



UNIVERSITY OF EDUCATION, WINNEBA
COLLEGE OF TECHNOLOGY EDUCATION, KUMASI

**SYMBOLIC VALUES OF GHANAIAN FABRIC NAMES AND THEIR
IMPACT ON CONSUMER PURCHASE INTENTIONS**



A 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 the Master of Philosophy (Fashion Design and Textiles) degree.

SEPTEMBER, 2021

DECLARATION

STUDENT'S DECLARATION

I, HAGAR AMPA-KORSAH, 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 elsewhere.

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SUPERVISOR'S DECLARATION

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

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DEDICATION

This thesis is dedicated to my son; Frank Kweku Dela



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ABSTRACT

Ghanaian fabrics are all unique and authentic, each bearing a traditional richness that is befitting of proud Ghanaians. Ghanaian fabrics has symbolic names and meaning. Based on this, the study aimed at investigating the symbolic values of Ghanaian fabric names and its impact on consumer purchase intentions. Mixed method research design was adopted for the study. The target population for the study comprised all the shop owners and customers that visit the various clothing and textile shops in the Kumasi Central Business District (KCBD). The sample size for the study includes 385 participants. Purposive and convenience sampling techniques were used in selecting the respondents. Questionnaire and interview were used to gather information from the respondents. The returned questionnaires were coded and keyed into SPSS-23.0. The data gathered were analyzed using descriptive statistics in the form of frequencies, percentages, mean and standard deviation. The study revealed that the customers have little knowledge about the symbolic names and meanings of Ghanaian fabric. It was discovered that the shop owners/fabric dealers had higher knowledge on the symbolic names and meanings of Ghanaian fabric as compared to the customers. The result indicates that customers have positive purchase intention towards Ghanaian fabrics associated with symbolic names and meaning. The study found a positive and statistically significant influence of symbolic names and meanings of Ghanaian fabric on consumer purchase intention of the fabric ($F=2.015$, $p=0.020<0.05$). The results from the interview showed that fabrics that have symbolic names are those that are fast moving on the Ghanaian market. It was concluded that symbolic value of Ghanaian fabric names had relevance on consumers purchase intention. The study recommended that manufacturers could embark on social events or promotional programmes to educate and remind consumers of their rich culture, and the symbolic value the Ghanaian fabrics.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Fabrics are seen in almost all the continents where Ghanaians are present. They are used to portray the rich culture of the Ghanaian (Amissah & Letcher-Teye, 2018). Fabric designs possess special qualities of aesthetics that blend beautifully the nature of art, beauty and taste within the environment. It is among these qualities that cultural significance is embedded. Principles of design are adhered to in the designs of these printed fabrics (Howard, 2014). Fabrics have been described as a mirror of the culture of the people in any society (Perani & Wolff, 1999). They symbolize the practices of the society, bounded by the same geographical location, sharing the same cultural values. In the cultural context, fabrics serve basic needs as clothing and shelter (Payne, 2015). According to Perani and Wolff (1999), beyond basic role in shelter and protection, fabrics have overlapping mediating functions including (1) measurement of self and personal worth, (2) indicator of occupation, (3) measurement of social value, (4) standard of economic value, (5) definition and negotiation of political power, (6) religious signifier and repository of supernatural powers, (7) indicator of culture and change (Perani & Wolff, 1999).

Ghana has been an indigenous textile producing country, well noted for the production of the Bark cloth, *Kente*, *fugu*, *Adinkra* cloth, among others. Apart from the Bark cloth, all the other indigenous fabrics in Ghana make use of symbols and colours of deep philosophical meanings in relation to tradition and culture (Impraim-Swanzy, Oduro & Owusu, 2019). Ghanaian fabrics have unique names and meanings according to the composition and design although their origin is traced to the Dutch. It dates back

to the precolonial era and still relevant in the culture of the people. Significant ceremonies such as outdoorings, naming ceremonies, puberty rites, festivals, marriage ceremonies, funerals, among others cannot be successful without the use of wax prints designs (Impraim-Swanzy et al., 2019).

A common trend of the African and for that matter, the Ghanaian, is the tendency to translate cherished ideas and values of life into symbols (Dogoe, 2013). A major objective of Ghanaian textiles lies in symbolism of the design and colour which emphasizes the functional value of the fabric. Textile symbols come from varied proverbial sayings, myths, achievements of people in society and religious ideas have been simplified into abstract and representational symbols and given names to reflect their meanings which are very often related to the daily activities of society (Sackey, 2002). As indicated by Dogoe (2013), some of the symbolic Ghanaian indigenous art forms such as fabric designs, stool, ceremonial sword, linguist staff, umbrella tops have proverbial meanings and sometimes serve as means of admonishing for the people in their communities. They also communicate social values and concepts.

Fabrics in Ghana are not only chosen for their aesthetic outlook but rather have certain cultural and symbolic interpretations which are in line with their names. Most of the fabrics produced in Ghana have local names; '*Yaw Donkor*' (Name of a person), '*Bonsu*' (whale), '*Ama Serwaa*' (Name of a person), '*Efie mmosea*' (gravels in the home/house), '*Sika Wo Ntaban*' (Money has wings), '*Akyekyedee akyi*' (Back of the Tortoise), '*Ansan /Akɔmfem*' (Guinea fowl), '*Nsubra*' (deep well of water), among others, and the names depict or explain the beliefs and practices of the Ghanaian culture (Amissah & Letcher-Teye, 2018). According to Amissah and Letcher-Teye (2018), the prints bear philosophical significance and many of the designs found on the Ghanaian fabrics portray events or adages. The fabric names also have a symbolic value which

helps the people to choose the best product according to their need and satisfaction. Usually, people do not buy certain fabric just for design and requirement, but also in an attempt to enhance their self-esteem because of the name attached to the fabric. Some fabric names have a very strong position in the market as they are more consumer-friendly and customers purchase these fabrics because of the name without any hesitation (Robson, 2002).

Fabric names present many things about a product and give a number of information about it to the customers and also tell the customer or potential buyer what the product means to them (Kquofi, 2012; Impraim-Swanzy et al., 2019). Impraim-Swanzy et al. (2019) further indicated that it represents the customers' convenient summary like their feelings, knowledge and experiences with the fabric. Moreover, customers do not spend much time to find out about the product. When a customer considers the purchase, they evaluate the product immediately by reconstructing the product from memory and cued by the fabric name. Most of the customers prefer to buy a fabric with names because they know this product has been developed by maintaining the protocols, like quality, among others (Robson, 2002). Textile companies improve the product quality, shape, and design to protect the name of the fabric. A fabric with a name has a value; this depends on the quality of its products in the market and the satisfaction or content of the customer in its products. This provides the trust of the customers in the fabric. If customers trust a fabric quality, it makes a positive connection to the fabric and customers will have a reason to become loyal to the fabric (Bates, 2006).

According to Howard (2014), fabric quality and names influence consumers' behaviour, perception and their attitude. Purchase behaviour is an important key point for consumers when considering and evaluating a certain product (Keller, 2001). Ghosh

(1990) stated that purchase intention is an effective tool used in predicting purchasing processes. Once the consumers decide to purchase the product, they will be driven by their intention. However, purchase intention might be altered by the influence of price, quality perception and value perception (Zeithaml, 1988; Grewal, Monroe, Krishnan, 1998). Amisshah and Letcher-Teye (2018) also mentioned that consumers intend to purchase because they think they have the right price-quality relation, and that the fabric purchase represents status. There is no established study on whether Ghanaian fabric names and its meaning have influence consumers purchase intention. This study fills the gap by investigating how the symbolic names of Ghanaian fabric affect consumers purchase intention.

1.2 Statement of the Problem

Ghanaian fabrics are all unique and authentic, each bearing a traditional richness that is befitting of proud Ghanaians. Each of the brightly coloured Ghanaian fabrics has a unique story behind its origin, and whatever it is used to make, Ghanaians can be proud to be wearing a fabric with local names; '*Efie mmosea*' (gravels in the home/house), '*Sika Wo Ntaban*' (Money has wings), '*Akyekyedee akyi*' (Back of the Tortoise), '*Ahwenepa*' (Good waist beads), '*Nsubra*' (deep well of water) among others, that attests to the rich cultures. The younger generation has lost certain key components of the culture with regards to fabrics and their names. They therefore choose designs and wear without knowing their cultural interpretations and the kind of signals and messages they are sending across. A shift in cultural values, consumer preferences and purchase intentions toward fabric is the most critical issue faced by textile industries in Ghana now.

Ghanaian fabrics are the prized possession of the Ghanaians, and have been worn to grace traditional functions and special occasions with symbolic values. A directive from the former president, John Agyekum Kufuor and successive governments encouraged the wearing of Ghanaian fabrics on Fridays as part of efforts to promote made in Ghana products (Ghanaweb.com 2004). President Nana Addo Danquah on his State of the Nation's Address (SONA) in February 21, 2017 wore the '*ahwene pa nkasa*' print. He wore it as a means of sending message to the opposition party; thus, good and quality beads do not make noise; literally, empty barrels make the most noise but rather good works are seen and not the noise you make. Nowadays, the use of Ghanaian fabrics is now on the rise and consumers are now faced with a plethora of fabrics to choose from which sometimes become a problem to them. This growing need has attracted consumers adoption of Ghanaian fabrics without identifying their names and meanings.

Although there are some studies on the significance of Ghanaian printed fabric design, (Dogoe, 2013; Amissah & Letcher-Teye, 2018; Impraim-Swanzy et al., 2019), to the best of knowledge, there is a lack of significant research work investigating the symbolic values of Ghanaian fabric names, specifically on the influence of Ghanaian fabric names on consumer purchase intentions. For instance, the study by Amissah and Letcher-Teye (2018) focused on the artistic and cultural significance of Ghanaian printed fabric design. Impraim-Swanzy et al. (2019), on the other hand, concentrated on the cultural and symbolic interpretation of wax print designs on Ghanaian fabrics. The present study will add to the literature in a significant way by investigating the common Ghanaian fabric names and their meaning and how these fabric names affect consumers purchase intention.

1.3 Aim and Objectives of the Study

The study aimed at investigating the symbolic values of Ghanaian fabric names and its impact on consumer purchase intentions. To achieve this, the following specific objectives were considered:

1. To ascertain the knowledge of consumers on the symbolic names and meanings of Ghanaian fabrics.
2. To find out the purchase intention of consumers towards Ghanaian fabrics associated with symbolic names and meanings.
3. To investigate the influence of the symbolic names and meanings of Ghanaian fabrics on consumer purchase intentions.
4. To establish an integrated strategy for improving consumers awareness by documenting some Ghanaian fabrics with names and meanings.

1.4 Research Questions

The following research questions were developed to guide the study:

1. What is the knowledge level of consumers on the symbolic names and meanings of Ghanaian fabrics?
2. What purchase intentions do consumers have toward Ghanaian fabrics associated with symbolic names and meanings?
3. What influence do the symbolic names and meanings of Ghanaian fabric have on consumers purchase intentions?
4. What are the integrated strategies for improving consumers' awareness through documentation of some Ghanaian fabrics with names and meanings?

1.5 Significance of the study

The impact of the study could be seen from different angles. First of all, the study will pinpoint the marketing issues and necessary approaches to promoting Ghanaian fabrics in the Ghanaian market. The report can also be used as learning material especially within areas related to consumer behaviour towards Ghanaian fabric associated with names.

From the study, the other stakeholders may use the findings in strengthening policies related to the consumers' behavior towards Ghanaian fabrics. The findings of the study may provide information on the symbolic values of the names and meanings of Ghanaian fabric which will in turn improve consumers' demand. Finally, the research will serve as essential source of reference to future researchers who would be researching into this problem and its related studies.

1.6 Limitation of the Study

The number of clothing and textile shops selected for the study was limited to only clothing and textile shops in the Kumasi Central Business District (KCBD) in the Kumasi metropolis. In addition, some of the respondents were unwilling to participate in the study due to their busy schedule, and some who were prepared to participate failed to return the questionnaire.

1.7 Delimitation of the study

The study is limited to consumers that visit various clothing and textile shops in Kumasi Metropolis in the Ashanti Region of Ghana. It focuses on the consumer knowledge of the names and meanings of Ghanaian fabric, symbolic values of the names and meanings of Ghanaian fabric, the effect of names and meanings of Ghanaian

fabric on consumer purchase intention, and integrated strategy for improving consumers awareness by documenting some Ghanaian fabrics with names and meanings.

1.8 Definition of Terms

Symbolic Value: Refers to the semantic and cultural universe linked to it, which allows consumers to express their identity and social membership.

Fabric: Cloth or other material produced by weaving or knitting fibres.

Consumer: A person or groups who purchases goods and services for personal use.

Purchase intention: Is the preference of consumer to buy a product or service.

Significance: Something that is conveyed as a meaning often obscurely or indirectly.

Knowledge: Facts, information, and skills acquired through experience or education; the theoretical or practical understanding of a subject.

Documenting: Refers to record (something) in written, photographic, or other form.

Names and meaning: A word or set of words by which a person or thing is known, addressed, or referred to.

1.9 Organisation of the Study

The study report was organized into six chapters, references and appendices. The first chapter is the introduction. It highlights issues such as the background of the study, statement of the problem, purpose of the study, research questions. It further presents the significance of the study, delimitation, limitation and organization of the

study. The second chapter deals with a review of literature relevant to the study. The chapter review views on both theoretical and empirical literature relating to the subject.

Chapter Three discusses the methodology for conducting the study. This chapter outlines the methods that were used in the study which includes issues such as study area, research design, population, sample size and sampling technique, data collection instruments, reliability and validity analysis, and the data analysis procedure. Chapter four deals with the findings of the study. Chapter Five focuses on the analysis and discussion of the data gathered from the field while Chapter Six covers the summary, conclusion and recommendations of the study.



CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter reviews theoretical and empirical issues for the symbolic values of Ghanaian fabric names and its impact on consumer purchase intentions. It specifically reviews the overview of printed fabrics, symbolic values of the names and meanings of Ghanaian fabric, significance and mediating functions of Ghanaian design of fabric, knowledge and understanding of names and meanings of fabric, and purchase intention of consumers towards Ghanaian fabrics. It also reviews the factors influencing purchase intention of fabric, influence of names of Ghanaian fabric on consumer purchase intention, and strategy for improving consumers awareness and demand for fabric.

2.2 Overview of Printed Fabrics

The use of fabrics has come to be with man since the earliest period of time. Fabric is woven into humanity and has touched so many lives: beginning in ancient times when primitive people used flax fibres, separated into strands and plaited or woven into simple fabrics coloured with dyes extracted from plants. Given the intimate history of people and fabric, it is hard to imagine that the industry or “art” of making fabric has evolved into one that adversely affects the environment (Silas, Hansan & Lent 2007). According to Kadolph (2007), man uses fabrics right from the birth stage to the very end of the life cycle stage which is the death stage. Fabrics are used in homes, in hospitals, schools, churches and hotels. Fabrics can also be used in the making of protective clothing such as raincoats, life jackets and boots. Fabrics can be seen in various forms wherever we go. Fabrics can prolong the life of humans when it is used in the making of polyester arteries and valour heart valves.

Fabrics come in various forms and have been used by man both functionally and aesthetically in purpose. Normally, a motif is chosen and specially designed to be worn by individuals to important events such as weddings, baptisms and funerals (Bickford, 1994). African printed fabrics, as an example, are adopted as national costumes and have gained importance of a status symbol showing wealth and social prestige (Abraham, 2013). For instance, Ghanaian printed fabrics are made and chosen on purpose to reflect particular activities. According to Sackey (2002), printing on fabrics is an art of making impressions through printing medium onto a surface as a way of reproducing designs. Oyedele (2013) opines that African textiles are a vital expression of culture. Africans have long had a history of flourishing textile industry dating back as 5000 BC before the installation of Dutch textile firm VLISCO in Togo in 184. Oyedele (2013) further argues that the VLISCO patterns are inspired by Africans hence, made to address the needs of the African population and additionally, more traditional African textiles such as “tie and dye”, Kente from Ghana. The Kuba people from DR Congo use raffia and also Ndebele people of Southern Africa have a traditional beautiful quilts and blankets. All these fabrics have special symbols or designs and names which project their status and cultural value (Oyedele, 2013).

The history of printed textile design is dated as early as 2500 B.C. A thousand years later, printed textiles were being worn in Egypt - Coptic period. Examples of printed fabrics have survived from many different cultures. It is not known whether China textile printing was a fairly extensive industry in India during that period (Anonymous, 2014). In some parts of Africa, the colouring agent for fabrics most readily available to the people was mud. By selecting mud from different places and mixing it with a variety of substances, a subtle range of shades of black, red, yellow, brown and white could be made. One of the strongest earth pigments is ochre, priced to

this day by the Masai of Kenya for the rich red it yields which they use to colour their garments, hair and bodies (Gillow & Bryan, 1999).

Gillow and Bryan (1999) further asserted that a typical example of a printed fabric in African history is the Bogolanfini (mud cloth). It is one of the most striking of all daubed textiles and its origin is from Mali. The dyeing and printing of cotton is entirely organic and safe to the environment. The fabrics are decorated with geometric patterns in white on a black background. The result of painting previously dyed cloth with river mud, applied with a bamboo splint or metal spatula, and blending colour from the exposed, unpainted areas with a solution of caustic soda, peanuts and millets. The mud cloth is traditionally worn as ceremonial costume at rites of passage. Another example of African printed fabric is the Capulana, which is the traditional loin cloth in Mozambique. Originally, this printed fabric comes in only three colours white, black and red. But today it comes in many colours and varying patterns (Gillow & Bryan, 1999).

Printed fabrics were developed from the natural state of applying colours to a more developed technique of colouring. Today, printing of fabrics is done in many varying forms where different patterns are also introduced in the printing style. Later on, wax prints were introduced in the textile industry which picked on speedily. Printed wax fabrics were traded in Africa toward the end of the 15th century before the arrival of the Europeans and were used as monetary unit (Sylvanus, 2007). According to this scholar, between the 17th and 18th centuries, African markets became a commercial interest for European – produced fabrics with firms such as Royal African Company and the Dutch and English East India Companies acquiring hegemonic positions in the structuring of their commerce and today, there are only two European factories such as VLISCO in Netherlands and Chinese-owned A.B.C in England.

Steiner (2002) elaborated on the history of printed fabrics by stating that the prints which was exported to Africa during the 19th and 20th centuries were of two main categories: wax prints (wax batiks) and non-wax prints (fancy or roller prints). Within the sub region, a Scotsman by name Ebenezer Brown Fleming, a merchant from Glasgow was known to have played a significant role in the importation of wax block prints to West Africa. His successful commercial activities in the trade of wax prints made him obtain monopoly at the initial stages and was named as the major importer of these special textiles (Howard, Sarpong & Amankwah, 2012). Linnebuhr (1992) observed that the use of messages which are normally topical, metaphorical or erotic interest printed on 'Kanga' (a piece of printed cotton fabric) started in 'Zanzibar' (the capital city of Tanzania) and eventually spread to other areas in the Swahili coast.

Beck (2000) found that African women who traced their descent to the Arab peninsula and strongly oriented towards Islam, only wear their African print fabric (leso) in private (at home), leave the house dressed in veil, preferring fabrics with floral and geometrical designs and no inscriptions as they presume the communication of these fabrics as shameful, whereas women with their descent within the coast prefer to express themselves by means of the print fabrics (leso). There have been various scholarly works on the history of printed fabrics in African countries. Steiner (2002) established the two main categories of African prints which he stated as wax and non-wax prints. Linnebuhr (1992) made a comparative among some African women traced from Arab who are believed to be Islamic. Some parts of these women wear their African prints at home and find themselves wearing other printed fabrics with no inscriptions with their veils when stepping out of their homes. They presume the communication of these fabrics with inscriptions as shameful. Among these same tribe of women, those found along the coastal areas prefer to express themselves by means

of the prints with inscriptions. The Ghana's printed fabrics are normally categorised as hand-printed traditional textile (Adinkra), machine-printed fabrics (wax prints/fancy prints) and wax-resist local fabrics - batiks/tie and dye (Kudowor, 2012). In all, the history of African prints has migrated from one process to the other and also significant players have helped to bring the prints this far where it has been accepted by not only Africans but worldwide.

2.3 Symbolic Values of the Names and Meanings of Ghanaian Fabric

In Ghana, fabrics represent status and symbolises many things depending on particular cultures. Ghanaian-printed fabrics are worn mainly for funerals, durbars, naming ceremonies and other important celebrations (Amissah & Letcher-Teye, 2018). The distinctive, simple and intricate designs with a variety of colour-ways give something truly extraordinary with a rich cultural meaning. Ghana has one of the richest and most vibrant cultures in the world. Significant in this is shown in the many and various Ghanaian fabrics used by the people. These fabrics that come in various colour-ways with both simple and complex designs reflect the socio-cultural and artistic ways of its users. This is very significant in the Ghanaian culture as they are mostly used on specific occasions as well as everyday wear throughout the year (Dogoe, 2013).

Ghanaian-printed fabrics have taken a global trend. The fabrics are seen in almost all the continents where Ghanaians are present. They are used to portray the rich culture of the Ghanaian. These fabric designs possess special qualities of aesthetics that blend beautifully the nature of art, beauty and taste within the environment. It is among these qualities that cultural significance is embedded. Principles of design are adhered to in the designs of these printed fabrics. Tucker (1981) indicated that the principle of design (that is, the unique arrangement of the element) is based on some aesthetic

system. The designer uses elements as tools or raw materials to design, much like paints are the basics to a painter. The elements of design include space, line, form, colour, dot, shape and texture. The principles of design relate to how these elements are utilised. The principles of design are essential to the development and production of clothing used by individuals and families around the world. Each principle has a specific role in creating an aesthetically pleasing fabric or prints.

Ghana is one of the leading countries in the production of African print fabric. There are two major companies that produce these fabrics: Ghana Textiles Printers (GTP), and Akosombo Textiles Limited (ATL). The use of printed fabrics in Ghana has a peculiar history that has been handed down to present generation and generations to come (Impraim-Swanzy et al., 2019). Culture is also manifested in tangible or material form, in terms of types of food procurement and preparation, diverse technology and crafts, clothing, body decoration, visual art and symbols as well as secular and religious architecture. Symbols play a great significance in the fabric design process. They give meanings to the designs created as expressed in the cultural settings of the people. Every symbol stands for and expresses a specific meaning or special value given to it. A common way of showing something as a symbol is a matter of sensory data into meaningful mental images. These fabrics are mostly designed to mirror various African culture and traditions (Impraim-Swanzy et al., 2019).

