; process that are on-going or trend that are developed.

3.3 Population of the Study

A population is defined as all elements (individuals, objects and events) that meet the sample criteria for inclusion in the study (Majid, 2018). The population of this study consisted of Four hundred and twenty-three (423) weavers in several indigenous weaving centres in the Upper East Region.

3.4 Sample Size and Sampling Procedure

Sampling is the process whereby a researcher chooses his/her sample. This involves the statistical method of obtaining representative data or observations from a group. This was done in a predetermined manner Lubani et al. (2019). Sampling technique provides a range of methods that enables you to reduce the amount of data you need to collect by considering only data from a sub group (known as a sample), rather than all possible cases or elements (Barreiro & Albandoz, 2001). The purpose of taking a sample is to obtain a result that is representative of the whole population being sampled without going to the trouble of asking everyone. Purposive sampling technique was used to select the study region because it seeks to get all possible cases that fit particular criteria (Finkelstein et al., 2003). A purposive sample was used to select the indigenous weaving centres and the related respondents because it seeks to get all possible cases that fit particular criteria.

The population of this study consisted of four hundred and twenty-three (423) indigenous weavers were randomly selected for the study and since a sample was desired, a sample of fifteen (15) indigenous weavers were to be used to represent the population based on the authority from (Zimmermann et al., 2019). According to Zimmermann et al. (2019), if the size of the population is a few hundreds, a 40% or more sample will do; if several hundreds, a 20%; if a few thousands, 10%; and if several thousands, 5% or less sample size will do. Based on the above-cited criteria, less than 5% of the required and needed respondents were chosen.

3.5 Source of Data Collection

There are two main sources of data. These are primary and secondary. This is to say that study relied on both primary and secondary data.

3.5.1 Primary Source

As defined by Newman et al. (2021) primary data “is data that has been collected by the researcher without the data passing through someone else’s hands. These are data collected specifically for research project being undertaken (that is first-hand information collected from the field that has not been used before). Examples include observations, interviews, and questionnaires. There are two methods of observation: Participation observation in which the researcher participates in the lives and activities of those whom the researcher was studying, and structured observation which is systematic and had a level of predetermined structure. Its function is to tell the researcher how often things happen rather than why they happen. Questionnaires include all techniques of data collection in which each person is asked to respond to the same set of questions in a pre-determined order. Interviews are purposeful discussions between two or more people. The researcher also gathered primary data through informal interviews conducted by her. The use of interviews helped the researcher to gather valid and reliable data that are relevant to the researcher’s research question(s) and objectives.

3.5.2 Secondary Source

These are data that had already been collected and analysed to a certain extent (Newman et al. 2021). They are also known as “second hand” data. That is data which already exist and might have been used before. They may be from the books, thesis, report, journals, magazines, bulletins and so on. There are three main types of secondary data: documentary, survey and those from multiple sources. However, concerning the secondary method of data collection the researcher visited the university libraries and other libraries on several occasions to gather information from newsletters, newspapers, books and other related literature for review of the relevant literature for the study.

3.6 Data Collection Instrument

In this study, the main research instrument used by the researcher was a questionnaire. The advantage with this tool is that within a short duration of time it can be administered to a large group of respondents (Turner-Bowker et al., 2018). Questionnaires are also generally preferred for this study because they ensure a wide range of respondents' perception. The questionnaire had both open-ended questions and the closed questions. Open-ended questions sought in-depth information while the closed ones were easily analysed and understood. The researcher also used an interview guide to enrich the responses and fill in the information gaps. Both primary and secondary data were used for the purpose of this study; primary data collected through questionnaires and secondary data collected from journals, performance analysis books, magazines and the internet.

3.7 Validity and Reliability

According to Hayashi et al. (2019), validity is the accuracy and meaningfulness of inferences which are based on the research results. In order to improve validity, experts were used to validate the value content of the instrument then modifications were made where necessary. Information gathered was also cross-checked with other secondary sources to ensure authenticity and accuracy. The researcher also used triangulation which is the use of different data collection methods to gather the same information. In this case the researcher used both the questionnaire and face –face interviews to fill the information gaps. Reliability enhances dependability, accuracy and adequacy of the instrument through piloting. Hayashi et al. (2019) argue that reliability is a measure of the degree to which a researchers' instrument yields consistent results or data after repeated trials. Hayashi et al. (2019) states that; an instrument is reliable when it can measure a variable accurately and consistently and obtain the same results under the same conditions over time. To ensure reliability, adheres to the notions that

consistency with which questionnaire [test] items are answered or individual's scores remain relatively the same can be determined through the test-retest method at two different times. This method involved administering the questionnaire at an interval of one week to the same group and then comparing the two scores.

3.8 Data Analysis Procedure

The first stage was the manual editing of the collected data to detect errors and omissions that would compromise low quality standards. This was also to check whether all the questions requiring answers had been answered to ensure accuracy, consistency and completeness of the responses. The next task involved the coding of the questionnaires by assigning numbers to them. Variables were defined for each of the questions on the questionnaire. After the data had been entered, there was the electronic editing of the data where exploratory data analysis was used to check whether all the data sets were valid. Finally, as a descriptive survey, statistical tools such as the Statistical Package for Social Scientist (SPSS), Statistical Analysis software, simple measures of central tendencies (that is ratios and percentages) were used together with summarized statements and opinions of respondents. For ease of conceptualization and enhanced visual appreciation of the data to be analyzed, some of the data has been displayed in charts, tables and graphical forms. These form the basis of this study. The chart and graph were used interchangeably. The aim was to improve graph ease and reduce repetitiveness and boredom.

3.9 Ethical Consideration

As this study requires the participation of human respondents, certain ethical issues were addressed. The consideration of these ethical issues is necessary for the purpose of ensuring the privacy as well as the safety of the participants; this is because in Ghana most information

that comes to the public is different from what is actually happening on the ground. Among the significant ethical issues that were considered in the research process included consent and confidentiality. In order to secure the consent of the selected participants, the researcher relayed all-important details of the study, including its aim and purpose. By explaining these important details, the respondents were able to understand the importance of their role in the completion of the research. The confidentiality of the participants was ensured by not disclosing their names or personal information in the research. Only relevant details that helped in answering the research questions were included.



CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION OF FINDINGS

4.1 Introduction

This chapter presents the data collected, analyses the data collected and discusses the findings that were made.

4.2 Respondents' demographics

Respondents demographics covered age and gender.

4.2.1 Age

Figure 4.1 shows that 2 out of 15 of the respondents were below 30 years of age, 5 of them were 30 to 39 years of age, 7 of them were 40 to 49 years of age, 1 of them were 50 to 59 years of age and none of them were 60 years or above. This means that majority of the respondents were 40 to 49 years of age.