Many of the designs found on fabrics portray events or adages. Others also depict highly respected people. According to Asmah, Clement and Mate (2018), most of the fabrics produced in Ghana have local names. These includes ‘Sε wo bε ka me hu asem a fa akonya tinase’, ‘Yaw Donkor’, ‘Bonsu’, ‘Ama Serwaa’, ‘Efie mmosea’, among others are some of the names of the fabrics in Ghana.

2.3.1 *Sɛ wo bɛ ka me hu aɛm a fa akonya tinase* (Stool)

The stool symbol is the key feature of this fabric and its name simply implies that, ‘if someone wants to talk about me, the person should take a stool and sit on it.’ African proverbs are laden with humorous sayings but which nevertheless have deeper meanings. It is better for a person to sit down and take his/her time and say what he/she have to say rather than standing around talking. The stool in the Ghanaian culture symbolizes the soul of the society. It is a symbol of authority in the traditional politics. In many ways, the stool is synonymous with its owner. According to Osei (2002), the word stool is used to mean the carved wood on which a chief or queen-mother sits. It is also used to donate the office of a chief. It is believed that it is possible to inherit the spirit of the stool’s owner by sitting on it as is the practice when chiefs are enstooled. They are sometimes used for domestic purposes.

The “*Sɛ wo bɛ ka me hu aɛm a fa akonya tinase*” fabric is designed with stools. The fabric is created with vertical and horizontal pattern line. The stools were displayed in the rectangular shape created by the vertical and horizontal lines running through the fabric. The motif is a stool repeated in a square shape to create a pattern. The broad thick and thin lines were randomly spread on the background of the design. The fabric design is a provocative and rival wear which sends signals to perceived enemies. The use of different shades of colours on the stool creates harmonious effect.



Plate 2. 1: Sɛ wo bɛ ka me hu aɛm a fa akonya tinase (Stool)

Source: <https://enam98.wordpress.com>

2.3.2 Ahwerepo (Sugarcane)

Ahwerepo (Sugarcane) design really has the sugarcane look. “Awherepo” is an Akan word. Literally, it means sugar cane nodes. It can also be called “*Min Sumor bo tamo sh3*” in a Ga phrase which means, ‘I love you like sugarcane.’ Sugar cane is a juicy cane used to produce cellulosic ethanol, a second-generation biofuel. Other sugarcane products include molasses, rum, and cachaça (a Brazilian alcohol), and the plant itself can be used as thatch and as livestock fodder. In its fresh state, the canes are sometimes chewed for the juice in it. It is sweet and hard. When peeling sugar cane, it is easy until it gets to the node, when it becomes difficult to peel. Significantly, it is likened to real life situation that life is like sugar cane, no matter how sweet, the juicy portion may be it becomes hard and difficult to peel when it gets to the node. Life is not all smooth; there are times when human life may face some difficulties and uncertainties. Also, the “ahwerepo” fabric represents love and is likened to sugarcane. It is a means of being appreciative to loved ones. For instance, a wife wears this kind of fabric to show appreciation to the husband for the love showered on her.

The ahwerepo fabric is designed with series of nodes of sugar cane that has been put together either horizontally or vertically depending on the design formation. The node formation has been abstracted and characterised by wavy lines. They form a series of lines that are arranged to form the main motifs of the fabric. The background of the fabric is designed with the same nodes that has been densely arranged together to form the textures. The elements used in the design include dots, lines, shapes and colour. They have been interplayed to show variety, rhythm, contrast and harmony. The principle of emphasis was also used to project the nodes that were used to form the motif of the design. The Ahwerepo fabric comes with different pattern and colours.

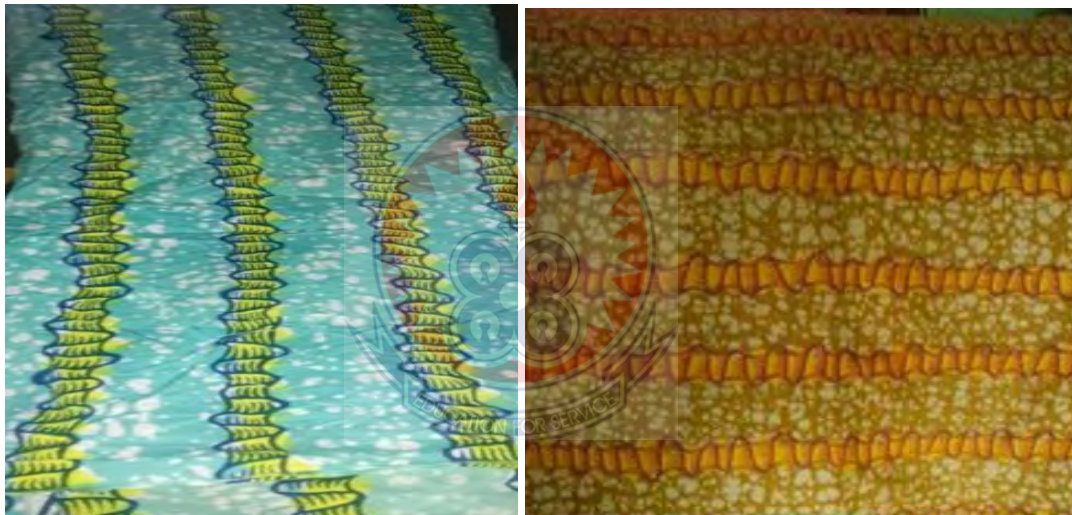


Plate 2. 2: *Ahwerepo /wo ɔdɔ yɛ dɛw tse dɛ ahwer*
Source: <https://enam98.wordpress.com>

2.3.3 Sika Wo Ntaban

Money has wings is the translation for this fabric. Money indeed flies where it wants to go. If it is not handled well, it will be lost. Bad or wrong investment decisions will cause one to lose money. Birds are a group of feathered theropod dinosaurs and constitute the only living dinosaurs. Likewise, birds are considered reptiles in the modern cladistic sense of the term, and their closest living relatives are the crocodylians. Birds are descendants of the primitive. The ability to fly is one of the most unique features of birds. The motif is a profile of a bird in an

oval shape repeated systematically to give a feeling of movement. It is also made of some horizontal lines repeated throughout the design and serves as textures in the fabric.

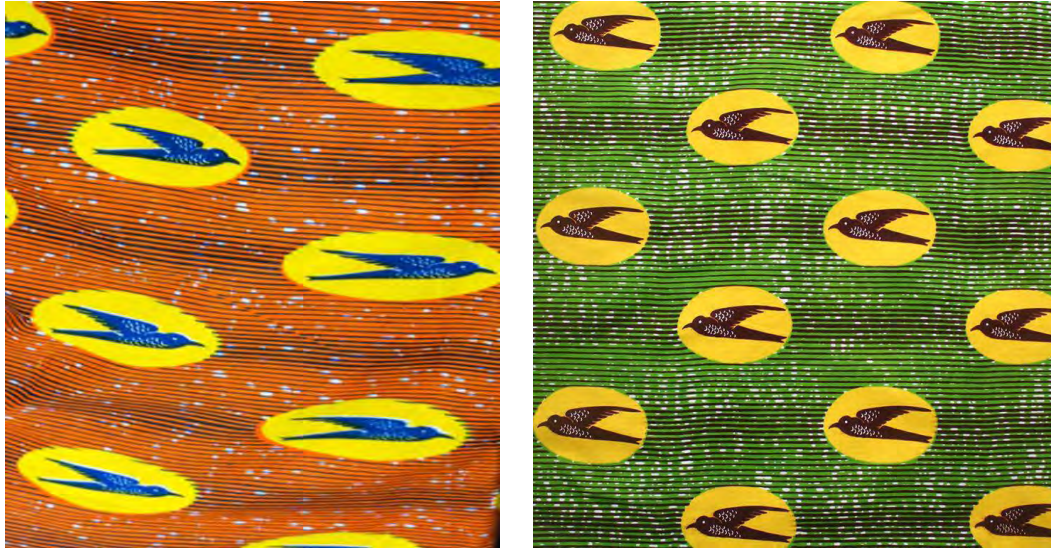


Plate 2. 3: Sika Wo Ntaban
Source: <https://enam98.wordpress.com>.

2.3.4 Akyekyedee akyi (Back of the Tortoise)

This print really does resemble the back of a tortoise's shell with its rough and oval shape taking after the housing of the land-based reptile. The shell of the tortoise is very hard and it protects its skin. In the Ghanaian community, clans use the tortoise as their totem. The tortoise moves slowly due to its nature. The tortoise hides itself under the hard shell to prevent it from being hurt. The background of the cloth is designed with shaded colour randomly spread in (all-round pattern). It signifies that the tsetse fly sits on the back of a tortoise in vain. It cannot suck any blood through the hard shell. Or when the tortoise wants to put his wife in trouble, he asks her to plait the hairs on his hairless back.

The elements used in the design include dots, fence-like design and colour creating an intricate design. The half drop technique was used in the arrangement of the main motif of the fabric. A conflicting was created in the choice of colours that were used for the motif and its background. The way the dots have been treated using all-

round pattern, creates a harmonious effect on the background. Symmetric balance was also used in the designing of the main motif of the fabric and unity in the organization of the intricate designs on the tortoise shell to enhance the pattern. The motif is likened to the shell of the tortoise and comes in different colours.

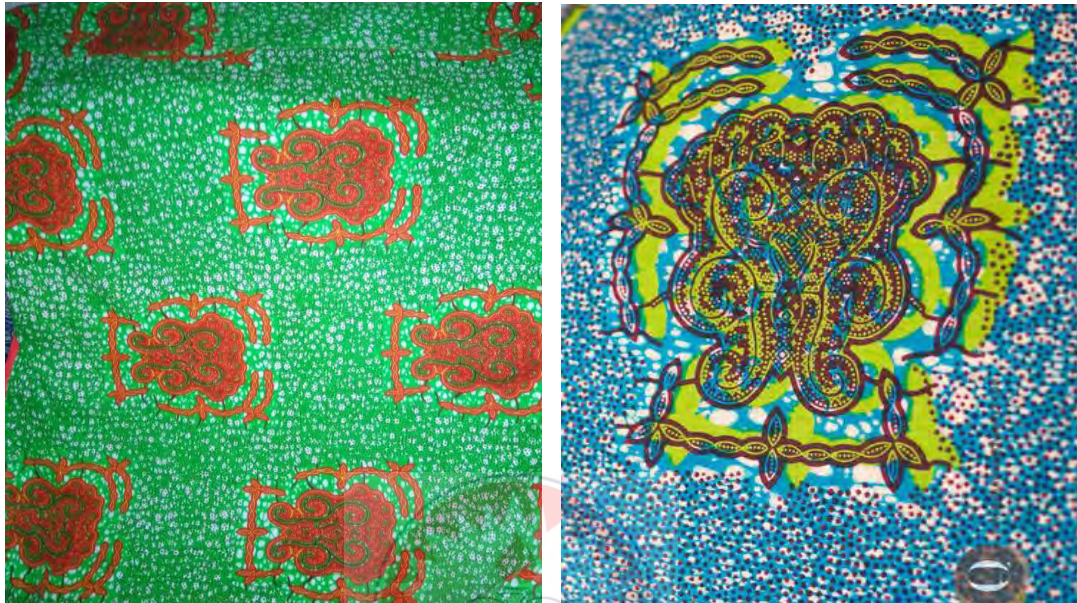


Plate 2. 4: Akyekyedee akyi (Back of the Tortoise)
Source: <https://enam98.wordpress.com>

2.3.5 Nsubra

“Nsubura” is an Akan word or “nubu” (Ga) which literally means deep well of water. Water extracted from deep down the earth or underground is clean or has been purified by nature. Before one gets this clean or purified water, it needs hard work, since you have to dig deep to get the water. The main motif of the fabric is designed with blue oval and a moon-like shaded blue to form a complete circle, a purple circular shape. The purple circular shape is surrounded by multiple oval shapes arranged in a circular form from the smallest to the biggest on a yellowish green background. The motif is arranged using the full-drop pattern repeat on a purple background with shaded blue spots connected with each other with the aid of short lines. The design gives the impression of radial balance.

There is a very good use of colour, shape and line on the fabric. Full-drop pattern repeat in the arrangement of the main motif of the design was employed and all-over pattern repeat was also used in the treatment of the background. The choice of colour used helped to achieve contrast and harmony in the use of shaded blue on yellow and shaded blue on violet respectively. Balance was achieved in the arrangement of the motif. This fabric is the trending fabrics in Ghana and worldwide and can be found sewn into a dress, shirt, shorts, among others. Its varying colours and bold print renders it versatile and confident.

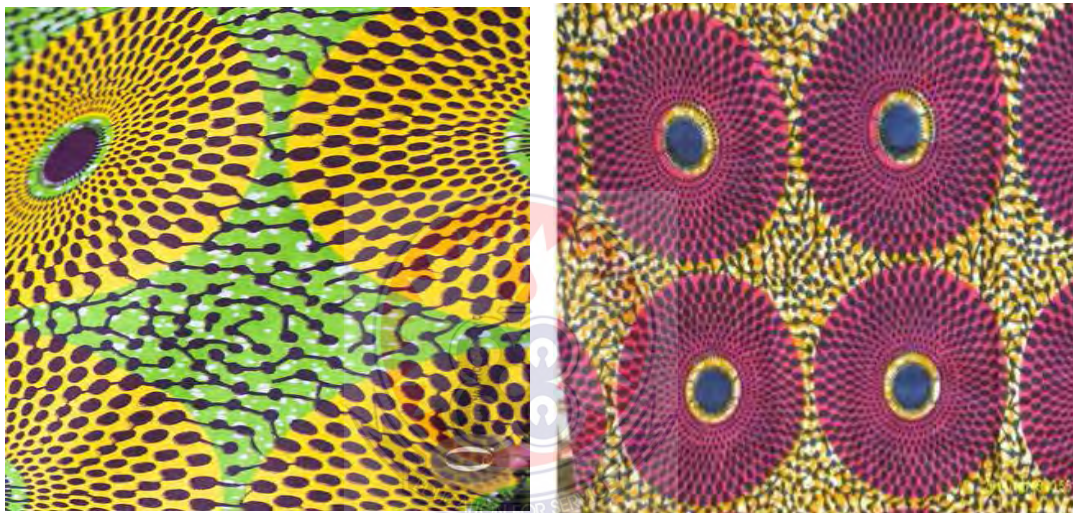


Plate 2. 5: Nsubra

Source: <https://enam98.wordpress.com>

2.3.6 Ahwene pa nkasa

Ahwenepa nkasa, can be interpreted to mean "Ahwenepa"(Good waist beads) "nkasa" (makes no noise). Thus, a “good waist beads do not make noise’. This is a common proverb among Ghanaians which implies you should let your deeds or character speak for you, in other words, don’t be arrogant; it’s not attractive – let your achievements speak for themselves. This can be related to mean a good man or a good woman needs no introduction to be known. The person can notice them when one finds them. Good man or woman is hard to find but when you meet that special person, you will notice (Korantemaa. 2017). “Ahwene pa nkasa” is designed with floral pattern arranged using all-round technique. The floral design

waves leaves come in variety of structure making it more complex in nature; the floral pattern also comes with a grape-like fruit of beautiful pattern.

The elements employed in the design include floral design, lines (curvy, diagonal and spiral lines), dots, shape and colour. The design has the wax printing method for the background of the design and the block printing technique for the floral pattern. The elements in the design are harmonious as a result of the use of cool colour and the white spots on the background and white lines, shapes and dots used on the floral design. Contrast was achieved in the use of white on the violet background of the floral design.

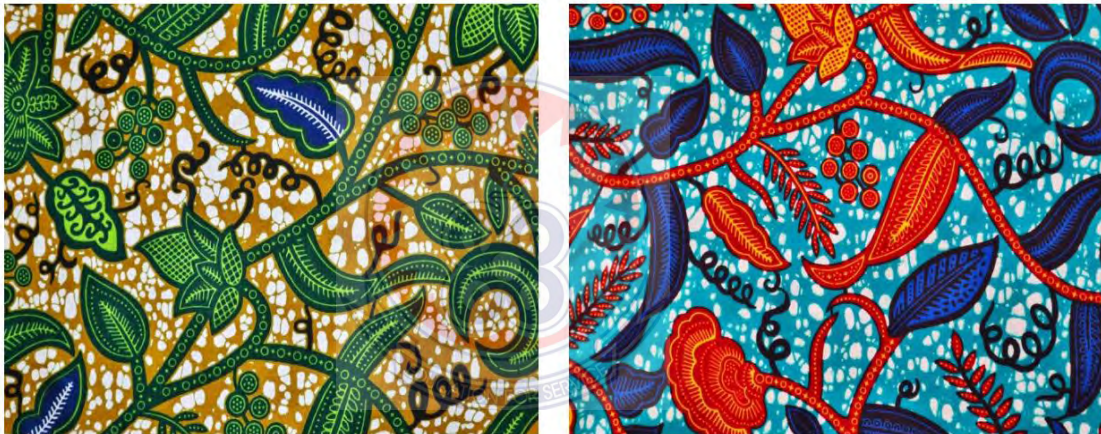


Plate 2. 6: Ahwene pa nkasa
Source: FLO London Shop's collection (2021)

2.3.7 “Akofena” (Sword)

Akofena literally means ‘ako’ - war, ‘afena’ - sword. The symbol found in the fabric shows the power, strength and authority vested in a leader. It also symbolises the gallantry and loyalty of warriors who protect a particular chieftain. It is also very significant for swearing the oath of allegiance. The symbol advises people to honour and show loyalty to their leaders. It also encourages statesmanship and gallantry. This is a symbol of authority and gallantry. Ceremonial sword also signifies the social standing of clan, group or state in terms of strength, wealth and attitudes. The state

sword repeated several times in the fabric is a design usually worn by elderly wealthy and powerful people in the society.

The items in the design include the sword, wavy lines, curvy lines, doodle-like pattern and geometric border design. The wax printing technique was used for the treatment of the background of the block print. The designer made good use of the principle of contrast to enable the boarded background with the main motif stand on it. The sword with three geometric designs on it is caged in rectangular shape, forming the main motif of the design. The principle of harmony was also employed to create harmonious effect in the design. Unity and variety were also used to bring the various elements together as one with a common ideology.



Plate 2. 7: Akofena (Sword)

Source: <https://enam98.wordpress.com>

2.3.8 Highlife

Highlife is the backbone of Ghanaian music and having it printed on a fabric makes sense to keep its memory in every generation whether in music form or fashion. Highlife is a blend of traditional Akan rhythms and melodies with European musical elements, such as the use of European instruments and harmony. It encompasses a variety of artistic expressions: music, dancing, story-telling and theater. The elements

employed in the design include lines (vertical and horizontal lines), shapes and colour. The interplay of lines creating variety of shapes such as triangles, rectangles, rhombuses, among others is balanced with the dots and vein-like effects created at the background. The principle of harmony employed in the creation of the background of the cloth with random curvy lines and colours that harmonize with each other. The background textures portrayed in the wax-effect design, coupled with the wavy vein-like lines of all over patterns create an atmosphere of serenity. The highlife cloth comes with different colours.

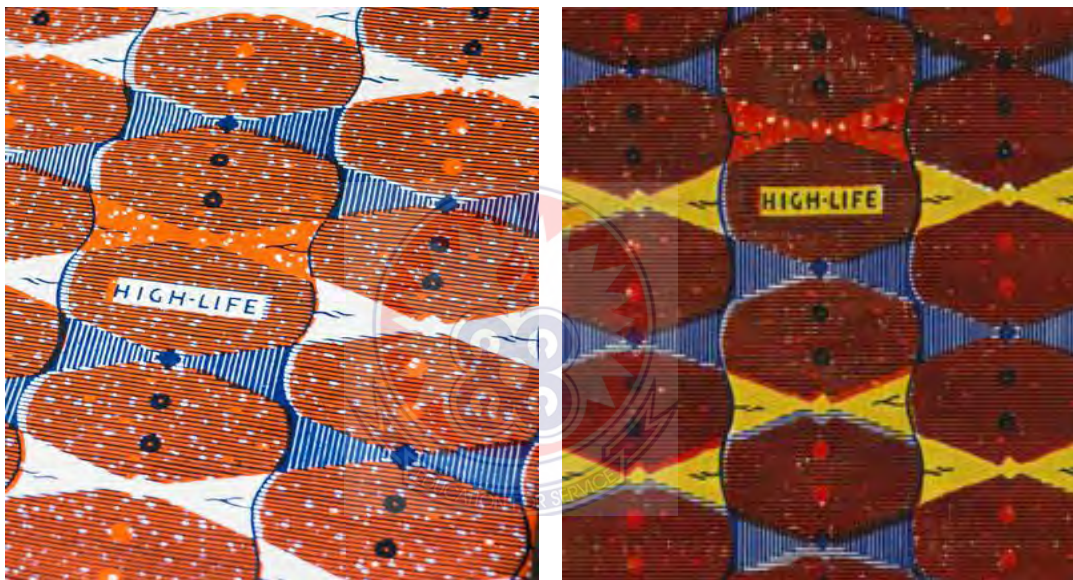


Plate 2. 8: Highlife cloth

Source: <https://enam98.wordpress.com>

2.3.9 Efie mmosea

‘Efie mmosea’ means gravels in the home/house. The design depicts gravels found in the compound of Ghanaian homes. It resembles small stones that are arranged systematically to give the sense of movement. It is believed that a person from one’s family can be wicked or can harm one more than an outsider. This is because a family member knows everything about the person and can easily destroy the person based on that details he/she has. The popular adage is, “*fie mbosabo se ɔtwa wua, ɔye yaw*” literally when a member of your family hurts you, it is very painful. Among the Ewes

and Gas ethnic groups, it means the poor man does not chew stones. No one chew stones in the Ghanaian community. We are one another's keeper, therefore when your neighbour is in trouble, the members in the society deem it a duty to help. Members of the society help one another for unity.