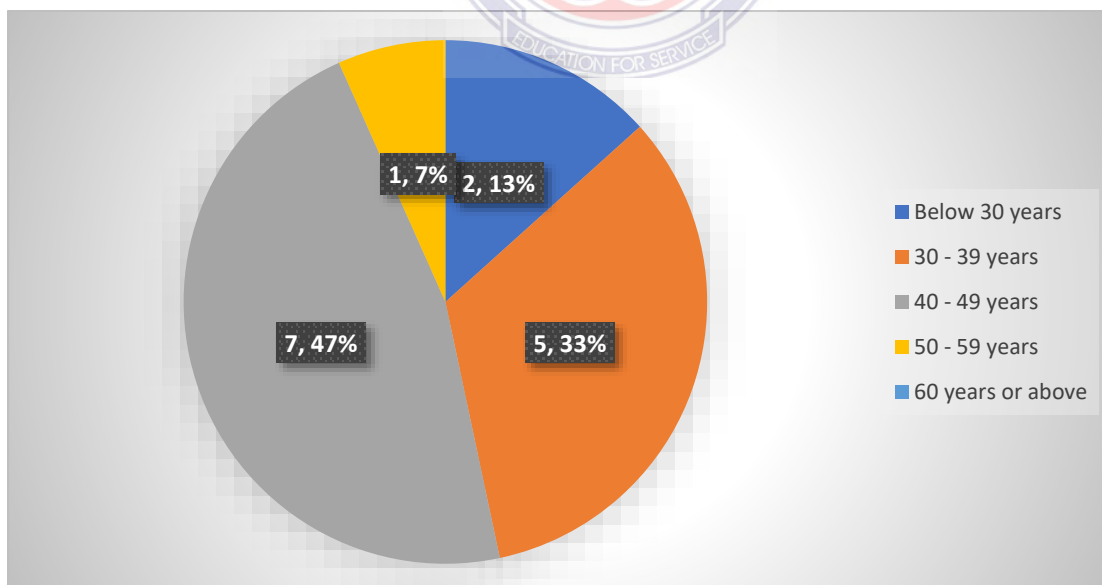


Figure 4.1: Age of respondents

Source: Field study (2022)

4.2.2 Gender

Figure 2 shows that 3 out of 15 respondents were males and 12 of them were females. This means that majority of the respondents were females.

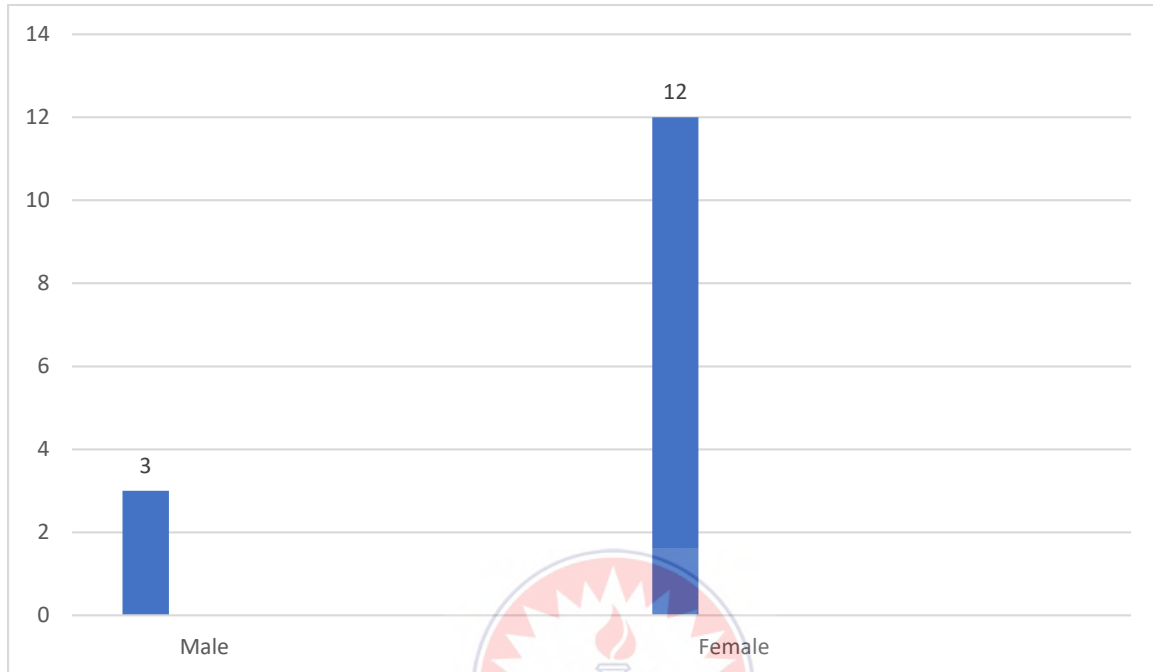
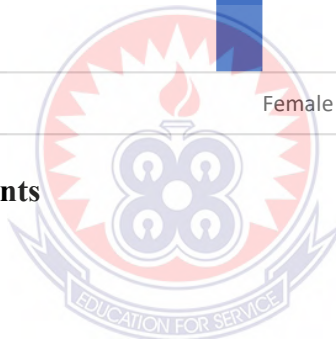


Figure 4.2: Gender of respondents

Source: Field study (2022)



4.3 Analyses of results

4.3.1 Social and economic impact of fugu fabric weaving on the people in Kasena-Nankana municipal area of the Upper East Region, Ghana

Table 4.1 showed that fugu fabric weaving has made thousands of people employed had the highest factor of 3.94. This means that fugu fabric weaving has made thousands of people employed. It is also clear that majority of the respondents (46.7%) agreed that fugu fabric weaving has made thousands of people employed. Not only are these handwoven items better for the earth, but they also empower the community, as the women in the village create arts and crafts that they sell to our guests to create an income had the second factor of 3.50. This means that not only are these handwoven items better for the earth, but they also empower the

community, as the women in the village create arts and crafts that they sell to our guests to create an income. It is also clear that majority of the respondents (66.7%) strongly agreed that not only are these handwoven items better for the earth, but they also empower the community, as the women in the village create arts and crafts that they sell to our guests to create an income. Weaving is one of the many ways of “putting food on the table had the third factor of 3.31. This means that weaving is one of the many ways of “putting food on the table. It is also clear that majority of the respondents (60%) agreed that weaving is one of the many ways of “putting food on the table.

Many women and men in villages survive through their ability to transform everyday objects into works of art had the fourth factor of 2.94. This means that many women and men in villages survive through their ability to transform everyday objects into works of art. It is also clear that majority of the respondents (73.3%) strongly agreed that many women and men in villages survive through their ability to transform everyday objects into works of art. Traditional weaving instils a much-needed sense of pride in the artist had the fourth factor of 2.94. This means that traditional weaving instils a much-needed sense of pride in the artist. It is also clear that majority of the respondents (73.4%) agreed that traditional weaving instils a much-needed sense of pride in the artist. Traditional weaving makes the world a more beautiful place had the sixth factor of 2.75. This means that traditional weaving makes the world a more beautiful place. It is also clear that equal majority of the respondents (33.3%) slightly agreed, agreed and strongly agreed that traditional weaving makes the world a more beautiful place.

Traditional weaving boost the economy through foreign exchange earnings had the sixth factor of 2.75. This means that traditional weaving boost the economy through foreign exchange earnings. It is also clear that majority of the respondents (66.7%) slightly agreed that traditional

weaving boost the economy through foreign exchange earnings. Traditional weaving have environmental and sanitation benefits had the last factor of 2.63. This means that traditional weaving have environmental and sanitation benefits. It is also clear that majority of the respondents (66.7%) slightly agreed that traditional weaving have environmental and sanitation benefits.

Table 4.1 Social and economic impact of fugu fabric weaving on the people in Kasena-Nankana municipal area

Statements	Mean	SD (%)	D (%)	SLD (%)	N (%)	SLA (%)	A (%)	SA (%)
Fugu fabric weaving has made thousands of people employed	3.94	0 (0)	0 (0)	1 (6.6)	0 (0)	3 (20)	7 (46.7)	4 (26.7)
Not only are these handwoven items better for the earth, but they also empower the community, as the women in the village create arts and crafts that they sell to our guests to create an income	3.50	0 (0)	0 (0)	0 (0)	0 (0)	1 (6.6)	4 (26.7)	10 (66.7)
Weaving is one of the many ways of “putting food on the table”	3.31	0 (0)	0 (0)	0 (0)	0 (0)	5 (33.3)	9 (60)	1 (6.7)
Many women and men in villages survive through their ability to transform everyday objects into works of art	2.94	0 (0)	0 (0)	0 (0)	0 (0)	0 (0)	4 (26.7)	11 (73.3)
Traditional weaving instils a much-needed sense of pride in the artist	2.94	0 (0)	0 (0)	0 (0)	1 (6.6)	0 (0)	11 (73.4)	3 (20)

Statements	Mean	SD (%)	D (%)	SLD (%)	N (%)	SLA (%)	A (%)	SA (%)
Traditional weaving makes the world a more beautiful place	2.75	0 (0)	0 (0)	0 (0)	0 (0)	5 (33.3)	5 (33.3)	5 (33.3)
Traditional weaving boost the economy through foreign exchange earnings	2.75	0 (0)	0 (0)	0 (0)	1 (6.6)	10 (66.7)	4 (26.7)	0 (0)
Traditional weaving have environmental and sanitation benefits	2.63	0 (0)	0 (0)	1 (6.6)	0 (0)	10 (66.7)	4 (26.7)	0 (0)

Note: SD = strongly disagree, D = disagree, SLD = slightly disagree, N = neither agree nor disagree, SLA = slightly agree, A = agree, SA = strongly disagree.