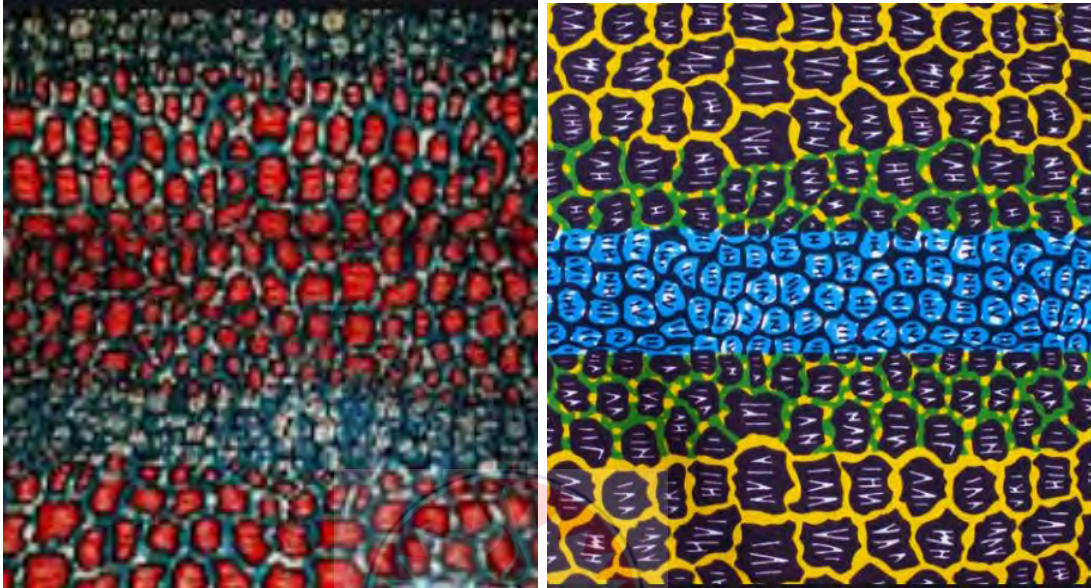


Plate 2. 9: Efie mmosea

Source: <https://enam98.wordpress.com>

The fabric is designed with an irregular stone-like shape randomly arranged in a concrete and abstract/inverse form to create strips. The stone-like shapes have spaces in between them. The elements used are stone-like shapes, colour and lines. The all-over repeat pattern was used to arrange the motif. Contrast was used to create conflict between the background and the foreground colours. The principle of unity and variety were also used to put the stone-like shapes together to create harmonious effect on the design.

2.4 Significance and Mediating functions of Ghanaian Design of Fabric

Ghanaian cloths and the design of fabrics are more than fashion. In Ghana, fabrics represent status and symbolises many things depending on particular cultures. Ghanaian printed fabrics are worn mainly for funerals, durbars, naming ceremonies and

other important celebrations. These fabrics that come in various colour-ways with both simple and complex designs reflect the socio-cultural and artistic ways of its users. In Ghana, fabrics are used to identify the status of a person using traditional symbols. For instance, the kind of a fabric that a king will put on for a function will easily make him stand out amongst the people. Conversely, most Ghanaian women dress in a certain fabric to differentiate themselves from others and also as a channel of expression of ideas as well as class affiliation (Dogbe, 2003; Kuma-Kpobee, Power, & Otieno, 2007).

Furthermore, wealth is displayed in the quantity, quality and the type of fabric that individuals possess and even the way and manner one wraps or drapes his or her fabric around the body. Gott (2009) observes that in the Ashanti Region of Ghana over the course of the twentieth century, fabric developed into a particular female mode of high-status display that provided visible proof of a woman's success in accumulating the prestigious textiles that became an increasingly important form of female wealth. Generally, the use of fabric also plays an important role in marriage ceremonies in Ghana. The amount of fabric added to the trousseau signifies the wealth and love of the groom and in turn portrays the type of respect for the bride's family members and friends. Babies and children are also carried at the back and tied up with the help of fabric. Ghanaian fabrics have been used and continues to be used as precious gifts which one could bestow on someone within the Ghanaian community to illustrate profound cultural identity that can also be kept for cultural display and meaning.

2.4.1 Fabric as a Measurement of Self and Personal Worth

Ghanaian fabrics, colourful in gold, yellow, red, black, green and blue, is an intricately designed piece of fabric, and a functional art that conveys messages about the historical, cultural landmarks, philosophical thoughts, religious and moral values of society (Leuzinger, 2006). Traditionally, certain fabrics are used only by people of

certain status. The rich Ghanaian royal costumes, with heavily decorated fabrics made of gold string patterns, coral beads and embroidery, were worn by their kings and chiefs to communicate their wealth and status to the world. Certain fabrics also served as insignia of particular groups of people in the society.

Today, the Ashanti of Ghana wear *kente* cloth outside the royal court. Men wear *kente* by wrapping a piece of cloth on average of 8 ft wide by 12 ft long, around themselves, leaving the right shoulder and hand uncovered, while women wear it wrapped round their body with or without a blouse and in recent times, *kente*, are sewn into different styles, for example, skirts and blouses, suits/jackets, on academic gowns, as clerics vestments, among others.

2.4.2 Fabric as an Indicator of Occupation

Certain fabrics are produced for important life events. Some people used fabric to make them easily identified. Some fabric provides an instant image for the group.

Power and Otieno (2007) indicated that workers of textile industry have a specific fabric; students of a school have their special fabric differentiating them from the students of the other schools; people working in government organizations have a particular fabric. In certain occupation, specific fabric has to be worn like, members of the police, restaurant workers, airline personnel, and hotel staff also have a specific fabric that differentiate them from others. These fabrics help to identify the worker to their customers, as well as create an image for the company.

Gott (2009) mentioned that certain types of fabric, colours, and accessories have become representative of certain groups, activities, and occupations. This means that a specific style of dressing along with a specified accessory helps every individual to easily identify them in a big crowd as to what their occupation is. Kids in kindergarten are taught to identify people based on their clothing as to what is their occupation.

2.4.3 Fabrics as Religious Signifier and Repository of Supernatural Powers

The important reason for wearing certain fabrics is for religious signifier and repository of supernatural powers. In Ghana, certain parts are amalgamation of the spiritual and the supernatural. There exist various religious beliefs associated with ancestors, higher gods, or ‘abosom’, and ‘Nyame’ the Supreme Being; these are embedded in art forms particularly in clothing and textiles that differentiate them from others. In addition, these are variegated patterns of weaving with various distinctive names. Frequently, the pattern symbolises the social status or clan or the sex of the person wearing it. It is within the ritual context that a complex negotiation of forces and symbols occurs, recalling mythical and historical events, and evoking divine powers and experiences (Visona, 2001). Renne and Agbaje-Williams (2005), while emphasizing the essentiality of fabrics observed that:

The pervasive use of fabrics as dress, as altar cloths, and as sacred objects, in religious worship is expressive of the character of persons and objects associated with them, as Pemberton has observed. Yet other, more general, characteristics of fabrics also contribute to their appropriateness as vehicles of religious belief and practice (p.35).

It is expected of the African to preserve relationship between human and cosmic (celestial) realm. A lot of fabrics from Africa perform religious purposes and are repository of supernatural powers. The African life is wrapped in religion (Hackett et al., 1998). This explains why the whole community faithfully carries out all rites and rituals connected with rites of passage such as in birth, puberty, marriage, death and life after death. These ceremonies symbolize religious values which govern the family and society (Idowu, 1991). For instance, *Ukara* fabric shows how leadership regalia often transmit the ambivalent and dangerous qualities of the wilderness into symbols of power. The Igbo people of South-eastern Nigeria produce *Ukara* fabric, covered with

nsibidi symbols and motifs, which was initially meant for the Ekpe society. *Ukara* fabric, an indigo stitched and dyed cloth is significant to the people of Igbo land. The fabric is traditionally used as either a wrapper, worn by high-ranking members of Ekpe group who often customized it, designed it, or as backdrop in the throne or rooms of chiefs and kings (Wikipedia, 2020).

It also features in some masquerade costumes, such as used by the Nkanda. For the burials of its members, the society would erect a tent-like structure, and the walls made of *ukara* cloth in the deceased member's house. When it is hung in Ekpe lodges, it serves to demarcate the boundaries between the initiated and the uninitiated, hiding the source of the 'leopard voice' (Ajibade, et al, 2012). This large rectangular cloth is divided into seventy-two or eighty squares, superimposed by three to five large stylized animal images (Chuku, 2005). The squares or rectangles are composed of four design types of concentric rectangular boxes with various 'chequered' patterns, representational motifs such as fish, scorpions, crocodiles, hands in friendship, war and work, masks, moons, and stars are dyed onto *ukara* cloths, which are symbolic representations of the repository power of the society (Cole & Aniakor, 2016). Other symbols include abstract or geometric signs from secret writing systems known as "nsibidi". There are both naturalistic and abstract references, such as in the bold, chequered patterns, which symbolize the leopard's multiple spots, thus representing the leopard's claws and then symbolize the Ekpe society's power. The pythons and crocodiles also refer to the fearful and mystical power of Ekpe society.

It is quite interesting to note that Ekpe symbols and titles have persisted as expressions of authority, even with the advent of missionaries and colonial masters in the nineteenth century. Till today, the Efik King known as *Obong*, must hold the Eyamba title which is the highest rank in the Ekpe society (Glele, 1991). There is a

combination of traditional and European regalia which shows Ekpe chiefs and kings, such as woven string cap, staff and stool, brass objects, scepters, crowns, thrones and imported hats and costumes.

2.4.4 Fabric as a Measurement of Social Nalue

Fabrics are one of the important factors that represent the status symbol of an individual. In olden days, the kings and queens had a specific fabric which was very unique from the other people, which made it easier to identify them and understand their status (Ejizu, 2013). In today's world in an official meeting, the official wears certain fabrics which represent the status of every individual. Some of the things representing high-status today are designer clothes with quality fabrics, fur coats, pure leather item, cost of classy fabrics, among others because these items tend to be more expensive than others.

The Dogon people of Mali cherish their traditional cloth so much that they have a proverb that shows the importance they attach to it. They assert that 'to sell the family's cloth is to sell the family's value' (Perani & Wolff, 1999). Almost in all African countries, the value of cloth and textiles is exhibited. The Yoruba will say *eniyān l'aso mi* equating the value of cloth to human beings. The ubiquitous use of family dress or *aso ebi* is of relevance in this discussion. Ajani (2012) critically examines the persistent use of a Yoruba cultural dress, *aso ebi*. *Aso ebi* practice is a cultural tradition that has endured despite modernization, among the ethnic groups in Nigeria. *Aso ebi* which means family cloth among the Yoruba, was practised at onset among the families of the Yoruba and originally meant to be a family uniform to enable the quests to identify members of the family during occasion. However, he discovered in recent times, that it has diffused into other groups in Nigeria. 'Aso ebi' practice is a popular trend that has taken over the Nigerian fashion scene (Ajani, 2012). Ajani

indicated that 'aso ebi' dresses are mostly made from 'aso oke', java, Ankara, silk, George and guinea materials. There are lots of commemorative cloths of different themes and motifs, in many African societies. In a year, there can be nearly a complete turnover in the patterns and colour combinations available in the market. Some fabrics commemorate events and do not last on the shelf.

2.4.5 Fabrics as a standard of economic value

Fabrics are very lucrative once they enter into a market. Their value is mainly determined by the taste and understanding of the buyer. Likewise, the product's aesthetic qualities, functionality, ritual history or status as souvenir attracts the buyer.

African dressing culture in all spheres of life, has had a great impact on other cultures (Adeniyi & Alao, 2008), through trade, movements and linkages, among others. Certain parts of Africa have developed distinctive forms of dress to communicate and to enhance cultural meanings. It has been noted that traders carried with them richly decorated traditional costumes across the borders to other countries, in the traditional past (Picton, 1992) and till this contemporary times, clothing and textiles art are being valued for economic empowerment within Africa and beyond. In visual arts, aesthetics, emotive response, provenance, (the origins and context of the product within a body of work, a cultural and historical context), (Brown, 2008) and understanding of the product play a major role and have become a major thrust of the economic globalisation process in Africa (Onyeonuru et al., 2003). These fabrics also have access to international markets through trade, and thus bring funds to individuals and the nations at large.

2.5 Knowledge of Symbolic Names and Meanings of Fabric

Consumers' knowledge which is the consumer's experience, perception or meaning of the information and interpretation of the information affects the purchasing behaviour towards fabric associated with names and meaning. Consumer knowledge also affects all aspects of the marketing strategy developed to satisfy consumers' needs. Marketing decision makers need to understand consumers to be able to analyze and profile segments, choose target markets and develop marketing strategies that will best align with those target markets. A basic knowledge of fabric names and meaning will facilitate an intelligent appraisal of fabric brands and types and help in identifying the right quality for the application.

Fabrics are not only recognized by their visual and physical properties but also by their symbolic and affective connotations they represent. Littrell (1990) indicated the importance of understanding the meaning of fabrics. Littrell developed profiles of international tourists based on the meaning associated with special fabric crafts. The most common meanings were that fabric crafts owned enable the tourist to feel unique; the acquiring process presents a different activity from the daily ones done at home, and an experience providing a sample of local life different from that at home. Danso (2016) indicated that Ghanaians do not just love "Ntoma" fabrics. Ghanaian consumers love the fabric patterns, the vibrancy of the colours, and most of all, the symbolism and story behind them. Danso (2016) mentioned that consumers have little knowledge about the names of "Ntoma" fabric. The consumers do not know the different patterns of "Ntoma" fabric.

Chichi, Howard and Baines (2016) assessed consumers' preference in the use of African wax prints in Ghana. The research was conducted in markets where African wax prints are mostly sold to find out the opinions of respondents about the wax print,

the number of metres/ yards that were sewn, the choice of consumers, colour preference, motifs and their arrangements, the market for the prints and how advertisement influenced the sale of the prints. Two hundred (200) copies of questionnaire were used to sample the opinion of the target market in Kumasi and Accra, Ghana. The aim of the questionnaire was to ascertain how consumers perceived the prints, the cultural significance that was associated with it, the messages that are conveyed with the fabrics, the price and colours used and the market for the product. The study revealed that most consumers have knowledge and understand the names and meaning of certain fabrics. According to the study, 34% of the respondents preferred to buy the print based on the symbols in the fabric, the name of the fabric and the arrangement of the motifs.

In their study, Impraim-Swanzy et al. (2019) focused on the cultural and symbolic interpretation of selected wax print designs on Ghanaian fabrics. The study made use of qualitative research methodology. Purposive sampling technique was used to select the respondents for the study. Interviews were conducted and participant observations made at the various shops to gather data for the study. The study found that Ghanaian fabrics have unique names in relation to their composition and designs. Fabrics chosen based on the message the wearer wants to send across, mood of the wearer or occasion and its significance are enormous. Also, the study concluded that consumers purchase certain fabric without knowing their cultural interpretations and the kind of signals and messages they are sending across (Impraim-Swanzy et al., 2019). As indicated by Asmah, et al. (2018), most of the consumers have little or no technical knowledge about fabric names and meaning. The names and meaning of Ghanaian fabrics are only known to few.

A study conducted by Pheto-Moeti, Riekert and Pelser (2016) in South Africa assessed consumer perceptions of Seshoeshoe fabric, naming and meanings of motifs on fabric. The study revealed that the consumers have good knowledge of the names and meaning of motifs. Dressmakers, being the first handlers of the new fabrics, were responsible for the originations of the names. Akinbileje (2014) revealed that fabric has a variety of designs that are not arbitrary, but are motifs that carry meanings. Akinbileje (2014) noted that many users of the fabric and the dress were not paying much attention to making a distinction between the name of fabric and dress and the significance of the motifs. Because of the historical importance of the fabric and the dress, it became clear that documentation of the users' knowledge about the fabric and the dress was necessary in order to preserve such knowledge for future generations.

According to De Klerk and Lubbe (2014), symbols are used to provide some degree of continuity and structure from one context to another, as well as presenting some variety in terms of change as they may be manipulated in many different ways. The study by De Klerk and Lubbe (2014) reported that a reasonable proportion of both staff (48.1%) and students (45.1%) knew the meanings of the motifs, but were unable to articulate them, that is, the concept of symbolism or meaning of motif was foreign. The names that are given to the motifs depend on what the consumers associate them with in relation to their environment and objects they know that are closely resembled by the motifs. It has been shown that the fabric designers and weavers name and give meanings to the motifs. The study could not find information from the fabric manufacturers about the meanings of the motifs from the designers. The data also confirmed that both the staff and students knew a name of at least one motif on the fabric. Except for shrinkage and durability, more than 50% of the respondents were positive on the attributes associated with the fabric (De Klerk & Lubbe, 2014).

Gunter's (2013) study on design motifs and their symbolism as used asserted that regular users of fabric have a greater knowledge about the motifs found on the fabrics. The study further mentioned that both the college staff and students, as well as the dressmakers demonstrated an awareness and good knowledge of names of motifs. To a large extent, the dressmakers are the ones who handle the new fabrics first and give them. The naming is based on known objects and features closely associated with the motifs. An extensive classification of motifs was developed under the following groups: animals, plants, birds and others and this is an important contribution to knowledge about the fabric. New motifs are designed all the time and the familiarity of motifs determines the ease for naming (Gunter, 2013)

2.6 Purchase Intention of Consumers Towards Ghanaian fabrics

Purchase intention is essential to understand the consumer behaviour and is one of the most used indicators in marketing (Barden, 2014). Purchase intention explains the degree in which a person is willing to purchase a specific product (Liang, Chen, Duan, & Ni, 2013). Wu, Yeh and Hsiao (2011) define purchase intention as the probability of consumer's readiness to purchase a product in the near future. It is generally linked with the consumer's attitude, perception and buying behaviour. It is observed that purchase intention is a very important factor for consumers when they are making decisions about buying any product (Ghosh, 1990). This is the reason why purchase intention is always considered when studying consumers' buying behaviour and in order to study the factors affecting consumers buying behaviour, many researchers have used purchase intention as a dependent variable.

Liljander, Polsa and Van Riel (2009) investigated consumers' buying behaviour and took into an account perceived value, perceived quality, perceived risk and

attractiveness and studied their effects on purchase intention. The study concluded that perceived quality and perceived value have direct impact on purchase intention and perceived risk negatively affects the purchase intention, whereas attractiveness has indirect impact on purchase intention.

According to Byoungho and Yong (2005), consumers satisfied with a product have a positive attitude towards the brand and later have impact on purchase intention. Because there is a relation between attitude and purchase intention, if the consumers have a positive attitude towards the brand, it increases purchase intention and actual purchase (Byoungho & Yong, 2005). In addition, consumers would be interrupted by internal impulse and external environment during purchasing process. Their behaviour would be driven by the physiological motivation that stimulates their response which brings them to the retail store to fulfil their need (Kim & Jin, 2001).

According to Balakrishnan, Dahnil, and Yi (2012), purchase intention is referred to subjective judgment by consumers that is reflected after the buying of a product or service. It entails essential meanings, which include consumers' willingness to consider buying, buying intention in the future, and decision of re-purchase (Hadiwijaya, 2015). According to the Theory of Planned Behaviour (TPB), purchase behaviour is determined by the purchase intention, while purchase intention is, in turn, determined by attitude (Phau & Teah, 2011). Boateng (2011) concluded that the more favourable consumer attitudes towards Ghanaian fabric are, the higher the chances that they will purchase Ghanaian fabric. Such consumers are more likely to recommend others to purchase Ghanaian fabrics. When this happens, it becomes a measurement of purchase intention (Bruggeman, 2017; Essel, 2017).

Consumers' purchase intention is influenced by numerous factors. Literature is largely in support of two groups of such factors – social factors and personality factors

(Phau & Teah, 2009; Hidayat & Diwassari, 2013). The social factors are in two folds- informational susceptibility and normative susceptibility. On the other hand, the personality factors comprise factors such as price consciousness, value consciousness, integrity, novelty seeking, personal gratification and status consumption (Ghartey & Boachie-Mensah, 2015; Hennigs, Wiedmann, Klarmann, & Behrens, 2015).

The social factors include informational and normative susceptibility. The informational susceptibility is the purchase decision based on an expert's opinion (Wang, Zhang, Zang & Ouyang, 2005) or observing peoples' behaviour (Kim & Karpova, 2010). The opinions from experts could influence a consumer to have a favourable attitude towards a particular fabric, and, in turn, influence the intention to make purchase of such Ghana fabric. This is what the theory of planned behaviour (TPB) says by positing that behaviour is determined by the intention to engage in such behaviour, which, in turn, is determined by the attitude towards the behaviour, the subjective norm (informative and normative susceptibility) and the perceived behavioural control (Ajzen, 1991). The normative susceptibility, as a social factor that influences purchase intention, is related to the purchase decision based on the expectation of what would impress others (Hoppe, Vieira, & Barcellos, 2013). When consumers think that significant others of great caliber may not approve the buying of a particular fabric associated with names, the consumers are likely to have negative attitude towards purchasing that fabric. Therefore, they would not have a favourable attitude towards fabric associated with names and end up with no intention to make purchase of such fabric.

The personality factors include price-consciousness, value-consciousness, integrity, need for personal gratification and novelty seeking (Ghartey, 2015). Price is an important variable considered when choosing counterfeit product (De Matos et al.,

2007). There is a common belief that higher price connotes higher quality, but consumers who are emphatic about low price will choose certain fabric over genuine products. Price consciousness is explained as the extent to which a consumer focuses solely on paying low price. Such consumers are those who cannot afford the original product, yet they want to claim the status associated with it (Kim & Karpova, 2010).

Value consciousness is explained as a consumers' concern for the price paid compared to the quality received (Jaiyeoba et al., 2015). That is, an apprehension for paying lesser prices, due to some quality constraint (Ang et al., 2001). Value conscious consumers will opt for fabric associated with names due to the distinct advantage it has over other fabrics (Bloch, Bush & Campbell, 1993). Integrity represents the level of consumers' ethical standards and obedience to the law (Wang et al., 2005), and one of the basic values that affect the judgment of surrendering to unethical activities (Steenhaut & Van Kenhove, 2006). It is determined by individual's ethical standards and adherence to the law (Phau & Teah, 2009). A consumer who perceives integrity as crucial is less likely to buy counterfeit of an original fabric. Literature depicts that consumers who are more lawfully minded, have unfavourable attitude toward counterfeits fabric and less willing to purchase them (Cordell et al., 1996; Phau et al., 2009). The more integrity is to a consumer, the more negative the consumer will perceive the purchase of imported counterfeit Ghanaian fabric. Personal gratification is concerned with the need for a sense of accomplishment, social recognition, and to enjoy the finer things in life (Ang et al., 2001). Consumers who want to be socially recognized and enjoy finer things in life will buy original products. Novelty implies the curiosity of human to pursue variety and differences (Wang, et al., 2005). Such consumers prefer products with low purchase risk. The low cost of counterfeit satisfies this desire

2.7 Factors Influencing Purchase Intention of Fabric

Surrounding consumer purchase intention are many influencing factors which affect the manner in which customers act and reason during the purchasing process. Modernity, perceived quality, perceived price and attractiveness are the factors persuading the consumers' purchasing intention of fabric. Careful examination of those factors facilitates many firms to attain their objectives of marketing strategy by gaining control over the domestic market (Kardes, Cronley & Cline, 2008).