Source: Field study (2022)



4.3.2 Challenges in the indigenous weaving business in the Kasena-Nankana municipal area

This section sought information from respondents on the challenges in the indigenous weaving business in the Kasena-Nankana municipal area. Respondents were expected to respond the challenges in the indigenous weaving business in the Kasena-Nankana municipal area.

According to the respondent 1, the challenges in the indigenous weaving business in the Kasena-Nankana municipal area is that;

“Prices of weaving threads keeps on increasing.”

According to the respondent 2, the challenges in the indigenous weaving business in the Kasena-Nankana municipal area is that;

“Increase in prices of weaving threads”

According to the respondent 3, the challenges in the indigenous weaving business in the Kasena-Nankana municipal area is that;

“Lack of patronage during raining seasons”

According to the respondent 4, the challenges in the indigenous weaving business in the Kasena-Nankana municipal area is that;

“Sometimes get low quality weaving thread depending on the brand of threads”

According to the respondent 5, the challenges in the indigenous weaving business in the Kasena-Nankana municipal area are that;

“High cost of weaving threads and difficulty in weaving when raining due to lack of space to prevent the threads from getting wet”

According to the respondent 6, the challenges in the indigenous weaving business in the Kasena-Nankana municipal area is that;

“Shortage of weaving threads and some particular colours of threads”

According to the respondent 7, the challenges in the indigenous weaving business in the Kasena-Nankana municipal area is that;

“High cost of living in the economy has brought about low patronage”

According to the respondent 8, the challenges in the indigenous weaving business in the Kasena-Nankana municipal area are that;

“Lack of support from the government to boost the local weaving and lack of weaving space during raining seasons”

According to the respondent 9, the challenges in the indigenous weaving business in the Kasena-Nankana municipal area are that;

“Lack of convenient space or shop for operation or weaving and difficulty in laying the threads for weaving during raining seasons”

According to the respondent 10, the challenges in the indigenous weaving business in the Kasena-Nankana municipal area is that;

“High cost of weaving threads”

According to the respondent 11, the challenges in the indigenous weaving business in the Kasena-Nankana municipal area is that;

“Low patronage due to inflation and cost of living in the Municipal”

According to the respondent 12, the challenges in the indigenous weaving business in the Kasena-Nankana municipal area is that;

“Low patronage due to cheaper foreign fabrics”

According to the respondent 13, the challenges in the indigenous weaving business in the Kasena-Nankana municipal area is that;

“Shortage of weaving threads”

According to the respondent 14, the challenges in the indigenous weaving business in the Kasena-Nankana municipal area is that;

“High cost of weaving threads due to transportation cost”

According to the respondent 15, the challenges in the indigenous weaving business in the Kasena-Nankana municipal area is that;

“Economic crisis in the country currently has led to slow patronage in the fugu fabrics”

4.3.3 Effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business

This section sought information from respondents on the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business. Respondents were expected to respond the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business.

According to the respondent 1, the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business is that;

“By training weavers to acquire more skilful ways of weaving.”

According to the respondent 2, the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business is that;

“Find other ways of putting the fugu fabrics into various art works to promote it worldwide and to increase foreign exchange.”

According to the respondent 3, the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business is that;

“Promote the fugu fabric by patronizing it more”

According to the respondent 4, the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business is that;

“By deliberation and collaboration of small weaving groups to identify and create good solution to small issues or problems with the weaving industries in the Municipal”

According to the respondent 5, the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business is that;

“Advertise fugu fabrics through the local radio stations”

According to the respondent 6, the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business is that;

“Creating artistic garment which will suit more range or a wider number of all ages to wear”

According to the respondent 7, the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business is that;

“Government to support with loans”

According to the respondent 8, the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business are that;

“Need the support of government to boost the weaving industry and create awareness through advertising the indigenous weaving fabric to foreign countries or the European countries”

According to the respondent 9, the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business is that;

“The traditional leaders to promote the weaving of the fugu fabric during traditional activities”

According to the respondent 10, the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business is that;

“Improve upon the artistic ways of garment production to suit the wearers taste”

According to the respondent 11, the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business is that;

“Improve various ways of putting the fugu fabrics to suit the taste of weavers”

According to the respondent 12, the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business is that;

“Creating and advertising the fugu fabric by representing it in various grand styles by the seamstress and tailors”

According to the respondent 13, the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business is that;

“By creating training centres to improve the weaving industries in the various communities”

According to the respondent 14, the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business is that;

“The government should support women and groups in weaving with loans to increase productivity”

According to the respondent 15, the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business is that;

“Training weavers annually to improve their weaving skills”

4.4 Discussion of Findings

4.4.1 Social and economic impact of fugu fabric weaving on the people in Kasena-Nankana municipal area of the Upper East Region, Ghana

Findings revealed that, most of the respondents agreed that fugu fabric weaving has made thousands of people employed. Not only are these handwoven items better for the earth, but they also empower the community, as the women in the village create arts and crafts that they sell to our guests to create an income. Again, weaving is one of the many ways of “putting food on the table”. Many women and men in villages survive through their ability to transform everyday objects into works of art. Traditional weaving instils a much-needed sense of pride in the artist. Traditional weaving makes the world a more beautiful place. Moreover, traditional weaving boost the economy through foreign exchange earnings. Traditional weaving have environmental and sanitation benefits.

4.4.2 Challenges in the indigenous weaving business in the Kasena-Nankana municipal area

Findings revealed that, the challenges in the indigenous weaving business in the Kasena-Nankana municipal area is that prices of weaving threads keeps on increasing. Lack of patronage during raining seasons. Sometimes get low quality weaving thread depending on the brand of threads. There is difficulty in weaving when raining due to lack of space to prevent the threads from getting wet. Shortage of weaving threads and some particular colours of

threads. Furthermore, high cost of living in the economy has brought about low patronage. Lack of support from the government to boost the local weaving. Empirical data revealed that the declining state of the kente weaving sector is attributed to factors including but not limited to lack of access to capital (Mithelman, 2019; Aboagyewaa-Ntiri et al., 2016), out-dated forms of technology (Aboagyewaa-Ntiri et al., 2016), high importation of clothing (Sutton and Kpentey, 2012), lack of export opportunities, low patronage of kente and high price of kente. According to Aboagyewaa-Ntiri et al. (2016), all survey respondents agreed that access to financing is a significant danger to the weaving business. Lack of weaving space during raining seasons. High cost of weaving threads. The primary difficulties confronting the textiles sector, according to Sutton and Kpentey (2012), are high input costs and high apparel importation, including second-hand clothing. Imported textiles, some of which infringe on local brands, are another big impediment to the weaving business. Additionally, low patronage due to inflation and cost of living in the Municipal. In a more recent study performed by Tsekpo (2020), it was clear that high interest rates made it difficult for SMIs to get funds. Commercial banks charge interest rates ranging from 4% to 10% per month, according to the information provided. As a result, the lack of long-term financing to sustain manufacturing, along with the high cost of borrowing, raises overall production costs, rendering the sector uncompetitive in the country (Tsekpo, 2020). Low patronage due to cheaper foreign fabrics. Shortage of weaving threads. High cost of weaving threads due to transportation cost.