2.7.1 Modernity of Fabric

Modernity is a term of art used in the humanities and social sciences to designate both a historical period (the modern era), as well as the ensemble of particular socio-cultural norms, attitudes and practices that arose in post-medieval Europe and have developed since, in various ways and at various times, around the world. While it includes a wide range of interrelated historical processes and cultural phenomena (from fashion to modern warfare), it can also refer to the subjective or existential experience of the conditions they produce, and their on-going impact on human culture, institutions, and politics (Berman, 2010).

Inequality plays a large role in shaping modernity because it generates class and group conflicts, which become the basis of the institutional invention and innovation that come to constitute the structures of modernity. The increasing proliferation of roles and institutional structures, however, provides an ever increasing number of structural bases for inequality. Indeed, some have identified distinctive patterns of inequality (such as class, gender, and race) as the fundamental characteristic of modernity (Elliott & Camoron, 1994).

Modernity has often been viewed as being in opposition to and representing a break from tradition. If tradition looked to the past, modernity probably turned its eye

to the future. According to Therborn (1995), modernity of a fabric influences consumers purchase intention. Therborn added that modernism is often depicted as an expansive, and thus a global phenomenon. De Mooij (2004) mentioned that consumers seem to value and admire imported brands and regard such brands as a modern and more advanced. On the other hand, imported brands are often criticized for threatening the local differences and imposing the western designs, leading to a loss of cultural designs on Ghanaian fabrics.

Researchers (Elliott & Camoron, 1994; Boutsouki, Zotos & Masouti, 2008) suggested that modernity of products plays a significant role in consumer purchase intention. The attitudes towards foreign fabrics are influenced by its modernity. Specifically, modernity pays greater importance to the brand; consumers develop a preference for foreign fabrics since its uniqueness cannot be found in Ghanaian fabrics (Aboagyewaa-Ntiri, et al., 2018).

2.7.2 Perceived Quality

Quality is defined as evaluation of excellence and superiority of the product (Zeithaml, 1988). In the previous studies, some researchers argued that quality cannot be defined and quality is objective which can be measured. In a different thought, others believed quality cannot be measured. Combining these two approaches, quality is divided into objective of quality and perception of quality (Anselmsson, ULF, & Persson, 2007). Objective of quality is evaluation of the product based on physical characteristics. While perception of quality considers subjective notation which is consumer evaluation of the product and judgment based on some attributes. Richard (1996) defined perceived quality in terms of consumer judgment of intrinsic attributes (taste, ingredients, nutrition value and overall quality (Bellizzi et al., 1981;

cunningham et al., 1992). According to Collins (2003), the consumer evaluates the quality in association of extrinsic and intrinsic cue. Intrinsic cue is the perception of quality through physical characteristic of the product (colour, size, flavour or aroma) while extrinsic cues are attributes which have some relations with the product (package, price, advertising and peer pressure). Because extrinsic cues are more familiar with customers and so based on these cues, it is easier for them to evaluate the products. Quality of product might be seen into two dimensions: these are the level of quality relative to the national brand and variability. National brands are produced in high technology and sophisticated process while variability are produced in less technology and unsophisticated process (Hoch & Banerji, 1993). The variability in product creates perception difference among individuals. According to Richardson (1996), quality perception determines consumer preference to buy a private brand. However, product quality comparison assessment is evaluated by the consumers and not by the companies. Sometimes consumers give higher value to lower attributes (Richardson, Jain & Dick, 1996). In addition to that, consumer perception of quality change over time as a result of added information. For that reason, marketers must track perception through product align and promotion strategies (Zeithaml, 1988).

2.7.3 Perceived Price

Previous studies stated that consumer intention is influenced by monetary cost (Grunert et al, 2004). In addition, Munusamy and Wong (2008) proved that there is a significant positive relationship between price and consumers' motives towards purchase of fabrics. Therefore, the majority of consumers will make their decision by referring on low price product (Boutsouki et al., 2008).

Price is the amount of money a consumer sacrifices to obtain the product (Zeithaml, 1988). Price is classified into two parts, that is, objective price and perceive price. Objective price is the actual price of the product while perceive price is individual believe of the price in relation to the quality of the product (Donald, Lichtenstein & Scot, 1989). Consumer perception with respect to price is different and has a positive and a negative influence on buying behaviour. According to Hoch and Banerji (1993), economic downturn have impact on product buying behaviour; when income decreases, consumers become price consciousness and shift their preferences to local brands rather than choosing foreign brands.

Consumers who prefer to buy more local brands than foreign brand are price conscious (Zeithaml, 1998). Zeithaml further mentioned that local brand buyers are price seekers-those who look for low price. As a result, for some consumers, having inexpensive product means achieving high value. On the contrary, some consumers might associate low price with low quality. Those consumers who think price is an indicator of quality and companies might reduce the quality of the product to minimize the cost. Thus, to them the higher price is a signal of a better quality (Bao & sheng, 2011). Moreover, consumers relate price and quality with self-esteem. The increase in quality content and the higher price has a positive relation with our self-esteem. If the economic situation is good for all, majority want to eat high quality food (Forum, 2011).

Zeithaml (1988) expresses price-quality relationship in association of four factors. The first factor is believed has all the information the consumers perceive through advertisements and brand reputation and has power on purchasing decision than price of the product. The second factor explains that consumers who are not aware about price do not use price as a quality reference. The third factor posits that consumers who have less knowledge about the quality of the product use extrinsic cue such as

price, fabric name and package to buy the fabric. The fourth factor opines that some consumers use price as a signal of higher quality but when there is a price variation on the assortment of fabric for a tiny quality difference, the consumers prefer fabric with lesser price. According to Schiffman (2013), price perception has strong influence on purchase intention of product. However, if the consumer is uncertain about the quality of the fabric, the less effect it has on the buying behaviour (Chichi et al., 2016).

2.7.4 Attractiveness of the Fabric

Fabric form is an important determining factor in fabric choice. Generally, decision about fabric form is taken during conceptualization phase of the fabric design. Beyond usability, fabric form is related with attractiveness and perceived pleasure. These two factors are playing major role for the choice of fabric apart from usability. Dion et al. (2002) reported that people perceived a product as good when it is beautiful/ attractive. This principle has widely been acknowledged by several researchers and suggested that people draw positive inferences about attractive objects as consistent judgments were taken by people to prefer objects. Blijlevens et al. (2013) described how aesthetic appraisal positively varied with curvature of the surface of the product.

People perceive a product ‘good’ when that product’s appearance is beautiful or visually attractive (Dion et al., 2002). Wells et al. (2011) reported that visual attractiveness of websites contributed towards visual appeal which ultimately positively influenced product purchase intention from e-retailer’s website. Jordan (2000) stated that pleasurable appearance of products had positive influence on product choice.

Govers et al. (2003) reported about assignment of personality into a product and described how appearance of product is related to different personality characteristics such as happy, cute and tough. Recently, Luo et al. (2012) studied perceptual matching

of shape design style between wheel hub and car type and evaluated pleasure as an important measure. Huang et al. (2012) studied different forms of perfume bottles and they were able to classify designs of perfume bottle into different emotional categories

The aesthetic value of a product pertains to the pleasure derived from seeing the product without consideration of utility (Holbrock, 2000). A consumer can value the “look” of a product purely for its own sake, as looking at something beautiful is rewarding in itself. When product alternatives are similar in functioning and price, consumer will prefer the one that appeals the most to them aesthetically. Aesthetic responses are primarily emotional or feeling responses and as such they are very personal (Bamossy et al., 2013)

Several researchers have tried to determine properties of product that are related to aesthetic appreciation. Innate preferences are proposed for visual organization principles such as unity, proportion and symmetry (Hekkert 2015; Muller, 2001; Veryzer, 2013; Veryzer & Hutchinson, 2018), and an inverted u-shaped relation is proposed between aesthetic preference and complexity (Berlyne, 2011). Another property influencing aesthetic judgement is colour. The desirability of a colour will change according to the object to which it is applied (Whitfield & Wiltshire, 2013).

In several studies, evidence is found for a positive influence of visual prototypicality on aesthetic preference (Hekkert, 2015). The influence of an aesthetic judgement on product preference can be moderated by perceived aesthetic fit of the product with other products the consumer owns or his or her home interior (Bloch, 1995); consumers may like a product’s appearance but may not buy it because it does not fit aesthetically with their home interior.

2.7.5 Cultural Influences

Consumers' culture including their beliefs, customs, arts establishing their way of thinking and behaving would affect their purchase decision and behaviour towards textile and apparel products. Consumer lifestyle was found affecting the symbolic meaning associated with textile and apparel products. Researchers suggested that they are mostly purchased for their meaning rather than their function. Tastemakers in the apparel textile pipeline such as magazine editors and retail buyers play an important role in forming consumer desire for purchase. Chang (2011) found no relationship between socio-cultural factors and teenagers' purchase intention towards celebrity-endorsed apparels in Changsha city, China.

2.8 Influence of Names of Ghanaian Fabric on Consumer Purchase Intention

Ghanaian fabric associated with names and meaning are described as a mirror of the culture of the people in a given society. The fabric symbolizes the practices of the society and sharing the same cultural values. Quartey (2015) asserts that there are more story of the designs on Ghanaian fabric. Quartey (2015) mentioned that symbols used in Ghanaian fabrics have powerful meanings that allow to make sense of lives. Much studies have shown that in the past decades, some Ghanaians, built wardrobes of high quality symbolic of Ghanaian prints associated with names and meaning for posterity; others patronise cloths with symbolic designs to cast insinuations, yell insults at their rivals, demonstrate their love, and also project their status. (Howard, Sarpong & Amankwah, 2012).

According to Asamoah (2011), Ghanaian fabrics are patronized because of its importance to the wearer such as proverbs, poems and traditional African fables. Women normally give African fabrics proverb-names based on the patterns printed on

them (Beck, 2000). Asamoah (2011) asserts, “the symbols promote the fabric, not only as symbols but with their meanings included” (p. 28). According to him, some fabric designers like Akosombo Textiles Limited have been using the symbols in their black-and-white, black, red and also brown funeral cloths by indicating just the symbols and the proverb connected to it in order to increase patronage. The textiles companies need to go further by including the real meanings of the symbols along with the symbols in the cloth. Some have varied and subjective designs with highly symbolic names and interpretations.

Quarcoo (2002) stated that symbolism is a major style in Ghanaian art which influences consumers purchase intention. Ghanaian fabrics have a symbolic value which influences consumers to choose the best product according to their need and satisfaction. Usually, consumers do not buy certain fabric just for design and requirement, but also in an attempt to enhance their self-esteem in the society. Some Ghanaian fabric associated with names and meaning have very strong position in the market as they are more consumer-friendly and customer purchases these fabrics on trust and without any hesitation (Aboagyewaa-Ntiri, Campion, & Kemevor, 2018).

Ghanaian fabrics with names and meaning give number of information about it to the customers and also tell the customer or potential buyer what the fabrics mean to them. Furthermore, it represents the customers’ convenient summary like their feelings, knowledge and experiences with the fabric. Moreover, customers do not spend much time to do find out about the fabric. When customer considers about the purchases, they evaluate the fabric immediately by reconstructed fabric from memory and cued by the fabric name (Aboagyewaa-Ntiri, et al., 2018). Most of the customers prefer to buy a fabric associated with names and meaning because they know this fabric has been developed by maintaining the protocols, like from the health and environmental

prospective, quality, among others. Most successful companies prefer customer preferences and obtain customers input through marketing research. Some textiles companies introduce a latest technology in new product according to customers demand and requirements. They also use latest machinery for improving the fabric quality, shape, design, among others.

Consumers patronize fabrics associated with names because it has a value; this depends on the quality of fabric in the market and the satisfaction or content of the customer in the fabric. This provides the trust of the customers in the fabric. If customers trust a fabric quality, it makes a positive connection to the fabric and customers will have a reason to become loyal to the fabric. Loyalty and trust of the customers is very important for a textile company because it reduces the chance of attack from competitors. The names, symbols, motifs and meaning associated with Ghanaian fabric are of tremendous significance to the identification, recognition and display of the rich Ghanaian cultural heritage (Ross, 2004). As revealed by Pheto-Moeti et al (2016), fabric goes beyond just covering the body from nakedness or bad climate but there are various mind blowing historical significance of the textiles used. Consumers patronise a particular fabric for ritual and religious purposes, and to convey significant messages to others, not just about its beauty but for functional purposes.

Park (2017) studied the relationship between consumer purchase behaviour (use frequency, use variety and use satisfaction) and fashion product type (fashionability and classification). Data were obtained from a survey of college students attending a major university in South Korea. This relationship would be a function of complex interactions of an individual's personal and social characteristics, lifestyle, and product interest, past experience, product-specific variables and situational variables. For fashion products, symbolic meaning was highly important and it influences consumers

purchase intention (Park, 2017). Solomon and Englis (2008) indicated in their study in USA that the meaning carried by fabric would make consumers desired for the fabric.

Karpova, Nelson-Hodges and Tuller (2007) reported that Russian consumers prefer purchasing apparel products from stores rather than street markets as it was believed that the latter has low quality. Consumers in Russia would recognize names in fabrics; however, the use of name concept is recognised in Russia. Fabric names that contribute to consumers' preference were quality, company and brand name, retail channel, and country of origin (Karpova *et al.*, 2007). Mower *et al.* (2012) conducted an online survey using convenience sample of college students from a large American university studying about external variables influencing consumer response to store. They found product names and meaning have influence on the patronage intentions; however, it did not have an impact on pleasure or arousal (Mower *et al.*, 2012)

The researcher is of the view that consumers have strong connection to fabric associated with names and meaning. Ghanaian fabrics with names and meaning influence the customer decision in the fabric. When consumer intends to purchase a fabric, they have many fabrics to choose from, but usually consumers purchase a fabric with preference to names and meaning and company reputation of the textile company because of trust and pervious experience.

2.9 Strategy for Improving Consumers Awareness and Demand for Fabric

In Ghana, the textile industry, which was very vibrant, has declined for some years now because it has suffered from the cheap fabrics importation from India and China (Amankwah-Amoah, 2015). Nowadays, Ghanaian fabrics associated with names and meanings have become a victim of counterfeiting which is killing the then valuable image of the original fabrics in Ghana. Consumers have now tended to purchase the

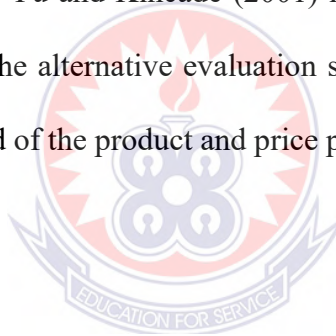
imported fabrics because of cheap price leading to low demand of Ghanaian fabrics. The imported and counterfeit fabrics which have gained roots in the Ghanaian market are a clear indication that the Ghanaian fabrics is doomed. Consumers play a key role in the sustainability of the Ghanaian textile industry, even though they are often not aware of this (Ghartey & Boachie-Mensah, 2015). Consumers' awareness involves not only having the information, but also ensuring it is easily understood and accessible. For consumers to make informed decisions and demand Ghanaian fabric, they must be aware of the issue at hand.

According to Quartey and Abor (2011), quality of fabrics and branded packaging increases customer demand for Ghanaian fabrics. Branded packaging offers an additional touchpoint to the value the fabric gives to each customer's experience, and helps distinguish you from marketplace competitors. Overlooking fabric packaging is a missed branding opportunity in today's ultra-competitive market landscape. Riddle and Köksal (2007) pointed out that consumers demand of fabrics can be increased through advertisement and branded packaging fabric. Maheswari *et al.* (2014) studied the consumer preference of fabrics in Coimbatore city in India. They showed that costumers' awareness and demand for fabric is influenced by celebrities presenting advertisement on TV and radio. They advised retailers to increase public awareness of their collections in order to improve consumer demand. This would be by making innovative and attractive advertisements that may influence customers visiting their showroom. Moreover, hospitality and promotional activities like offers, discounts and compliments to attract consumers would be an effective strategy to improve demand (Maheswari *et al.*, 2014).

2.9.1 Developing a Product Image

Branding of the fabric communicates a product to a consumers and create significant image and name of product leading to consumers' loyalty. Sanad (2016) indicated that increasing number of textile companies producing fabrics in UK use branding to make their fabrics more valuable in the market and increase demand. This approach was not enough but controlling of product end use should be adopted. As there are large number of fabrics available in the textile market, consumers would become confused with the significant attributes of each type. Therefore, fabric producers should work on advertising their products' characteristics (Sanad, 2016).

Developing a product image is an important strategy for creating awareness and increasing demand. Chen-Yu and Kincade (2001) reported that there was significant positive relationship (in the alternative evaluation stage) between product image and perceived quality, demand of the product and price participants were willing to pay for a product.



2.9.2 Advertisement

Advertising creates awareness and demand of fabrics (Sanad, 2016). This is a form of communication employed to promote a product or service. Hsu and Mo (2009) examined Taiwanese consumers' response to incomplete information in print fabric advertisements in magazines. Consumers were found acting positively for missing information and tend to look for it in other sources. The design of print fabric advertising seems to be more important than detailed information included in advertisements (Hsu & Mo, 2009).

Advertising on the social media platform increase the awareness and demand for a particular product. Picture is worth a thousand words, and social media platforms

allow promoting a fabric via the image(s) post and the text. The social media platform is a great tool for friends and family to keep up with one other, and it's just as good for brands reaching out to their consumers. Hlavaty, Harp and Horridge (2007) mentioned that social media is a platform for product awareness because it helps publishing news and interact with customers already talking about business.

2.9.3 Organising Fashion Apparel (Slow /Fast/ Luxury)

Fashion apparel is the unique popular style and trend in which a person dresses. Workers in the fashion industry aim at creating awareness and increasing demand while satisfying consumer needs. Evans (2019) studied consumer behaviour towards fashion in UK. She suggested that organising fashion apparel to display the fabric available increase consumers awareness and demand. Hlavaty et al. (1997) classified South Korean female apparel shoppers into four unique fashion opinion leadership groups that could be incorporated into marketing and retail strategies. These groups were tradition oriented/culture, economic-oriented/price, convenience oriented/time and appearance/oriented/fashion conscious consumers. The best determinants differentiated between groups in terms of predicting group membership were lifestyle characteristics (including time consciousness, self-confidence, and venturesomeness), store selection attribute (including fashion appeal), clothing purchase decision making (including first impression) and employment status and educational level (Hlavaty *et al.*, 1997).

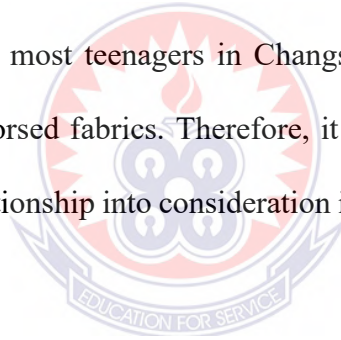
2.9.4 Policies Towards Promoting Fabric Demand

The textile sub-sector has the potential of accelerating growth in the industrial sector and the economy as a whole and has, therefore, become one of the main priority areas of government. The government initiation of various programmes aiming at

improving the textile and garment industry may enable the industry to take full advantage of creating an awareness and increasing customers' demand. Some of the national economic policies aimed at stimulating the sector may include Textile/Garment Cluster Network, and encouraging citizens to patronize locally made fabrics.

2.9.5 Getting Influencers to Display Art or Other Products

Inviting influencers into niche is a great way to increase fabric awareness and hopefully drive sales. When influencers have an established audience that knows and trusts them, once they mention the fabric and discuss it in their content, those mentions will expand the reach and increase consumers awareness and demand of the fabric. Chang (2011) found that most teenagers in Changsha city in China would consider purchasing celebrity-endorsed fabrics. Therefore, it is necessary for marketers to put consumer-celebrities relationship into consideration in terms of internal motivation and product attributes.



2.9.6 Local Partnerships

Another great strategy is to get involved with local partnerships (this is tremendously important for local oriented businesses, but can be applied for other businesses as well). Partner with other local businesses to hold joint seminars or festivals will increase consumers' awareness and demand. Ayman and Kaya (2014) indicated that getting a product plastered around festivals and events will create awareness and improve demand.

2.9.7 Mass Customization

Nowadays, customers are looking for products characteristics beyond those that already exist in the market. In textile products area, consumers are interested in personalizing purchased products to satisfy their needs. Mass customization is a technique producing custom-made quantity of an item with low unit cost. Anderson-Connell *et al.* (2002) proposed a consumer-driven model for mass customization in the apparel market. Subjects recruited were women consumers' sportswear in a college campus located in rural county, Atlanta. The widespread dissatisfaction was with fit and sizing in mass produced apparel and inconsistency of sizing within and between brands, and outlier sizing. So, it was suggested that future work should focus on customer satisfaction with fit and size. One of the barriers found in applying the mass customization was that some costumers were not confident of playing the role of a designer. So, it was suggested to work on offering friendly using software and apps encouraging costumers to design their product easily (Anderson-Connell, Ulrich & Brannon, 2012).

Bae and May-Plumlee (2015) indicated that there are changes in textile and apparel industry, including intensive international competition, unpredictable consumer demand, and market trends of variety and short product life cycle. It was suggested to focus increasingly on the consumer to meet these challenges. This would be by building effective textile manufacturing workflow for delivering mass customized product promptly in order to offer consumers convenience and accessibility. Using information technology, networking, and new manufacturing technology was recommended (Bae & May-Plumlee, 2015). This system would satisfy the consumer's need for a computerized design expert system and increase companies' output efficiency and reduce the developing cost.

2.10 Conceptual Framework

Purchase intention of consumers towards Ghanaian fabric with names is the decision processes and acts involved in buying and using the symbolic value of the fabric. Figure 2.1 shows the relationship between the symbolic names and meanings of Ghanaian fabric and consumer purchase intention.