4.4.3 Effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business

Findings revealed that, training weavers to acquire more skilful ways of weaving is an effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business. Also, finding other ways of putting

the fugu fabrics into various art works to promote it worldwide and to increase foreign exchange. Promoting the fugu fabric by patronizing it more. Deliberation and collaboration of small weaving groups to identify and create good solution to small issues or problems with the weaving industries in the Municipal. Advertise fugu fabrics through the local radio stations, creating artistic garment which will suit more range or a wider number of all ages to wear. Government to support with loans. Creating awareness through advertising the indigenous weaving fabric to foreign countries or the European countries. Promoting the weaving of the fugu fabric by the traditional leaders during traditional activities. The kente weaving industry is affected by traditional and tribal values, according to Asibey et al. (2017). It was discovered that kente weavers in many jurisdictions use their product to promote their unique cultural values. This is a benefit in terms of encouraging cultural education and awareness, but it is a challenge in terms of marketing. This is true in the sense that kente weavers have a hard time finding a market for their product outside of their own country, where the product does not promote their cultural values. Improving upon the artistic ways of garment production to suit the wearers taste, improving various ways of putting the fugu fabrics to suit the taste of weavers. Creating and advertising the fugu fabric by representing it in various grand styles by the seamstress and tailors.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 Introduction

This chapter presents summary of findings, conclusion and recommendation for any further research.

5.2 Summary of findings

5.2.1 Social and economic impact of fugu fabric weaving on the people in Kasena-Nankana municipal area of the Upper East Region, Ghana

It was revealed that fugu fabric weaving has made thousands of people employed. Not only are these handwoven items better for the earth, but they also empower the community, as the women in the village create arts and crafts that they sell to our guests to create an income. Weaving is one of the many ways of “putting food on the table”. Many women and men in villages survive through their ability to transform everyday objects into works of art. Traditional weaving instils a much-needed sense of pride in the artist, makes the world a more beautiful place, boost the economy through foreign exchange earnings, and have environmental and sanitation benefits.

5.2.2 Challenges in the indigenous weaving business in the Kasena-Nankana municipal area

It was revealed that the challenges in the indigenous weaving business in the Kasena-Nankana municipal area are that prices of weaving threads keeps on increasing, lack of patronage during raining seasons, sometimes get low quality weaving thread depending on the brand of threads, there is difficulty in weaving when raining due to lack of space to prevent the threads from getting wet, shortage of weaving threads and some particular colours of threads, high cost of

living in the economy has brought about low patronage, lack of support from the government to boost the local weaving, lack of weaving space during raining seasons, high cost of weaving threads, low patronage due to inflation and cost of living in the Municipal, low patronage due to cheaper foreign fabrics, shortage of weaving threads, and high cost of weaving threads due to transportation cost.

5.2.3 Effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business

It was revealed that the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business are that training weavers to acquire more skilful ways of weaving, finding other ways of putting the fugu fabrics into various art works to promote it worldwide and to increase foreign exchange, promoting the fugu fabric by patronizing it more, deliberation and collaboration of small weaving groups to identify and create good solution to small issues or problems with the weaving industries in the Municipal, advertise fugu fabrics through the local radio stations, creating artistic garment which will suit more range or a wider number of all ages to wear, government to support with loans, creating awareness through advertising the indigenous weaving fabric to foreign countries or the European countries, promoting the weaving of the fugu fabric by the traditional leaders during traditional activities, improving upon the artistic ways of garment production to suit the wearers taste, improving various ways of putting the fugu fabrics to suit the taste of weavers, and creating and advertising the fugu fabric by representing it in various grand styles by the seamstress and tailors.

5.3 Conclusion

The study aim to assess and explore the socio-economic impact of weaving in Ghana: a case study of Kasena-Nankana Municipal of Upper East Region. A descriptive survey study was used. The population of this study consisted of Four hundred and twenty-three (423) weavers in several indigenous weaving centres in the Upper East Region. The population of this study consisted of four hundred and twenty-three (423) indigenous weavers were randomly selected for the study and since a sample was desired, a sample of fifteen (15) indigenous weavers were to be used to represent the population. The questionnaire had both open-ended questions and the closed questions. It was found that fugu fabric weaving has made thousands of people employed. Not only are these handwoven items better for the earth, but they also empower the community, as the women in the village create arts and crafts that they sell to our guests to create an income. Weaving is one of the many ways of “putting food on the table”. It was found that the challenges in the indigenous weaving business in the Kasena-Nankana municipal area are that prices of weaving threads keeps on increasing, lack of patronage during raining seasons, sometimes get low quality weaving thread depending on the brand of threads. It was found that the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business are that training weavers to acquire more skilful ways of weaving, finding other ways of putting the fugu fabrics into various art works to promote it worldwide and to increase foreign exchange, and promoting the fugu fabric by patronizing it more.

5.4 Recommendations

Stakeholders should considedr the findings of the current study in order to identify the challenges in the indigenous weaving business in the Kasena-Nankana municipal area. Before finding ways to address them. To make it easy for stakeholders to impact the socio-economic

lives of weavers, sellers and customers, the current study provided findings on the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business. In future studies concerning this topic the scope of the study could be widened to look at the fugu industry in Ghana as a whole. Again, to better get a total view of the industry, respondents should include all the stakeholders of the fugu weaving industry like the weavers, sellers and customers. There could be comparison of the fugu weaving industry and other indigenous industries to assess the performance of fugu against other indigenous products.



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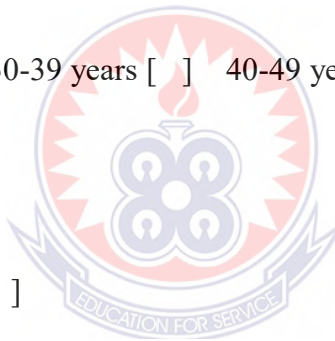
APPENDIX
QUESTIONNAIRE

Dear respondent, this questionnaire is designed to gather data about the socio-economic impact of weaving in Ghana: A case study of Kasena-Nankana Municipal of Upper East Region. This research project is conducted by a Masters' student and your kind cooperation in this research is very much appreciated. Your anonymity and confidentiality are assured.

SECTION A: YOUR PERSONAL DATA

Please indicate your response to statements by ticking [] the appropriate box.

1. Age: Below 30 years [] 30-39 years [] 40-49 years [] 50-59 years [] 60 years or above []
2. Gender: Male [] Female []



**THE SOCIAL AND ECONOMIC IMPACT OF FUGU FABRIC WEAVING ON THE
PEOPLE IN KASENA-NANKANA MUNICIPAL AREA OF THE UPPER EAST
REGION, GHANA**

This category contains statements about the social and economic impact of fugu fabric weaving on the people in Kasena-Nankana municipal area of the Upper East Region, Ghana. Please indicate your level of agreement to the statements using the 7 point Likert scale below by ticking [] the appropriate box:

1= Strongly disagree 2= Disagree 3= Slightly disagree 4= Neither agree nor disagree 5= Slightly agree 6 = Agree 7 = Strongly agree

S/N	Statement	1	2	3	4	5	6	7
1.	Fugu fabric weaving has made thousands of people employed			1		3	7	4
2.	Not only are these handwoven items better for the earth, but they also empower the community, as the women in the village create arts and crafts that they sell to our guests to create an income					1	4	10
3.	Weaving is one of the many ways of “putting food on the table”					5	9	1
4.	Many women and men in villages survive through their ability to transform everyday objects into works of art						4	11
5.	Traditional weaving instils a much-needed sense of pride in the artist				1		11	3
6.	Traditional weaving makes the world a more beautiful place					5	5	5
7.	Traditional weaving boost the economy through foreign exchange earnings				1	10	4	
8.	Traditional weaving have environmental and sanitation benefits			1		10	4	

Clearly state the challenges in the indigenous weaving business in the Kasena-Nankana municipal area.

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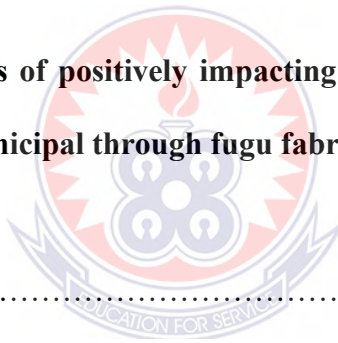
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Clearly state the effective ways of positively impacting the socio-economic lives of the people in Kasena-Nankana municipal through fugu fabric weaving and smock business.



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