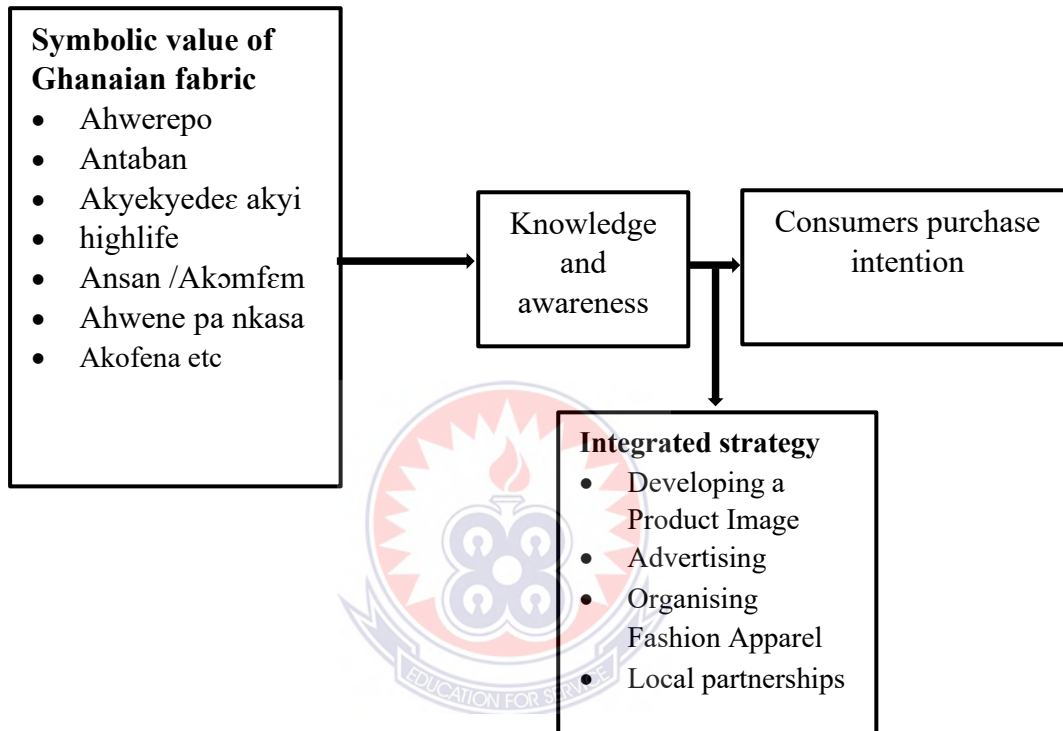


Figure 2.1 Proposed Framework for the study
Source: Researcher Field Construct, 2021

Ghanaian fabrics are patronized because of its importance to the wearer such as proverbs, poems and traditional African fables. Consumers usually do not buy certain fabric just for design and requirement, but also in an attempt to enhance their self-esteem in the society. Fabrics in Ghana like ‘*Yaw Donkor*’ (Name of a person), ‘*Bonsu*’ (whale), ‘*Ama Serwaa*’ (Name of a person), ‘*Efie mmosea*’ (gravels in the home/house), ‘*Sika Wo Ntaban*’ (Money has wings), ‘*Akyekyedee akyi*’ (Back of the Tortoise), ‘*Ansan /Akɔmfem*’ (Guinea fowl), ‘*Nsubra*’ (deep well of water), among others are not only chosen for their aesthetic outlook but rather have certain cultural and symbolic

interpretations which are in line with their names. Ghanaian fabric associated with names and meaning have very strong position in the market as they are more consumer-friendly and customer purchases these fabrics on trust and without any hesitation (Aboagyewaa-Ntiri et al., 2018).

Ghanaian fabrics with names and meaning give number of information about it to the customers and also tell the customer or potential buyer what the fabrics mean to them. Furthermore, it represents the customers' convenient summary like their feelings, knowledge and experiences with the fabric. The knowledge and awareness is important on intention to purchase Ghanaian fabric with names. Consumers' knowledge and awareness involves not only having the information, but also ensuring it is easily understood and accessible. For consumers to make informed decisions and demand Ghanaian fabric, they must be aware of the issue at hand. Consumers awareness of Ghanaian fabric with names can be improve through advertisement on TV and radio, developing product image, organising fashion apparel show, getting influencers to display the fabric.

Moreover, customers do not spend much time to do find out about the fabric. When customer considers about the purchases, they evaluate the fabric immediately by reconstructed fabric from memory and cued by the fabric name (Aboagyewaa-Ntiri, et al., 2018). Most of the customers prefer to buy a fabric associated with names and meaning because they know this fabric has been developed by maintaining the protocols, like from the health and environmental prospective, quality, among others. Most successful companies prefer customer preferences and obtain customers input through marketing research. Some textiles companies introduce a latest technology in new product according to customers demand and requirements. They also use latest machinery for improving the fabric quality, shape, design, among others.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This section of the research assesses the procedures used in conducting the research under study. It discusses the philosophical overview, research design, population of the study, sample size and sampling technique, data collection instrument, validity and reliability of instrument, data collection procedure, and data analysis and presentation.

3.2 Philosophical Overview

In the conduct of research, there is the need for philosophical queries to obtain knowledge to be used (Bryman, 2012). Research approach often emerges from the philosophical assumptions or worldviews underpinning the research process. Studies that often adopt the pragmatist philosophy use mixed methods in addressing the research problems (Creswell, 2009; Heyvaert, Maes, & Onghena, 2011). Since this study used the mixed method approach, the study was based on the pragmatist worldview of research. As noted by Creswell (2009), a pragmatist worldview is one that is concerned with applications and solutions to problems using pluralistic approaches to derive knowledge about the problem. The use of a pluralistic approach often involves mixed methods that draw on both quantitative and qualitative techniques in finding answers. This study therefore, applied the pragmatist philosophy.

3.3 Research Design

Research design is a systematic and logical procedure for solving a problem with the support of facts (Yin, 2003). Denzin and Lincoln (2000) assert that research

design may be categorized as qualitative, quantitative and mixed method. The quantitative research method adopts a deductive and objective view, which is characterized by tangible data such as counts, weight, mass, and other physical measures (Fellows & Liu, 2003). Qualitative research, on the other hand, adopts the inductive and subjective view of knowledge of the real world. It views individuals or organizations in a holistic manner rather than isolated variables and hypotheses (Phoya, 2012). The qualitative method seeks to explore the meanings, attitudes, values, beliefs people associate with a phenomenon in order to establish a better understanding, rather than to test to support or disprove a relationship (Boateng, 2014). The third design as indicated by Denzin and Lincoln (2000) and Creswell (2003) is the multi-methodology or mixed methods design. As the name implies, it is the combination of quantitative and qualitative method to collect and analyze data in a particular study (Denzin & Lincoln 2000; Creswell & Clark, 2007).

In this study, mixed method design was adopted. This design was adopted because it provides the researcher with an in-depth look at contexts, processes and interactions and it makes it possible to obtain a precise measurement of attitudes and outcomes (Lodico *et al.*, 2006). In addition, this research design capitalises on the strengths of both quantitative and qualitative research and offers greater possibilities than a single method for responding to decision-maker agenda (Bryman, Becker, & Sempik, 2008; Reams & Twale, 2008). Furthermore, the aim of a mixed methods research design is not to replace qualitative or quantitative research, but to make use of the strengths of both while minimizing their respective weaknesses in particular research undertaking and across studies (Johnson & Onwuegbuzie, 2004). Moreover, a mixed methods design enables a researcher to obtain a more comprehensive

understanding of educational phenomena, ranging from simple to complex, particular to general and from internal to external perspectives (Greene, 2005).

3.4 Study Location

The study was conducted in Kumasi metropolis. Kumasi metropolis is centrally located in the Ashanti Region of Ghana. Its unique central position makes it accessible from all corners of the country. It is the second largest city in the country and the administrative capital of Ashanti. Kumasi is located in the transitional forest zone and is about 270km north of the national capital, Accra. It is between latitude 6.35° – 6.40° and longitude 1.30° – 1.35° , an elevation which ranges between 250 – 300 metres above sea level (Ghana Statistical Service, 2010). The land area of the Metropolis is about 254sq/km and approximately ten (10) kilometres in radius. There are 103 communities (Ghana Statistical Service, 2010). The Kumasi Metropolis is the most populous district in the country. The population of Kumasi Metropolis is 1,730,249 represents 36.2 percent of the total population of Ashanti Region, from the 2010 Population and Housing Census. The Metropolis has a sex ratio of 91.4. The population of the Metropolis depicts a broad base population pyramid which tapers off with a small number of elderly persons (60 years and older). The age dependency ratio for the Metropolis is 58; the age dependency ratio is 59.9 for males and 56.3 for females (Ghana Statistical Service, 2010). The population of Kumasi is projected to 2,496,458 by the year 2019.

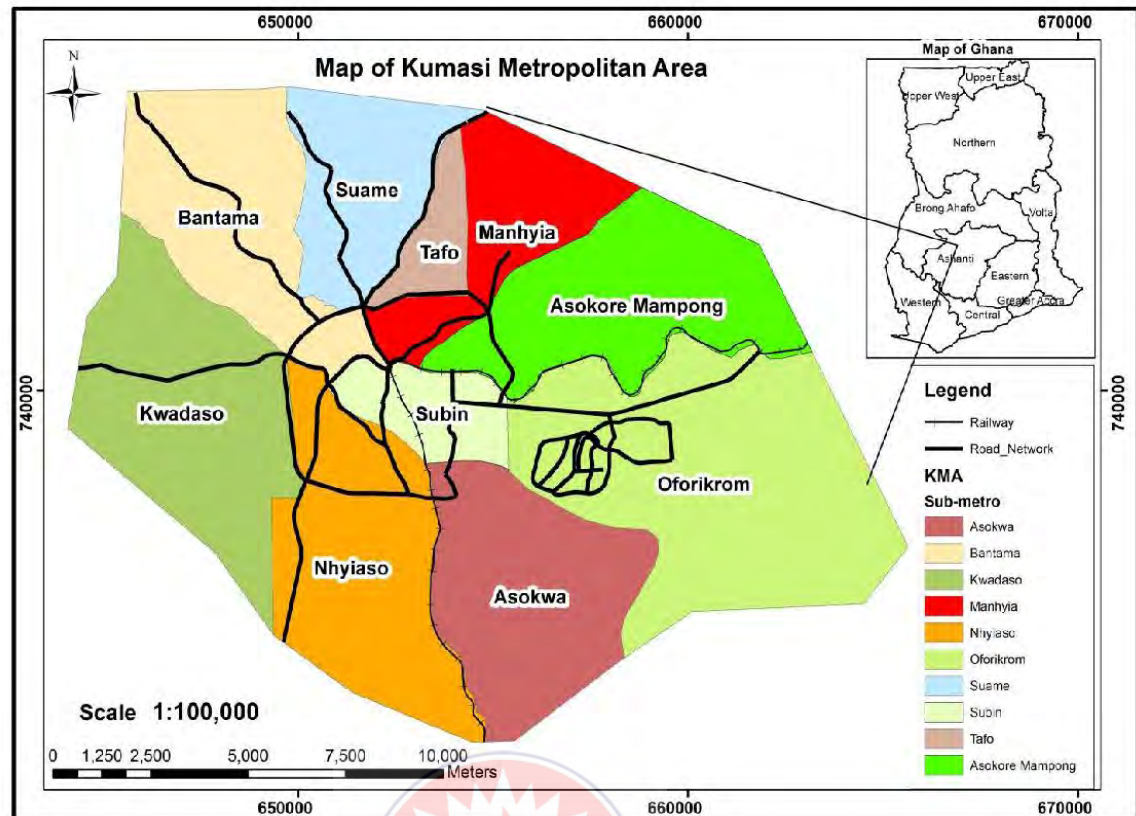


Figure 3.1: Map of Kumasi Metropolitan Area

Source: Ghana Statistical Service, 2010

3.4.1 Population Density

The Kumasi Metropolitan Area has a total surface area of 254 sq km with a population density of 8,012 persons per sq. km. The average household size in the Metropolis is 5:1. The average number of households per house is 3.4. This relatively large number of households per house is due largely to the large population in the metropolis. Kumasi metropolis is not only entirely urban. It is estimated that 48%, 46% and 6% of the Metropolis are urban, peri-urban and rural respectively. About 86% of the active population in Kumasi is economically active (Ghana Statistical Service, 2010). The economic activities sustaining the livelihood of the residents in the metropolis can be categorized into service, industry and agriculture.

3.4.2 Service Sector

The service sector is the economic backbone of Kumasi. Majority (72%) of the economically active labour force are employed in this sector. This sector has made Kumasi a hub for commercial activities in the country. The activities carried out by players in this sector are wholesale and retail in nature. They cover all kinds of commodities ranging from food stuffs, clothing, building materials, office and educational stationeries to herbal and orthodox medicines. The need for ancillary services to support economic activities in the Metropolis has attracted other relevant service providers. The banking and insurance sector coupled with other relevant institutions have contributed immensely in creating a conducive environment for smooth running of business transactions in Kumasi. Another group of service providers that have contributed tremendously to the creation of productive employment ventures and revenue generation in the metropolis are the Telecommunication Sector, Transport Sector, Hotels, Restaurants and Traditional caterers (chop bars), hairdressers and dressmakers/tailors.

3.4.3 Industrial Sector

Kumasi is a hub for scattered pockets of industrial activities in the country. Notable among them are cluster of small-scale mechanical garages, wood processing companies and food processing companies as well as construction firms. This sector has contributed quite significantly to productive employment creation (23%) and revenue generation. Suame Magazine (the biggest mechanical garage in West Africa) and Asafo mechanical garages have impacted positively on productive employment creation and revenue generation in Kumasi. Suame Magazine, which is located at the northern section of Kumasi, is a hub of small-scale mechanical garages that both

manufacture vehicle parts and provide other mechanical services not only to the metropolis but to the whole West Africa sub-region. Its presence in the metropolis has made Kumasi a well-known mechanical garage in the sub-region of West Africa.

Other industrial centres that have contributed immensely to job creation and sustainable source of income for a section of the active labour force in the metropolis are the beverage processing industries. Notable among them are the Guinness Ghana Brewery Limited (GGBL) and the Coca Cola Bottling Company (Warehouse). In addition to these large scale companies are micro, small and medium – scale enterprises that produce fruit juice and fresh yoghurt among others. Timber processing firms and plywood manufacturing companies located along the Asokwa-Ahinsan-Kaase stretch are other industrial centres that have significantly contributed to sustainable livelihood in Kumasi by providing productive employment and revenue. The semi-finished products of these companies are exported to the international market to generate foreign exchange as well as sold to domestic furniture workers to create jobs. Another area of interest is the handicraft industry which comprises of basket weavers, potters, wood carvers and cane weavers. Although they are spread metro-wide, the majority of them are concentrated at Ahwia.

3.4.4 Transportation

Residents in Kumasi have three modal choices available for commuting to all parts of the country as well as neighbouring countries in the Sub – Region and the rest of the world. These are the air, rail and road. Though there are rivers and streams meandering through the city, their size and depth do not support water transportation. Kumasi has one airport located in the Manhyia Sub Metropolitan Area. This airport supports all air travel to and from the city. Presently, there are a number of private airline companies operating domestic passenger services for people traveling to and

from Kumasi. These are Antrak, Air, Starbow, City Link, 540 and AWA to mention a few. Their operations strictly adhere to scheduled times. Accessibility to and from the airport is connected with an asphalted road making it excellent for vehicular transportation.

The Ghana Railway Company used to operate passenger rail service between Ejisu to Kumasi and Takoradi to Kumasi daily. Unfortunately, the railway service has shattered with the collapse of the existing unreliable services. This collapse has been attributed partly to the obsolete nature and poor conditions of infrastructural facilities. The government has initiated a plan to revamp the railway system in Ghana. In April 2019, a consortium was chosen for the \$1.8 billion rehabilitation of the existing Eastern Railway from Accra to Kumasi. The consortium comprises a mixture of local and international contractors, including Keteke Group (Ghana); Arisu, Ralf Blankenbach and Havellandische Eisenbahn (Germany); Voestalpine (Austria); Ipimed (France); and Salcef (Italy) (International Trade Administration, 2020).

3.5 Population for the Study

Population is a collection of all possible individuals, objects or measurement that have one or more characteristics in common that are of interest to the researcher” (Arthur, 2012). Thus, population is a complete set of individuals (subjects or events) having common characteristics in which the researcher is interested (Fraenkel & Warren, 2002). The target population for the study comprised all the shop owners and customers above 18 years that visit the various clothing and textile shops in the Kumasi Central Business District (KCBD) in the Kumasi metropolis. The Central Business District of Kumasi includes areas such as Bantama, Kejetia, Adum, and Asafo Market. The population of the study include the total population of Kumasi metropolis which is

1,730,249 (Ghana Statistical Service, 2010). This population is made up of all individuals, workers in public and private organisations, Business men, Students and traders.

3.6 Sample Size and Sampling Technique

Sampling is the process of selecting elements from a population in such a way that the elements selected represent the entire population (Orodho, 2005). It is a statistical practice concerned with the selection of individuals intended to yield some knowledge about a population of interest. Sampling is useful in research because one can obtain information about a group by studying a few of its members thus saving time and money. A sample is a smaller group obtained from the whole population. It is a subgroup carefully selected so as to be a representative of the whole population (Mugenda & Mugenda, 2003).

In determining the sample size for the study, a table developed by Krejcie and Morgan (1970) was used. Based on this table the sample size determined was three hundred and eighty-four (384) (refer to Appendix A). Therefore, 384 participants were selected for the study comprising 27 shop owners and 357 customers from each sampled African Prints shops in Bantama, Kejetia, Adum, and Asafo Market in Kumasi Metropolis.

Purposive and convenience sampling techniques were employed. In sampling the various clothing and textile shops in Bantama, Kejetia, Adum, and Asafo Market, purposive sampling technique was used. Here, any African Print shops within the study area that was approachable to the researcher at a particular point in time was selected. A purposive sample refers to selection of units based on personal sentiments rather than

randomization. This judgmental sampling in some way is representative of the population of interest without sampling at random.

Convenience sampling technique was used for selecting the consumers that visits the various cloth and textiles shops in the Kumasi Metropolis. Convenience sampling is a type of nonprobability or non-random sampling where members of the target population that meet certain practical criteria, such as easy accessibility, geographical proximity, availability at a given time, or the willingness to participate are included for the purpose of the study (Dorneyi, 2007). This sampling technique was used because it is affordable, easy and the subjects are readily available. Again, the absence of adequate and reliable information on the number of customers that visit the various cloth and textile shops in the KCBBD was also a challenge.

3.7 Instruments for Data Collection

Questionnaire and interview were used to gather information from the respondents.

3.7.1 Questionnaire

The quantitative data for this descriptive study was collected via structured questionnaire distributed personally to the shop owners and customers that visit the various cloth and textile shops in the KCBBD. This method was chosen because questionnaires are the preferred data collection tool for descriptive studies as these are easily distributed to a wide variety of participants in a cost-effective manner, and the data that is collected can be thoroughly analysed by using statistical procedures (Hair, Bush & Ortinau, 2009). The questionnaire was developed by examining existing literature. A questionnaire offers considerable advantages in the administration: it

presents an even stimulus potentially to large numbers of people simultaneously; it gives respondents freedom to express their views or opinions and also to make suggestions; it provides the investigation with an easy accumulation of data, and it is also anonymous, such that, anonymity helps to produce more candid answers than is possible in an interview (Gay, 1992).

The questionnaire items were based on research questions raised in the study. Series of questions were raised under key themes such as the knowledge of the names and meanings of Ghanaian fabric, symbolic values of the names and meanings of Ghanaian textile fabric, effect of names and meanings of Ghanaian fabric on consumer purchase intention, and an innovative integrated strategy for improving consumers' awareness and demand for Ghanaian fabric associated with names

The questionnaire consisted of sections A and B. The section A consists of bio data of respondents, while, B reflects the constituents of the Likert scale of which the consumers are expected to respond to statements raised. Respondents are expected to tick (✓) the created boxes of columns where they strongly agree; agree; disagree and strongly disagree to the given statements. In this study, the Likert scale which have five (5) columns from number five (5) to one (1) in a requisite order attached to various columns. The Likert scale provides the basis for neutral response, as well as ranking highest and lowest responses of respondents in the study.

3.7.2 Interview

An interview guide was designed for some African print dealers. The interviews consisted of seven (7) African print dealers that opted to be interviewed. Only 7 participants were used because the information gathered from the respondents became saturated after the 7 responses. The interview schedules were conducted to provide the

necessary qualitative data. Interviewing, according to Twumasi (2001), is a method of field investigation in which the researcher asks specific questions in his/her contact with his/her participants to find answers to his/her research problem. It provides flexibility. The interviews were face-to-face conversations where most of the talking was done by the participants, thus producing rich descriptive details about the phenomenon. The voices of participants were recorded on an audio-tape after which it was played for the participants to listen.

The researcher used interview as explained by Tashakkori and Teddlie (2003) to inspire the participants' responses on the way existence of emotions influence the study area. The interview aide was partitioned into two sections. These included section "A" that had things on participants' profile information and section "B" with things looking at the subject under study.

3.8 Reliability and Validity Analysis

There are various methods for determining validity and reliability: face validity, content validity, construct validity and criterion-related validity. In this research, the researcher conducted a content validity. According to Flynn, Schroeder and Sakakibara (1994), content validity is a technique which the items in a scale measure the same construct and it can be evaluated sending the questionnaire item to experts on the subject (academicians well versed in the construction studies) to check the comprehensiveness of the items under each construct. The feedback from these experts would then be used to improve the content as well as ease understanding to eliminate ambiguity and duplication of tests. Content Validity is used to ensure that the measure actually measures what it is intended to measure (i.e. the contents), and no other variables. The content validity was conducted by requesting an expert (my supervisor)

to provide his views on the relevance of questions on the questionnaire. The supervisor indicated whether each question on the questionnaire was relevant or not, and even adjusted the objectives of this study to suit the questionnaire. Based on supervisor's recommendations, questions that were deemed not valid were taken out of the questionnaire.

According to Polit and Hunger (1985), reliability of an instrument is the degree of consistency which measures the attribute, it is supposed to be measuring. Reliability was done to determine the measurement scale that had been developed to find out whether it will produce consistent results if measurement is done on repeated basis. This study deployed internal consistency method in determining the instrument reliability with the Cronbach Alpha, as the relevant coefficient to evaluate. The internal consistency of each factor was determined by examining each item inter-correlation and computing the Cronbach's Alpha. The minimum advisable level is 0.7 (Cronbach, 1951) although it may be reduced to 0.6 in survey research (Hair, Anderson, Tatham & Black, 2006) and anything less than 0.6 is usually rejected (Malhotra & Grover, 1998). Cronbach's alpha was used to test the reliability of the instrument and it yielded coefficient of 0.711. This coefficient was deemed was high enough to justify the use of the instrument for the study.

3.9 Data collection procedure

The researcher ensured that the research instruments were complete and readily available. The questionnaires were free of error, the number of copies also adequate. The questionnaire was administered personally. The researcher visited the various KCBD and talk to the clothing and textile shop owners and when the permission was granted, the researcher distributed the questionnaires to the customers that buy from the shops personally in obtaining detailed information about phenomenon being studied

and establishing patterns and trends from the information gathered. The permission was obtained through an introductory letter, given to the researcher from the Department of Fashion Design and Textile Education, University of Education, Winneba. The researcher ensured that all questionnaires were returned on time for data analysis.

The researcher prior to the interview established positive rapport with the fabric dealers during the visit in order to obtain the right information from them. Wellington (2000) viewed that, one of the first tasks of an interviewer is to establish a rapport with the interviewee. During the interview, the responses of the fabric dealers were recorded using a mobile phone. Questions for the interview was based on core issues raised in the research questions.

3.10 Data Analysis and Presentation

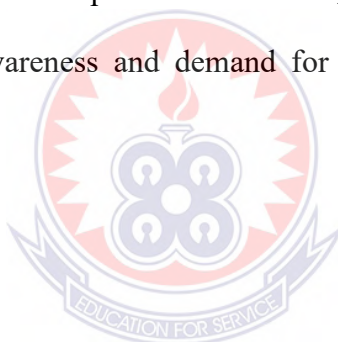
The returned questionnaires were coded and keyed into SPSS-23.0. The data were analyzed using descriptive statistics in the form of frequencies, percentages, mean and standard deviation. Regression analysis was performed to test the effect of names and meanings of Ghanaian fabric on consumer purchase intention. Levene's Test for Equality of Variances was also computed to determine the significant difference between the views of the respondents. Results of the analysis were presented descriptively in a tabular form followed by narrative description of the results. All statistical analyses were tested at 5% level of significance.

CHAPTER FOUR

RESULTS OF THE STUDY

4.1 Introduction

This chapter presents the results of the field data on symbolic values of Ghanaian fabric names. It focuses on the response of shop owners and customers that visit the various clothing and textile shops in the KCB. The data specifically relates to demographic characteristics of the participants, consumers knowledge of names and meanings of Ghanaian fabric, purchase intention of consumers towards Ghanaian fabrics associated with names and meaning, influence of names and meanings of Ghanaian fabric on consumer purchase intention, and an integrated strategy for improving consumers awareness and demand for Ghanaian fabric associated with names and meaning.



4.2 Response Rate

On the permission to distribute questionnaires to the clothing and textile shop owners and customers in the KCB, a total of 384 questionnaires were distributed comprising 27 shop owners and 357 customers. Out of 384 copies of questionnaire sent out, 292 questionnaires were retrieved comprising; 19 shop owners and 273 consumers. Therefore, the analysis of the study was based on 76.0% response rate. This response rate was acceptable to make conclusions for the study. Mulusa (1998) says that 50.0% response rate is adequate, 60.0% is good and 70.0% very good. Therefore, 76% response rate was hence considered very good to provide required information for the purpose of data analysis.

4.3 Demographic Characteristics of Respondents

Demographic information of the respondents taken for the purpose of this research includes gender, age group, educational level and income level of the respondents. Table 4.1 explains the details of the demographic data in tabular form.

Table 4. 1: Demographic characteristics of respondents

Characteristics	Responses	Frequency (N)	Percentage (%)
Age group	20-29 years	12	4.1
	30-39 years	63	21.6
	40-49 years	148	50.7
	50-59 years	54	18.5
	60 years and above	15	5.1
	Total	292	100.0
Gender	Male	54	18.5
	Female	238	81.5
	Total	292	100.0
Educational level	No formal education	22	7.5
	Basic education	58	19.9
	Sec/Tech education	76	26.0
	Tertiary education	136	46.6
	Total	292	100.0
Income	Below 300	6	2.1
	300-599	15	5.1
	600-899	21	7.2
	900-1199	51	17.5
	1200-1499	38	13.0
	1500 and above	145	49.6
	Non-salary worker	16	5.5
	Total	292	100.0

Source: Field Data, 2021

As depicted in Table 4.1, 12(4.1%) of respondents were between 20-29 years, while 63(21.6%) were between the ages of 30-39 years. In addition, 148(50.7%) of the respondents were between the ages of 40-49 years, while the remaining 15(5.1%) of the respondents were 60 years and above. The descriptive summary of respondents showed that majority of them were in the age bracket of 40-49 years while only few of the respondents were 20-29 years.

Focusing on the gender of the respondents, it is observed that 54 (18.5%) of the respondents were males, while 238 (81.5%) of the respondents were females. This showed that shop owners and customers are dominated by females.

The results further indicated that 22 respondents had no formal education representing 7.5%, whereas 58 respondents constituting 19.9% had attained education up to the basic level. However, 76 respondents representing 26.0% had attained education to the Secondary/Technical level. The remaining 136 respondents forming 46.6% had education to the tertiary level. This suggests that majority of the respondents included in the study had some form of education so they would be able to read and understand the questionnaire.

On the income level, 6 respondents representing 2.1% indicated that their income level is below GHC 300.00 per month. In addition, 15 respondents constituting 5.1% affirmed that their income level is between GHC 300.00 to GHC 599.00 per month. However, 21 respondents representing 7.2% said their income level is between GHC 600.00 to GHC 899.00 per month. Again, 51 respondents representing 17.5% said they received GHC 900.00 to GHC 1199.00 per month; whereas 38 respondents constituting 13.0% revealed that they receive GHC 1200.00 to GHC 1499.00 per month. As depicted in Table 4.1, 145 respondents constituting 49.6% indicated that their income level is GHC 1500.00 and above, while 16 respondents representing 5.5% indicated that they are not salary workers. This implies that many of the respondents have the purchasing power to buy and many further enquire about the names and meanings of Ghanaian fabrics.

4.4 Knowledge on Symbolic Names and Meanings of Ghanaian Fabric

Knowledge of fabric names and meaning facilitate an intelligent appraisal of symbolic and affective connotations they represent, and also help in identifying the right quality for the application. Table 4.2 represents the issues considered when purchasing Ghanaian fabric associated with names.

Table 4. 2: Issues considered when purchasing fabric

Item No.	Questions	Yes		No		Sometimes		Total	
		F	%	F	%	F	%	F	%
1.	Would you consider purchasing fabric by knowing the name and meaning?	206	70.5	32	11.0	54	18.5	292	100
2.	When you buy a fabric, do you ask for the name and meaning?	39	13.4	81	27.7	172	58.9	292	100
3.	Do you search attribute information about the fabric you were not previously aware of?	52	17.8	184	63.0	56	19.2	292	100
4.	Do you consider any unknown fabric?	222	76.0	23	7.9	47	16.1	292	100
5.	Do you purchase known fabric for their symbolic and affective connotations they represent?	202	69.2	13	4.4	77	26.4	292	100

Source: Field Data, 2021

As depicted in Table 4.2, the respondents were asked whether they would consider purchasing a particular fabric when they know the name and meaning. Statistically, 206 (70.5%) of the respondents answered “Yes”, whereas 32 (11.0%) answered “No” to the question. Meanwhile 54 (18.5%) answered “sometimes” to the question. The finding revealed that a particular fabric would be purchased when the name and meaning is known. Moreover, when the respondents were enquired whether they asked for the name and meaning when purchasing fabric, 39(13.4%) said “Yes” to the questions, and 81(27%) of the respondents said “No” to the question. On the other hand, 172(58.9%) of the respondents answered “Sometimes” to the question. The

results showed that majority of the respondents sometimes ask for name and meaning when purchasing fabric.

On whether the respondents would search attribute information about the fabric they were not previously aware of, 52 (17.8%) responded “Yes” to the question. However, 184 (63.0%) said “No” to the questions and 56 (19.2%) responded “Sometimes” to the question. This affirmed that majority of the consumers do not search for attribute information about fabric purchased that they were not previously aware of. On the questions “Do you consider any unknown fabric?”, 222(76.0%) answered “Yes” to the question, whereas 23(7.9%) said “No” to the question. The remaining 47(16.1%) of the respondents answered “Sometimes” to the questions. The finding showed that majority of the customers (youth) consider any unknown fabric.

On the question “Do you purchase known fabric for their symbolic and affective connotations they represent”, 202 (69.2%) of the respondents said “Yes” to the question, whereas 13(4.4%) of the respondents answered “No” to the question. The 77(26.4%) of the respondents said “Sometimes” to the question. The finding revealed that consumers do not only recognise fabrics by their visual and physical properties but also by their symbolic and affective connotations they represent. Ghanaian consumers love the fabric patterns, the vibrancy of the colours, and most of all the symbolism and story behind them.

In ascertaining the knowledge of consumers on the names and meanings of Ghanaian fabric, the shop owners and the customers were asked to indicate their knowledge level on each fabric names and meaning. Means and standard deviations of 10 fabric names were used to measure the knowledge of consumers. A Levene's Test for Equality of Variances was conducted to compare the view of the shop owners and

the customers whether their ratings were significant or not. Presented in Table 4.3 were the responses gathered.

Table 4. 3: Knowledge on Ghanaian fabric names and meaning

Item #	Knowledge on Ghanaian fabric names and meanings	Mean	SD	Levene's Test for Equality of Variances	
				F	Sig.
1.	I know “Akyekyedee akyi” (Back of the Tortoise) fabric signifying that the tsetse fly sits on the back of a tortoise in vain	3.31	1.266	39.141	.000 ^a
2.	I know “Ahwerepo” fabric signifying that love is sweet	3.12	1.278	98.358	.000 ^a
3.	I know “Se wo be ka me hu asem a fa akonya tinase” (Stool) fabric which means is better for a person to sit down to talk rather than standing	2.84	1.308	55.814	.000 ^a
4.	I know “Akofena” (Sword) fabric which shows the power, strength and authority vested in leader	2.63	1.367	71.340	.000 ^a
5.	I know “Owuo Atwedie” fabric which signifies that Death is inevitable	2.55	1.395	4.925	.027 ^b
6.	I know “efie mmosea” fabric signifying that a person from one’s family can harm one more than an outsider.	2.49	1.371	1.433	.232
7.	I know “Ahwene pa nkasa” fabric which means good waist beads do not make noise	2.42	1.379	15.408	.000 ^a
8.	I know “Nsubra” fabric signifying well	2.31	1.345	6.740	.010 ^b
9.	I know “highlife” fabric which means highlife is the backbone of Ghanaian music	2.07	1.336	5.833	.016 ^b
10.	I know “Sika Wo Ntaban” fabric which means money flies	2.05	1.190	0.801	.371

^a $P < 0.01$, ^b $P < 0.05$

Mean < 3.0 = low knowledge level; Mean > 3.0 = high knowledge level

Source: Field Data, 2021

As is evident from Table 4.3, the mean ratings of respondents ranged from 3.31 to 2.05. This indicated that consumers do have knowledge about names and meaning of some Ghanaian fabrics and others they have low knowledge about them. Consumers gave higher ratings for “Akyekyedee akyi” (Back of the Tortoise) fabric signifying that the tsetsefly sits on the back of a tortoise in vain (mean=3.31, SD=1.266). This showed that the respondents understood and had knowledge about “Akyekyedee akyi” (Back

of the Tortoise) fabric. Levene's Test for Equality of Variances was conducted to compare the knowledge of shop owners and the customers whether their ratings were significant or not. A significant difference was found between the shop owners and the customers ($F=39.141$, $p=0.000<0.01$).

On whether the respondents know “Ahwerepo” fabric signifying that love is sweet had a mean score of 3.12 and a standard deviation of 1.278 was attained. This signifies that the respondents have high knowledge and understand the meaning of “Ahwerepo” fabric. The Levene's Test for Equality of Variances showed a significant difference between the knowledge of the shop owners and the customers “Ahwerepo” fabric ($F=98.358$, $p=0.000<0.01$).

Again, the knowledge level of the respondents on “Sε wo bε ka me hu asem a fa akonya tinase” (Stool) fabric which means is better for a person to sit down to talk rather than standing was low (mean= 2.84, SD= 1.308). However, the Levene's Test for Equality of Variances showed a statistically significant difference between the knowledge of the shop owners and the customers “Ahwerepo” fabric ($F=55.814$, $p=0.000<0.01$). This showed that the knowledge level of the shop owners and the customers differ from each other. Thus, the knowledge level of the shop owners was higher than the customers.

Moreover, on the knowledge of the respondents on “Akofena” (Sword) fabric which shows the power, strength and authority vested in leader, they rated it low (mean=2.63, SD=1.367). This signifies that majority of the respondents had low knowledge about “Akofena” (Sword) fabric. The Levene's Test for Equality of Variances showed a statistically significant difference between the knowledge of the shop owners and the customers “Akofena” (Sword) fabric ($F=71.340$, $p=0.000<0.01$). This affirmed that the knowledge of the shop owners and the customers on “Akofena”

(Sword) fabric are different, as the shop owners knowledge level is higher compared to the customers.

Concerning the knowledge of the respondents on “Owuo Atwedie” fabric which signifies that death is inevitable, the mean ratings was low (mean=2.55, SD=1.395). This showed that the knowledge level of most of the respondents on “Owuo Atwedie” fabric is low. The Levene's Test for Equality of Variances found a statistically significant difference between the knowledge of shop owners and customers on “Owuo Atwedie” fabric ($F= 4.925, p=0.027<0.05$). This indicated that the knowledge of the shop owners was different from the consumers.

On the knowledge of the respondents on “efie mmosea” fabric signifying that a person from one’s family can harm one more than an outsider, a mean score of 2.49 and a standard deviation of 1.371 was attained. This indicates that the knowledge level of the respondents on “efie mmosea” fabric was low. The Levene's Test for Equality of Variances found an insignificant difference between the knowledge of shop owners and customers on “efie mmosea” fabric ($F= 1.433, p=0.232>0.05$). This indicated that the low knowledge level of the respondents (i.e. shop owners and customers) are the same.

As to whether the respondents know “Ahwene pa nkasa” fabric which means good waist beads do not make noise, a mean score of 2.42 and a standard deviation was attained. This indicates that the knowledge level of the respondents on “Ahwene pa nkasa” fabric which means good waist beads do not make noise was low. The Levene's Test for Equality of Variances found a significant difference between shop owners and customers on “Ahwene pa nkasa” fabric ($F=15.408, p=0.000<0.01$). This implies that the knowledge level of the shop owners and customers are different.

Concerning the knowledge level of the respondents on “Nsubra” fabric signifying well, mean score of 2.31 and a standard deviation of 1.345 was attained. This mean score implies that majority of the respondents had low knowledge on “Nsubra” fabric. From the Levene's Test for Equality of Variances results, a statistically significant difference was found between the knowledge level of the shop owners and the customers on “Nsubra” fabric ($F=6.740$, $p=0.010<0.05$).

On “highlife” fabric which means highlife is the backbone of Ghanaian music, the consumers gave lower mean ratings (mean=2.07, SD=1.33). This showed that the respondents knowledge about “highlife” fabric is low. Levene's Test for Equality of Variances showed a statistically significant difference between the knowledge of the shop owners and the customers ($F=5.833$, $p=0.016<0.05$). This affirmed that the knowledge of the shop owners and customers on the “highlife” fabric is different from each other.

With respect to the respondents knowledge on “Sika Wo Ntaban” fabric which means money flies, the mean ratings was low (Mean=2.05, SD=1.190). The results showed that consumers had little knowledge about the name and meaning of “Sika Wo Ntaban” fabric. However, the Levene's Test for Equality of Variances showed an insignificant difference between the knowledge of the shop owners and the customers ($F=0.801$, $p=0.371>0.05$). This implies that the little knowledge of the shop owners and customers about the names of “Sika Wo Ntaban” fabric are the same.

The overall results indicated that the respondents had little knowledge and understanding about symbolic names and meanings of Ghanaian fabric including; *Sɛ wo be ka me hu asem a fa akonya tinase* (Stool) fabric which means is better for a person to sit down to talk rather than standing), *Akofena* (shows the power, strength and authority vested in leader), *Owuo Atwedie* (signifies that Death is inevitable), *efie*

mmosea (signifying that a person from one's family can harm one more than an outsider), *Ahwene pa nkasa* (means good waist beads do not make noise), *Nsubra* (signifying well), *highlife* (means highlife is the backbone of Ghanaian music), and *Sika Wo Ntaban* (means money flies). However, it was discovered that the shop owners had higher knowledge on names and meanings of Ghanaian fabric as compared to the customers.

4.5 Purchase Intention of Consumers Towards Ghanaian Fabrics

In finding out ascertaining the purchase intention of consumers towards Ghanaian fabrics associated with names and meaning, the shop owners and the customers were asked to indicate their level of agreement to each statement. Means and standard deviations were used to measure the purchase intention of consumers. A Levene's Test for Equality of Variances was conducted to compare the view of the shop owners and the customers whether their ratings were significant or not. Responses are presented in Table 4.4.

Table 4. 4: Consumers purchase intention on symbolic Ghanaian fabrics

Item #	Purchase intention	Mean	SD	Levene's Test for Equality of Variances	
				F	Sig
1.	I attach much value to Ghanaian fabric names and meaning	3.65	1.158	0.043	0.836
2.	The name and meaning of fabric play an important role in buying the fabric	3.64	1.148	0.008	0.928
3.	Irrespective of peer pressure I will have strong purchasing choices for Ghanaian fabric associated with names	3.58	1.177	0.220	0.639
4.	I feel comfortable with the usage of fabrics associated with name and meaning	3.57	1.183	0.438	0.509
5.	Regardless of my lifestyle I will patronise Ghanaian fabrics with name and meaning	3.53	1.245	0.969	0.326
6.	I feel proud anytime I purchase fabric associated with names and meaning	3.49	1.239	0.572	0.450
7.	I will buy fabric with name and meaning at the expense of my social status	3.45	1.224	1.616	0.205

8.	I prefer patronizing Ghanaian fabric associated with names than fabrics with no name	3.45	1.271	1.508	0.220
9.	I always repel the information which is against Ghanaian fabrics names and meaning	3.37	1.125	10.777	0.001 ^a
10.	I always buy Ghanaian fabric associated with names and meaning regardless of my associations, political parties, clubs etc	2.91	1.327	5.375	0.021 ^b
11.	It may affect my image but I prefer to purchase Ghanaian fabric with names and meaning	2.75	1.293	0.340	0.560
12.	I am very much emotional when it comes to patronizing fabrics associated with names and meaning	2.66	1.218	2.009	0.157
13.	I always close my mind and rigid in accepting fabrics without names and meaning	2.62	1.327	0.341	0.560

^a $P < 0.01$, ^b $P < 0.05$

Source: Field Data, 2021

From Table 4.4, the survey results showed that majority of the consumers attach much value to Ghanaian fabric names and meaning. This statement reflected a mean of 3.65 and a standard deviation of 1.158. The Levene's test for equality of variances shows an insignificant difference between the view of the shop owners and the customers ($F=0.043$, $p=0.836 > 0.05$). This implies that both the shop owners and the customers are on the same side by attaching much value to Ghanaian fabric names and meaning.

Conversely, the respondents revealed that the name and meaning of fabric play an important role in buying the Ghanaian fabric. This statement reflected a mean of 3.64 and a standard deviation of 1.148. However, an insignificant difference was found between the view of the shop owners and customers ($F=0.008$, $p=0.928 > 0.05$). This signifies that both the shop owners and the customer are on the same side revealing that the name and meaning of fabric play an important role in buying the Ghanaian fabric.

Also, the respondents revealed that irrespective of peer pressure they will have strong purchasing choices for Ghanaian fabric associated with names. This statement had a mean of 3.58 and a standard deviation of 1.177. The Levene's test for equality

of variances shows an insignificant difference between the views of the respondents ($F=0.220$, $p=0.639>0.05$). This indicates that both the shop owners and the customers are on the same side on the issue that they will have strong purchasing choices for Ghanaian fabric associated with names irrespective of peer pressure.

In addition, the respondents indicated that they feel comfortable with the usage of fabrics associated with name and meaning. This statement reflected a mean of 3.57 and a standard deviation of 1.183. An insignificant difference ($F=0.438$, $p=0.509>0.05$) was found between the view of the shop owners and the customers on feeling comfortable with the usage of fabrics associated with name and meaning.

Furthermore, the respondents emphasized that regardless of their lifestyle they will patronise Ghanaian fabrics associated with name and meaning. This statement attained a mean of 3.53 and a standard deviation of 1.245. The Levene's test for equality of variances shows an insignificant difference between the view of the shop owners and the customers ($F=0.969$, $p=0.326>0.05$). This implies that both the shop owners and the customers have the same view on patronising Ghanaian fabrics associated with name and meaning regardless of their lifestyle.

On the issue that the respondents feel proud anytime they purchase fabric associated with names and meaning, a mean score of 3.49 and a standard deviation of 1.239 was attained. An insignificant difference was found between the view of the shop owners and the customers ($F=0.572$, $p=0.450>0.05$). This shows that the view of the shop owners and the customers are the same on feeling proud anytime they purchase fabric associated with names and meaning.

With respect to consumers willing to buy fabric with name and meaning at the expense of my social status, a mean score of 3.45 and a standard deviation of 1.224 was attained. The mean score showed that the shop owners and the customers are

willing to buy fabric with name and meaning at the expense of my social status. An insignificant difference was found between the view of the shop owners and the customers ($F=1.616$, $p=0.205>0.05$).

In addition, the respondents revealed that they preferred patronizing Ghanaian fabric associated with names than fabrics with no name. This statement had a mean of 3.45 and a standard deviation of 1.271. An insignificant difference was found between the view of the shop owners and the customers ($F=1.508$, $p=0.220>0.05$). This implies that both the shop owners and the customers are on the same side on preferring patronizing Ghanaian fabric associated with names than fabrics with no name

On whether the consumers always repel the information which is against Ghanaian fabrics names and meaning, a mean score of 3.37 and a standard deviation of 1.125 was attained. This indicated that consumers always repel the information which is against Ghanaian fabrics names and meaning. Meanwhile, a significant difference was found between the views of the shop owners and the customers ($F=10.777$, $p=0.001<0.1$). This shows that both the shop owners and the customers view are different on repelling any information which is against Ghanaian fabrics names and meaning.

On the contrary, majority of the respondents disagreed that they would always buy Ghanaian fabric associated with names and meaning regardless of their associations, political parties, clubs etc. This statement reflected a mean of 2.91 and a standard deviation of 1.327. However, there was a significant difference between the views of the shop owners and the customers ($F=5.375$, $p=0.021<0.05$). Also, the respondents disagreed to purchasing Ghanaian fabric with names and meaning when it may affect their image. This statement had a mean of 2.75 and a standard deviation of 1.293. An insignificant difference was found between the views of the shop owners

and the customers on purchasing Ghanaian fabric with names and meaning that may affect their image ($F=0.340$, $p=0.560>0.05$).

Again, with a mean score of 2.66 and a standard deviation of 1.218, majority of the respondents disagreed they were very much emotional when it came to patronizing fabrics associated with names and meaning. The Levene's test for equality of variances revealed an insignificant difference between the views of the shop owners and the customers ($F=2.009$, $p=1.57>0.05$). On whether the respondents always close their mind and rigid in accepting fabrics without names and meaning, a mean score of 2.62 and a standard deviation of 1.327 was achieved. This implies that majority of the respondents does not close their mind and rigid in accepting fabrics without names and meaning. However, the Levene's test for equality of variances revealed an insignificant difference between the views of the shop owners and the customers ($F=0.341$, $p=0.560>0.05$)

The result indicates that consumers have positive purchase intention towards Ghanaian fabrics associated with symbolic names and meaning. It was discovered that the consumers attach much value to Ghanaian fabric symbolic names and meaning, feel comfortable and proud anytime they purchase fabric associated with symbolic names and meaning. Also, regardless of their lifestyle, peer pressure, and social status consumers are ready to patronise Ghanaian fabrics with symbolic name and meaning.

4.6 Influence of Symbolic Names and Meanings of Ghanaian Fabric on Consumer Purchase Intention

Regression analysis was conducted to find out the influence of names and meanings of Ghanaian fabric on consumer purchase intention. The study analysed the variations of consumers purchase intention on Ghanaian fabric due to the symbolic

names and meaning associated with the fabric. Table 4.5 shows the model summary output.

Table 4. 5: Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.793 ^a	.686	.543	.242

a. Predictors: (Constant), Ghanaian fabrics associated with symbolic name and meaning

The correlation coefficient in the Table 4.5 is 0.693. This showed that there was a strong correlation among the various constructs. Thus, the relationships among the constructs are very close and have the ability to explain the dependent variables. Also, the Adjusted R Square value is 0.543, meaning that 54.3% of the variance in purchasing Ghanaian fabrics can be predicted by the symbolic names and meaning associated with the fabric. In conclusion, consumers purchase intention on Ghanaian fabrics associated with symbolic names and meaning is well modelled by the regression. That is, the model explains more than half of the variation in purchasing Ghanaian fabrics. The summary of the analysis of Variance (ANOVA) is presented in Table 4.6.

Table 4. 6: ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	1.530	13	.118	2.015	.020 ^b
	Residual	16.234	278	.058		
	Total	17.764	291			

a. Dependent Variable: Consumers purchase intention

b. Predictors: (Constant), Ghanaian fabrics associated with name and meaning

From Table 4.6, the F-value was found to be significant with the p-value < 0.05. This indicates that the combination of the independent variables can significantly predict the dependent variable. This implies that there is a statistically significant influence of symbolic names and meanings of Ghanaian fabric on consumer purchase intention of the fabric (F=2.015, p=0.020<0.05).

4.7 Improving consumers awareness and demand for Ghanaian fabric associated with names and meaning

To establish an integrated strategy for improving consumers awareness and demand for Ghanaian fabric associated with symbolic names and meaning, the shop owners and the customers were asked to indicate their level of agreement to each statement. Means and standard deviations were used to measure the purchase intention of consumers. A Levene's Test for Equality of Variances was conducted to compare the view of the shop owners and the customers whether their ratings were significant or not. The data generated were presented in Table 4.7.

Table 4. 7: Improving consumers awareness and demand for Ghanaian fabric

Item #	Integrated Strategies	Mean	SD	Levene's Test for Equality of Variances	
				F	Sig
1.	Textiles industries partnering with other local businesses to hold joint seminars or festivals	3.60	1.167	0.152	0.697
2.	Opinion leaders patronising Ghanaian fabrics associated with names	3.55	1.213	3.653	0.049 ^b
3.	Retailers increasing public awareness of their collections of fabrics associated with names	3.43	1.281	2.546	0.112
4.	Getting influencers to display Ghanaian fabrics associated with names	3.25	1.291	1.775	0.184
5.	Stakeholders giving prominence and attention to Ghanaian fabrics names	3.23	1.306	2.215	0.138
6.	Advertising of Ghanaian fabrics names	3.09	1.241	3.021	0.083
7.	Promotional activities like offers, discounts and compliments to attract consumers	3.03	1.348	0.876	0.350
8.	Producing custom-made quantity of fabrics with low cost	2.60	1.271	0.869	0.352
9.	Historians engaging with the manufacturers to encourage design that originate Ghanaian culture	2.55	1.241	0.247	0.620
10.	Organising fashion apparel	2.53	1.288	9.135	0.001 ^a
11.	Proper packaging of fabric associated with names and meaning	2.51	1.304	0.354	0.552
12.	Government banning the importation of counterfeit fabrics with names	2.45	1.368	1.612	0.205

^a $P < 0.01$, ^b $P < 0.05$

Mean < 3.0 = low knowledge level; Mean > 3.0 = high knowledge level

Source: Field Data, 2021

As displayed in Table 4.7, the respondents agreed that textile industries partnering with other local businesses to hold joint seminars or festivals could improve consumers awareness and demand for Ghanaian fabric. This statement reflected a mean of 3.60 and a standard deviation of 1.167. The Levene's test for equality of variances shows no significant difference in the view of the shop owners and the customers ($F=0.152, p=0.697>0.05$). Conversely, the respondents agreed that opinion leaders patronising Ghanaian fabrics associated with names could improve consumers awareness and demand for Ghanaian fabric. This statement reflected a mean of 3.55 and a standard deviation of 1.213. However, significant difference was found between the views of the respondents ($F=3.553, p=0.050<0.05$). This implies that the views of the shop owners and the customers on opinion leaders patronising Ghanaian fabrics associated with names are different.

Also, the respondents agreed to retailers increasing public awareness of their collections of fabrics associated with names as way of improving consumers awareness and demand for Ghanaian fabric. This statement had a mean of 3.43 and a standard deviation of 1.281. The Levene's test for equality of variances shows an insignificant difference between the views of the respondents ($F=2.546, p=0.112>0.05$). This indicates that the shop owners and the customers are consensus on retailers increasing public awareness of their collections of fabrics associated with names could improve consumers demand for Ghanaian fabric

With a mean score of 3.25 and a standard deviation of 1.291, the respondents agreed that getting influencers to display Ghanaian fabrics associated with names could improve consumers awareness and demand for these fabrics. An insignificant difference was found between the views of the respondents ($F=1.775, p=0.184>0.05$). This implies that the shop owners and the customers have the same view on improving

consumers demand for Ghanaian fabrics by getting influencers to display Ghanaian fabrics associated with names. In addition, the respondents revealed that stakeholders giving prominence and attention to Ghanaian fabrics names could improve consumers awareness and demand for these fabrics. An insignificant difference was found between the views of the respondents ($F=2.215$, $p=0.138>0.05$). This indicates that the views of the shop owners and the customers remain the same on stakeholders giving prominence and attention to Ghanaian fabrics names.

Furthermore, advertising of Ghanaian fabrics names could increase its awareness and demand. This statement reflected a mean of 3.09 and a standard deviation of 1.241. On the other hand, an insignificant difference was found between the views of the respondents ($F=3.021$, $p=0.083>0.05$). This indicates that both the shop owners and the customers have similar view on advertising Ghanaian fabrics to improve its demand. The respondents further agreed that promotional activities like offers, discounts and compliments to attract consumers to purchase Ghanaian fabrics with names and meaning. This statement attained a mean of 3.03 and a standard deviation of 1.348. The Levene's test for equality of variances shows an insignificant difference between the views of the respondents ($F=2.546$, $p=0.112>0.05$). This indicates that the shop owners and the customers view on using promotional activities like offers, discounts and compliments to attract consumers to purchase Ghanaian fabrics with names and meaning were the same.

On the contrary, the respondents disagreed that to producing custom-made quantity of fabrics with low cost ($x=2.60$, $SD=1.271$) was way of improving consumers awareness and demand for Ghanaian fabrics with names. Meanwhile, an insignificant difference was found between the respondents views ($F=0.869$, $p=0.352>0.05$). Moreover, the respondents disagreed to historians engaging with the manufacturers to

encourage design that originate Ghanaian culture ($x=2.55$, $SD=1.241$). However, there was an insignificant difference between the view of the respondents found ($F=0.247$, $p=0.620>0.05$). Also, the respondents disagreed to organising fashion apparel ($x=2.18$, $SD=1.093$) as a way of improving consumers awareness and demand for Ghanaian fabrics with names and meaning. A significant difference was found between the views of the respondents on disagreeing to the statement ($F=9.135$, $p=0.001<0.01$).

The respondents disagreed to improving the awareness and demand of fabric associated with names and meaning through proper packaging. This statement attained a mean of 2.51 and a standard deviation of 1.304. An insignificant difference was found between the views of the respondents ($F=0.354$, $p=0.552>0.05$) that proper packaging could improve the awareness and demand of fabric associated with names and meaning. The issue that government banning the importation of counterfeit fabrics with names would improve the demand for Ghanaian fabrics had a mean score of 2.45 and a standard deviation of 1.368. This indicates that the shop owners and the customers disagreed to the statement. However, an insignificant difference was found between the views of the respondents ($F=1.612$, $p=0.205>0.05$) that that government banning the importation of counterfeit fabrics with names would improve the demand for Ghanaian fabric.

The overall result indicated that textiles industries partnering with other local businesses to hold joint seminars or festivals, opinion leaders patronising Ghanaian fabrics associated with names, and retailers increasing public awareness of their collections of fabrics would improve consumers awareness and demand for Ghanaian fabrics with names and meaning. The findings further revealed that getting influencers to display Ghanaian fabrics, stakeholders giving prominence and attention to Ghanaian fabrics names, and advertising of Ghanaian fabrics names would improve

consumers awareness and demand for Ghanaian fabric associated with names and meaning.

4.8 Analysis of Qualitative Data

The researcher conducted an interview among seven African print dealers. The interviews were conducted face-to-face and responses were recorded and later transcribed. For the purpose of anonymity the interviewees were given pseudonyms. The participants were named: APD1 to APD7. The interview was conducted to compliment the questionnaire for the quantitative data.

4.8.1 Demographic Characteristics of Participants

Concerning the gender of the participants, six (6) of them representing 85.7% were females while one (1) respondent constituting 14.3% was a male. On age category of the participants, majority (n=4) of them constituting 57.1% were in the age bracket of 40-49 years whilst two (2) respondents representing 28.6% were between the ages of 30-39 years. In addition, one respondent constituting 14.3% was more than 50 years.

With regards to educational status, only one (1) respondent constituting 14.3% of the participant had no formal education and two (2) respondents representing 28.6% had completed secondary school. The remaining four (4) respondents constituting 57.1% had attained education up to the tertiary level.

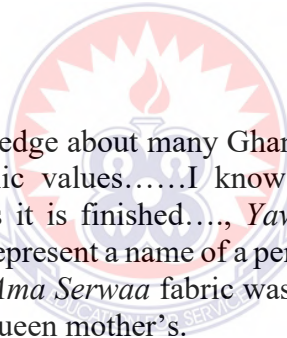
4.8.2 Symbolic values of Ghanaian fabric names and their impact on consumer purchase intentions

To complement the quantitative data, an interview was carried out between African prints dealers. The participants in this study mentioned many issues relating to

Ghanaian fabrics associate with names and meaning. In finding out from the participants' knowledge and understanding of Ghanaian fabrics associated with the names and meaning, majority of them proved to know and identify fabrics with names. The participants could mention a fabric name and give its meaning. The participants further indicated that fabrics associated with names do not come in just beautiful colours and designs but have innumerable symbolic, fascinating and deeper meanings to the people of Ghana.

The participants were of the view that fabric names have social and cultural significance to the lifestyle of Ghanaians. They mentioned countless fabric names that have connotations to the Ghanaian culture. The following names emerged through the interview.

APD 1 reported:



I have knowledge about many Ghanaian fabrics that have symbolic values.....I know *Se Asa* fabrics which means it is finished...., *Yaw Donkor* which designed to represent a name of a person and a phrase in a song....*Ama Serwaa* fabric was named after the late Asante queen mother's.

APD 2 said:

Many Ghanaian fabric names are associated with the social and our lifestyles as Ghanaians. For instance a fabric is called *Woko awareε bisa* means that anybody that want to go into marriage should do proper enquires before the marriage.....On the other hand, *Se wobεka me ho asem a fa akonnwa tinase*, implies that if one wants to gossip about me, take a stool and sit on it.

“.....I know many names of Ghanaian fabrics. These fabrics are named in relation to the socio-cultural lives of the people of Ghana. These names are endless.....we have *Nkrumah pencil* which was named after the authority of a sitting president of Ghana...there is fabric called *City hotel* which was named after a popular hotel in Kumasi [APD 4, and APD 7]

APD 6 reported that:

“.....There are many Ghanaian fabrics that have symbolic values.....*Enka me nhye fabric* which mean that do not restrict me in everything that I do.....Also, *ɔkunupa fabric* signifies a good husband.....*Duakro gye mframa a εbu fabric* means one tree breaks at the force of a wind and we should come together as one people. The *ɔbaapa fabric* means a good woman or good wife....*Awareε nni taem* (there's no particular time for marriage) to mention but a few.....”

The finding proved that the African print dealers have knowledge and understand the names associated with Ghanaian fabrics, and moreover, the names they give to their fabrics, such names have a bearing to their culture and socially accepted. The following classifications were made for the research findings: fabric names with communicative significance, and names that insinuate and proverbial fabric names. These are presented as follows:

i. Communicative significance of fabric associated with names and meaning

The participants revealed that the name of Ghanaian fabrics are endless and mostly the names are not just given but have their socio-cultural significance. Ghanaian fabrics come into play in many cultural activities like rites of passages, naming ceremonies and such fabrics are worn during such occasions to tell a story or communicate. Some section of the participants mentioned that a specific message can be communicated or send message across to other people in an occasion by kind of fabric you wear. These fabrics become a vehicle to commemorate an event or to celebrate a person's life or achievement.

Participants cited an example of Ghanaian marriage rites, a significant way of communicating messages across is through the usage of fabrics with names. An example of this reference mentioned was *Awareε nni mmrε*, which was highly patronised for traditional marriage rites over some past years among the people of

Ghana. This fabric name *Awareɛ nni mmrɛ* literally means there is no particular time set for marriage communicates both to the young and old. Within the fabric design is a dominant clock which symbolises that there is no set time for marriage and an endless parallel motif design which runs through the fabric also symbolising the marriage as a long path which both partners have to endure. This indicates that people may marry at early stages of their lives while others may find partners at a later stage of their lives.



Plate 4. 1: Awareɛ nni mmrɛ fabric
Source: Photo by researcher, 2021

Another communicative fabric identified by the participants was *ɔbaapa* (a good woman). The fabric communicates the good nature of a man and women and it also gives acknowledgement to the good virtues a woman possesses which is appreciated and valued. APD 7 on the other hand mentioned that: “...*ɔbaapa fabric is mostly liked to be part of the list of fabric items for many marriage couples that comes to purchase fabric for their marriage ceremonies because of its name.* This fabric communicates that, the supposed husband to the bride has found a good woman to spend the rest of his life with. The fabric communicates how the man values his wife to be and the message is carried through the fabric name.



Plate 4. 2: *ɔbaapa* (a good woman) fabric

Source: Photo by researcher, 2021.

ii. *Ghanaian Fabric names and meanings that cast Insinuations*

The participants confirmed that there are numerous Ghanaian fabrics in their show rooms that tell stories of importance to the wearer. According to the participants, customers patronised cloths with symbolic designs to cast insinuations, yell insults at their rivals, demonstrate their love, and also project their statuses. In people's way of communicating messages indirectly to others, they tend to insinuate them through the usage of some particular fabric names which have symbolic designs or names for such purposes. These fabrics include the following: *Wafame se nwa* (You take me as a snail), *mede me se abɔ adwe ama kwasea bi abɛfa* (have used my teeth to crack a nut for a fool), *kɔnkɔnsani bebre* (the one who gossips shall suffer), *wosere kyerɛ me kwa* (you laugh with me in pretence), *aboa bi beka wo a efire wo ntoma mu* (if an animal will bite you it will come from your own cloth) and many more are fabric names were identified whose meanings cast insinuations.



Plate 4. 3: *Wafame se nwa (You take me as a snail)*
Source: Photo by researcher, 2021.

With reference to Plate 4.3, the fabric name *Wafame se nwa* (you take me as a snail) literally means that you have taken me cheap or as nobody. People purchase this fabric to communicate to others that he/she cannot be taken as a cheap person or a nobody again. This implies that an individual feels that some people always think that it is the time to communicate to the area or the community that he/she is not cheap as people think.



Plate 4. 4: *konkonsani bebre (Gossip will suffer)*
Source: Photo by researcher, 2021.

The participants reported that *kɔnkɔnsani bebre* fabric means that someone who gossiped about me will suffer. This affirmed anybody who provided casual or unconstrained conversation or reports about other people, typically involving details that were not confirmed as being true would suffer. APD 2 reported that “*kɔnkɔnsani bebre fabric communicate to others that anybody who usually talks about people or say evil things in their absence will suffer*”. It is deemed that when you talk mostly about people you will engage yourself in troubles: a way society discourages gossip and backbiting in the Ghanaian culture.



Plate 4. 5: *Mede me se abɔ adwe ama kwasea bi abɛfa*
Source: Photo by researcher, 2021.

The fabric name: *mede me se abɔ adwe ama kwasea bi abɛfa* means that I have used my teeth to crack nuts to be taken away by a fool. This fabric insinuates to those who want to make gains where they have not worked; one cannot work hard for a foolish person to enjoy. Some people live in communities and families for the sole purpose of reaping the rewards of others' toil and hard labour. One's hard labour on earth is supposed to be rewarded by finding a suitable successor to share the deceased's fortune.

APD 4 commented that:

Mede me se abɔ adwe ama kwasea bi abɛfa fabric used by people will cast insinuations at people

without the wearer necessarily communicating verbally as the name speaks on its own.

According to APD 6:

A person put on this fabric “*Mede me se abɔ adwe ama kwasea bi abɛfa*” to communicate about people stealing from its toil.....also with this fabric family members will see this act as an insult when a nuclear family among an extended family picks this particular fabric as an attire to be used for the departure of a deceased’s funeral.

As indicated by APD 7:

The use of this fabric shows disrespectful to the elderly during family gathering because the fabrics speaks a lot and the elderly people are more conversant with culture and traditions.

Plate 4.5 shows *Aboa bi beka wo a na efiri wo mtoma mu* fabric. The fabrics mean that a man’s enemies will be the members of his household or friends. This shows that a person’s worst enemies will be in his/her own family. Rivalry between family members is more prominent in Ghanaian societies because of the polygamous setting. Usually, the wealth of a man is determined by the size of his household. With these kinds of rivalry, a person may wear this fabric to communicate to others that somebody is doing his family member evil about him/her.



Plate 4. 6: *Aboa bi beka wo a na efiri wo mtoma mu*
Source: Photo by researcher, 2021.

iii. Ghanaian fabric names resulting from proverbial sayings

Ghanaian fabrics associated with names and meaning arrived by reflecting on the questions of life through the symbolic use of trees, plants, animals, rivers, the human body and the environment. These fabric prints are part of the Ghanaian culture because of some proverbs known and valued in society have been named by some prints and they are worn to portray the Ghanaian culture. Examples of these proverbial fabric names identified by the participants are *Papayɛ asa*, *Duakɔ gye mframa a ɛbu*, *Abɔfra bɔ nwa na ɔmmɔ akyekyedee* and many others.

The *Papayɛ asa* fabric simply means that doing good is no more. You will provide service or help a person and the same person will return you with bad or evil things. With this, people become tired in doing good to others because of the evil rewards others pay in return for the good. The participants reported that consumers patronised this fabric to communicate to others that the push to do good is no more.

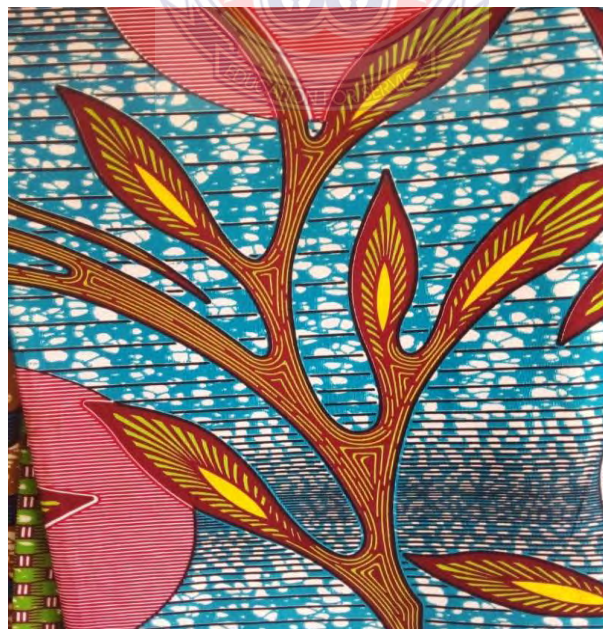


Plate 4. 7: *Papayɛ asa* fabric

Source: Photo by researcher, 2021.

Duakrɔ gye mframa a εbu fabric is depicted in Plate 4.7. The fabric simply means that one tree breaks easily with a force of a wind but when they can stand in the same condition when they are in groups. The fabric symbolises unity in strength and promotes unity and oneness among the Ghanaian culture. The participants mentioned that one put on this fabric to communicate that unity and working together help one to achieve set goals and objectives. According to the APD 7: “.....putting on *Duakrɔ gye mframa a εbu* signifies that when people find themselves in groups and work together there is effectiveness and efficiency.....in a group, a person can help one another he/she discovers that a person in the group is failing to achieve its set target....”



Plate 4. 8: *Duakrɔ gye mframa a εbu*,
Source: Photo by researcher, 2021

Abɔfra bɔ nwa na ɔmmɔ akyekyedeε fabric simply means that a child breaks the shell of a snail which is easier to break but tortoise which is hard. The shell of a snail is easier to break as compared to the tortoise. Children are to do things pertaining to children and not that of adults. For children to confront an adult in any way is forbidden in the Akan culture. To avoid being misinterpreted, children should be cautious while interacting with adults.

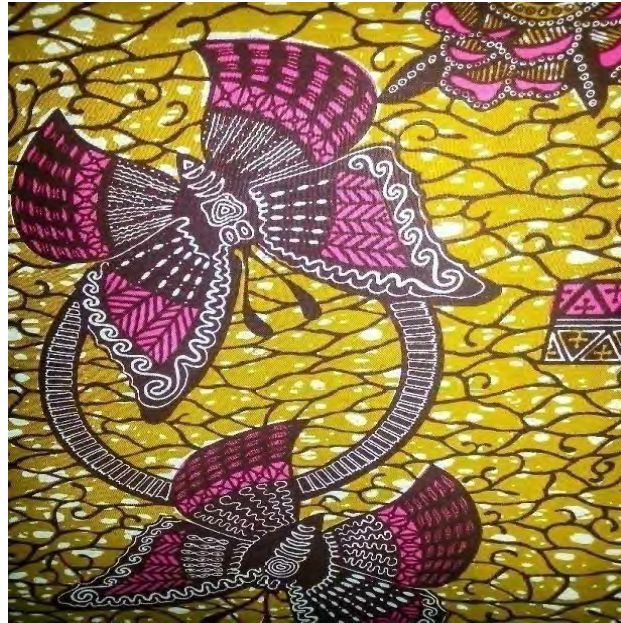


Plate 4. 9: *Abɔfra bɔ nwa na ɔmmɔ akyekyedee*
Source: Photo by researcher, 2021.

iv. Semiotics and Semantics of Ghanaian fabric

Semiotics are imageries seen in Ghanaian fabric prints and what they mean to Ghanaian society. Ghanaian fabric images and names are used to extract semantic content. It does not matter if you are a child or an adult, symbols are universal and objective in meaning. Symbols are universal and objective in meaning irrespective of the imagination or intellect that grasps them. Some of the mentioned fabric names by the participants that whose semantic and semiotic implications to the Ghanaian culture are as follows: *ɔbaatan na ɔnim deɛ ne ba bɛdie* (only a mother knows what her child will feed on), *Owuo atwedee bako nforo*, *Ɔdehyee nsu* and many others.

The fabric “*ɔbaatan na ɔnim deɛ ne ba bɛdie*” simply means that the mother knows what her children will eat. The participants reported that the fabric signifies that is the mother that can perfectly cater of her children from bad weather conditions and harm, goes out there and to get food for their upkeep. The participants revealed the following:

“.....*ɔbaatan na ɔnim deɛ ne ba bɛdie* fabric symbolises the caring nature of mothers and their love for their offspring even in difficult moments....” [APD 3]

“.....when one buys an *ɔbaatan na ɔnim deɛ ne ba bɛdie* fabric as a gift for his/her mother, it shows the appreciation that child have for the mother for the good and better things offered to him/her by the mother.....”[APD 5].

APD 6 mentioned that

“.....someone can purchase *ɔbaatan na ɔnim deɛ ne ba bɛdie* fabric to communicate the loss of a mother who truly cared for her children and how her departure will be of great loss to their family.....

“.....the purchase of *ɔbaatan na ɔnim deɛ ne ba bɛdie* fabric can also be used for the naming of a new born baby to symbolise the role of the new mother to her child.....” [APD 7]



Plate 4. 10: *ɔbaatan na ɔnim deɛ ne ba bɛdie*.

Source: Photo by researcher, 2021

Owuo atwedee bako nforo fabric simply means the ladder of the death is not climbed by one person. This shows that everybody will at one point in time climb the ladder of death; thus, everybody will die in some time to come. The symbolic nature of this fabric brings a mental feeling of humility in the society when one sees the imagery of this fabric name. The participants have these to say:

APD 2 said:

“*Owuo atwedee bako nforo* fabric shows that everyone will climb the death ladder.....nobody will

“.....One wore this fabric during funeral to signifies that death is for everybody not only one person...no one can escape death.....” [APD 4]

According to APD 6:

In purchasing this fabric, the person wants to communicate to other people there is no need to worry the cause because death awaits everyone.....every soul will die, every living thing will taste death.



Plate 4. 11: *Owuo atwedee bako nforo*
Source: Photo by researcher, 2021

The *ɔdehyee nsu* or *ɔbra twa te se srada* or *Kplotoo kadaa* fabric print has three identical names which has been known and accepted by Ghanaians. The first name is *ɔdehyee nsu* which means that a royal person does not cry. The *ɔdehyee nsu* was derived from the Ashanti communities in Ghana. Thus, a person from the royal family should not struggle in life in achieving his/her set goals. Also, *ɔbra twa te se srada* means that life cuts so hard like the edge of a saw. This name was derived from the Fanti communities in Ghana. The Fantes gave this name because some fabric dealers are of the view that the motif in the fabric resembles the edges of a saw, hence its symbolical name. Another tribe in Ghana, the Ga's from the southern part, also named it as *kplotoo kadaa* which means that the jaws of a pig. This implies that life is said not to be easy at all. This fabric imagery creates an awareness of strength to all survivors in life.



Plate 4. 12: *ɔdehyee nsu* or *ɔbra twa te se srada* or *Kplotoo kadaa*
Source: Photo by researcher, 2021

Identifying the semantic implications of the Ghanaian fabrics generates a sense of awareness throughout the Ghanaian culture. Through the employment of cultural figurative expressions, these fabrics represent the philosophy, beliefs, and ideals of a community. When it comes to understanding a culture, nothing is more important than

its languages, and the aspects of language that best encapsulate a society's values and beliefs are its proverbs expressed in fabric.

4.8.3 Impact of Symbolic Values of Ghanaian Fabric on Consumer Purchase

Intentions

Concerning the view of the participants on the effect of fabric names on consumers purchase intention, majority of them were of the view that, fabric names had great effects on individual purchase of a particular fabric. They gave some instances to justify the above opinions.

“.....some customers come to the shop with names of a particular fabric they want to purchase....the fabric associated with names result in making the wearer feel good about him/herself; have a high sense of self confidence, makes the wearer have a feeling of royalty and a sense of belonging....[APD, 1]

“.....customers love to purchase fabric with names because these fabrics hold tradition and culture high.....people love to purchase as gift items because of the names they bare and the message it carries...[APD 2]

APD 3 reported that:

“...buying customers who walk into my shop mention the names of fabric they want to buy and they always stick to the type of fabric they want...sometimes we name fabrics in order to sell it to the customers. This makes names associated with fabrics more significant.....”

As indicated by APD 4:

“.....fabrics associated with names are the fast moving as compared to the ones with no names. Customers who visit the shops preferred fabrics that has names and meaning...fabric with names sell more than those with no names...”

“.....the names of fabric influence the customers purchase intention....customers purchase certain fabrics because of their names and meaning it carries.....”[APD 5].

As indicated by APD 6

Customers preferred buying fabric associated with names and meaning.....they come to buy a fabric with preferred names they have heard or known and as this practice keeps moving it then means the name has come to stay.....now someone may come from a particular area and may mention a fabric name he/she wants to buy and when it is not known it is the design in the fabric that will help to identify what the customer wants.

Finally, APD 7 had this to say:

“...The richness and variety of Ghanaian fabrics with names is interesting.....people love to purchase these fabrics to express his/her personality.....It exemplifies how cultural ideas are demonstrated and objectified in the design”

The participants concluded fabric names had relevance on consumers' purchase intention. Some fabrics names according to the research have positive effects on the wearer and also some participants threw some highlights on the negative effects. It can be inferred from the responses of the interviewees that, now fabrics that are given names are those that are fast moving on the Ghanaian market and because they are fast moving it needs to be identified by the customer. The names and meaning of these fabrics inspire the consumers' purchase intention. The customers have great inspirations from nature, symbols, proverbs and many more in the naming of Ghanaian fabrics.

CHAPTER FIVE

DISCUSSION OF RESULTS

5.1 Introduction

This chapter of the study discusses the data collected to answer the various objectives the study set to achieve. It elaborates the Knowledge of consumers on names of Ghanaian fabric, purchase intention of consumers towards Ghanaian fabrics with names, and the influence of names of Ghanaian fabric on consumer purchase intention. The study further discusses the Strategy for improving consumers awareness and demand for Ghanaian fabric associated with names and meaning.

5.2 Knowledge of consumers on Symbolic Names and Meanings of Ghanaian fabric

The results indicated that the customers have little knowledge about the symbolic names and meanings of Ghanaian fabric including; *Se wo be ka me hu asem a fa akonya tinase* (Stool) fabric which means is better for a person to sit down to talk rather than standing), *Akofena* (shows the power, strength and authority vested in leader), *Owuo Atwedie* (signifies that Death is inevitable), *efie mmosea* (signifying that a person from one's family can harm one more than an outsider), *Ahwene pa nkasa* (means good waist beads do not make noise), *Nsubra* (signifying well), *highlife* (means highlife is the backbone of Ghanaian music), and *Sika Wo Ntaban* (means money flies).

However, it was discovered that the shop owners had higher knowledge on the symbolic names and meanings of Ghanaian fabric as compared to the customers. The finding revealed that consumers do not only recognise fabrics by their visual and physical properties but also by their symbolic and affective connotations they represent. Ghanaian consumers love the fabric patterns, the vibrancy of the colors, and most of all

the symbolism and story behind them. The interview results proved that the fabric dealers know and identify fabrics in their shop. The fabric dealers during the interview indicated that fabrics associated with names does not come in just beautiful colours and designs but have innumerable symbolic, fascinating and deeper meanings to the people of Ghana. They mentioned that names associated with these Ghanaian fabrics have social and cultural significance to the lifestyle of Ghanaians.

The knowledge level of the fabric dealers was in line with the study by Sylnanus (2007) who indicated that retailers of African prints know and understand the names given to these prints. In support of the declaration made by Sylnanus on the knowledge of retailers, Akiniwumi (2008) mentioned that the symbolic names of these African prints are given by the market women who trade in textiles and sometimes the customers who use the prints. The market women do this in order to sell their fabrics for their customers and for this purpose naming of fabric becomes more significant in the society.

The view of the respondents on the symbolic nature of Ghanaian fabrics confirms with the study by Howard et al. (2012) that Ghanaian fabrics with names have symbolic designs to cast insinuations, yell insults at their rivals, demonstrate their love, and also project their statuses. The finding is also in line with Wendren (2008) that African prints with names tell stories of importance to the wearer such as proverbs, poems and traditional African fables. Aside its storytelling and proverbial significance other functions of fabric naming are for insinuations. Essel (2017) expressed that; this is because the names given to Ghanaian fabrics could be entertaining, exciting, provocative or cast insinuations, based on naming systems contributed by the retailers who collaborate with the producers. In people's way of communicating messages

indirectly to others they tend to insinuate them through the usage of some particular fabric names which have symbolic designs or names for such purposes.

On the same issue, Sylvanus (2007) also pinpoints that most importantly, the Western African culture facilitate all credit to the fabrics as a series of local significances, enactment of local logics of usage, interpretation and meanings attributed such that once the fabric leaves the warehouse and enters the market, a name is allotted to it to increase its market potential, and the lifespan of these names are usually unpredictable as some disappear at once whereas others enter the category of bestsellers. In this regard, Quartey (2015) asserted that Ghanaian fabric have symbolic values. This is because symbols used in the Ghanaian fabrics have powerful meanings that allow us to make sense of lives. According to Obeng (2014) symbols printed on the Ghanaian fabrics direct every Ghanaian choice in everyday life. Whether we realised it or not, symbols on the fabrics are one of the keys that indicates that we are civilised, or conditioned to behave according to the community's morals.

5.3 Purchase Intention of consumers Towards Ghanaian Fabrics with Symbolic Names

The result indicates that consumers have positive purchase intention towards Ghanaian fabrics associated with symbolic names and meaning. It was discovered that the consumers attach much value to Ghanaian fabric names and meaning, feel comfortable and proud anytime they purchase fabric associated with names and meaning. Also, regardless of their lifestyle, peer pressure, and social status consumers are ready to patronise Ghanaian fabrics with name and meaning. The finding is in line with Boateng's (2011) study that the consumers have more favourable attitudes towards Ghanaian fabric associated with names and that they will purchase Ghanaian

fabric. Such consumers are more likely to recommend others to purchase Ghanaian fabrics. When this happens, it becomes a measurement of purchase intention (Bruggeman, 2017).

The positive purchase intention of the consumers aligns with Essel (2017) study that that consumers lifestyle was found affecting the symbolic meaning associated with textile and apparel products. Essel (2017) suggested that they are Ghanaian fabrics are mostly purchased for their meaning rather than their function. As indicated by Chang (2011) symbolic value of fabric play an important role in forming consumer desire for purchase. Byoungcho and Yong's (2005) study revealed consumers have positive attitude towards the symbolic value of fabric. Satisfactory attitude of consumers towards a particular product improves purchase intention. This is because there is a relation between attitude and purchase intention if the consumers have a positive attitude towards the brand it increases purchase intention and actual purchase (Byoungcho & Yong, 2005). In addition, Kim and Jin (2001) affirmed that consumers would be interrupted by internal impulse and external environment during purchasing process. Their behaviour of consumers towards fabric would be driven by the symbolic value that fulfill need of the consumer.

To concur with the finding, Hanley (2004) stated that consumers patronage of fabrics associated with names is high. The fabric names are connected to the culture of Ghanaians and because of the power these names have on its people, the naming culture cannot die out but can be sustained. In summary, fabric naming has come to stay and also greatly sustaining the fabric selling business in Ghana.

5.4 Influence of Symbolic names of Ghanaian Fabric on Consumer Purchase

Intention

The study found a positive and statistically significant influence of symbolic names and meanings of Ghanaian fabric on consumer purchase intention of the fabric. The results from the interview showed that fabric names have relevance on consumers purchase intention. Some fabrics names according to the research have positive effects on the wearer. It can be inferred from the responses of the interviewees that, now fabrics that are given names are those that are fast moving on the Ghanaian market and because they are fast moving it needs to be identified by the customer. The names and meaning of these fabrics inspire the consumers purchase intention. The customers have great inspirations from the nature, symbols, and proverbs in the naming of Ghanaian fabrics.

The finding agrees with Kudowor (2012) that when consumers of fabric prints love the names given to a kind of fabric, there is high patronage of that fabric. This makes the naming of fabrics a very essential factor in fabric retailing which is not only beneficial to the fabric dealers but also to customers/users of fabrics and the Ghanaian culture in totality. The study by Lartey (2018) also emphasized that They gave an instance to a popular fabric name, *Awareε nni taem* (marriage has no time frame). This fabric has been reprinted severally because of its high patronage by fabric users/customers. It is said that, lots of people about to marry love the fabric because of the name, its design and the message the fabric name carries. Sylnanus (2007) and Akinwumi (2008) made references in their view that consumers of African prints is enhanced through the usage of attracting indigenous names in the form of proverbs, catchphrases or words, slogans and maxims. In support to the above declarations, fabrics or prints are given symbolic names by market women who trade in textiles and sometimes customers who use the prints. The market women need mechanisms to sell

their fabrics for their customers and for this purpose the naming of fabrics became highly significant in the society.

For instance, a fabric was named “*kumkumbhagy*” after a telenovela showed on ADOM TV became a popular. The sales of this fabric increased tremendously within one-year on the fabric market and it became scarce. This name spread widely among fabric dealers in the Kumasi Kejetia Market, Makola Market, Accra and beyond. But originally, the fabric name *kumkumbhagya* is said to have originated among fabric dealers in Takoradi that is the Western part of Ghana. This fabric was named after a popular Indian television series which was translated from the Indian dialect into twi (an Akan dialect in Ghana). Because of the storyline and the translation into twi (a language largely known and spoken by most Ghanaians), the series is loved and mostly watched by a high populated number of people. People patronise this fabric to symbolise love. The rate at which the *kumkumbhagy*” fabric sells is higher than those without names in the market. Abraham (2013) mentioned that fabric retailers do not only sell the fabrics based on the colours and design motifs but also are the pioneers in giving names to their products which plays major roles in the Ghanaian culture. The fabric collaborators name fabrics based on occurred situations or instances, proverbial sayings, insinuations, historical occurrences, inspirations from nature or the environment.

5.5 Improving Consumers Awareness and Demand for Ghanaian fabrics

The study indicated that textiles industries partnering with other local businesses to hold joint seminars or festivals, opinion leaders patronising Ghanaian fabrics associated with names, and retailers increasing public awareness of their collections of fabrics would improve consumers awareness and demand for Ghanaian

fabrics with names and meaning. The findings further revealed that getting influencers to display Ghanaian fabrics, stakeholders giving prominence and attention to Ghanaian fabrics names, and advertising of Ghanaian fabrics names would improve consumers awareness and demand for Ghanaian fabric associated with names and meaning. These are forms of communication employed to promote Ghanaian fabrics associated with names and meaning. Hsu and Mo (2009) examined Taiwanese consumers' response to incomplete information in print fabric advertisements in magazines. Consumers were found acting positively for missing information and tend to look for it in other sources. The design of print fabric advertising seems to be more important than detailed information included in advertisements (Hsu & Mo, 2009).

The finding agrees with Riddle and Köksal's (2007) study that consumers demand of fabrics can be increased through advertisement and opinion leaders patronising Ghanaian fabrics. The study by Maheswari *et al.* (2014) showed that consumers awareness and demand for fabric can be improved by celebrities presenting advertisement of fabrics on TV and radio. Maheswari *et al.* advised retailers to increase public awareness of their collections in order to improve consumer demand. This would be by making innovative and attractive advertisements that may influence customers visiting their showroom. Moreover, hospitality and promotional activities like offers, discounts and compliments to attract consumers would be an effective strategy to improve demand (Maheswari *et al.*, 2014).

The view of the respondents is in line with Hlavaty *et al.*'s (2007) study that textile industries holding joint intro seminars or festivals, opinion leaders patronising fabrics and advertising fabric on the social media platform increase the awareness and demand for a particular product. Picture is worth a thousand words, and social media platforms lets allow promoting a fabric via the image(s) post and the text. The social

media platform is a great tool for friends and family to keep up with one another, and it's just as good for brands reaching out to their consumers. Hlavaty et al (2007) further mentioned that social media is a platform for product awareness because it helps publishing news and interact with customers already talking about business. Evans (2019) on the other hand suggested that organising fashion apparel to display the fabric available increase consumers awareness and demand.

The agreement of the respondents on getting influencers to display Ghanaian fabrics, and stakeholders giving prominence and attention to Ghanaian fabrics names agrees with the work of Ghartey and Boachie-Mensah (2015) that inviting influencers into niche is a great way to increase fabric awareness and hopefully drive sales. When influencers have an established audience that knows and trusts them, once they mention the fabric and discuss it in their content, those mentioned expand the reach and increase consumers awareness and demand of the fabric. Chang (2011) also found that most teenagers in Changsha city in China would consider purchasing celebrity-endorsed fabrics. Therefore, it is necessary for marketers to put consumer-celebrities relationship into consideration in terms of internal motivation and product attributes.

CHAPTER SIX

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

6.1 Introduction

This chapter describes the key results and the related conclusions drawn from the findings that demonstrate how the study has contributed to knowledge. It also makes recommendations based on the results and proposals for future studies.

6.2 Overview of the Study

Ghanaian fabrics are all unique and authentic, each bearing a traditional richness that is befitting of proud Ghanaians. Each of the brightly coloured Ghanaian fabrics has a unique story behind its origin, and whatever it is used to make. The purpose of the study was to investigate the symbolic values of Ghanaian fabric names and its impact on consumer purchase intentions. To achieve this, the following specific objectives were considered; ascertain the knowledge of consumers on the symbolic names and meanings of Ghanaian fabric; find out the purchase intention of consumers towards Ghanaian fabrics associated with symbolic names and meaning; investigate the influence of symbolic names and meanings of Ghanaian fabric on consumer purchase intention; and establish an integrated strategy for improving consumers awareness and demand for Ghanaian fabric associated with symbolic names and meaning.

The research design adopted for the study was mixed method. The target population for the study comprised all the shop owners/fabric dealers and customers that visit the various clothing and textile shops in the Kumasi Central Business District (KCBD). The population of the study include the total population of Kumasi Metropolis which is 1,730,249 (Ghana Statistical Service, 2010). Purposive and convenience sampling techniques were employed in sampling 385 respondents based on the

Cochran's Sample size formula. Questionnaire and interview were used to gather information from the respondents. The reliability test achieved 0.711 alpha. The questionnaire was mostly Likert scale type. Data collected were edited and computed into the SPSS-23.0 for analysis.

6.3 Summary of Findings

A number of findings were made after a discussion of the responses. They are summarized as below;

6.3.1 Knowledge of Consumers on Symbolic Names of Ghanaian fabric

- The study revealed that the customers have little knowledge about symbolic names and meanings of Ghanaian fabric including; *Se wo be ka me hu asem a fa akonya tinase* (Stool) fabric which means is better for a person to sit down to talk rather than standing), *Akofena* (shows the power, strength and authority vested in leadership), *Owuo Atwedie* (signifies that Death is inevitable), and many others.
- It was discovered that the shop owners/fabric dealers had higher knowledge on names and meanings of Ghanaian fabric as compared to the customers. The finding revealed that consumers do not only recognise fabrics by their visual and physical properties but also by their symbolic and affective connotations they represent.

6.3.2 Purchase Intention of Consumers Towards Ghanaian Fabrics with Names

- The result indicates that many consumers have positive purchase intention towards Ghanaian fabrics associated with symbolic names and meaning. It was

discovered that the many consumers attach much value to Ghanaian fabric associated with symbolic names and meaning, feel comfortable and proud anytime they purchase fabric associated with names and meaning.

- It appeared from the study that regardless of their lifestyle, peer pressure, and social status consumers are ready to patronise Ghanaian fabrics with symbolic name and meaning.

6.3.3 Influence of Names of Ghanaian Fabric on consumer Purchase Intention

- The study found a positive and statistically significant influence of symbolic names and meanings of Ghanaian fabric on consumer purchase intention of the fabric ($F=2.015$, $p=0.020<0.05$).
- The results from the interview showed that fabric names have relevance on consumers purchase intention. It appeared from the study that fabrics that are given names are those that are fast moving on the Ghanaian market and because they are fast moving it needs to be identified by the customer.

6.3.4 Improving Consumers Awareness and Demand for Ghanaian fabric

- The study indicated that textiles industries partnering with other local businesses to hold joint seminars or festivals, opinion leaders patronising Ghanaian fabrics associated with names, and retailers increasing public awareness of their collections of fabrics would improve consumers awareness and demand for Ghanaian fabrics with names and meaning.
- The findings further revealed that getting influencers to display Ghanaian fabrics, stakeholders giving prominence and attention to Ghanaian fabrics names, and advertising of Ghanaian fabrics names would improve consumers

awareness and demand for Ghanaian fabric associated with names and meaning.

6.4 Conclusions

Fabrics in Ghana are not only chosen for their aesthetic outlook but rather have certain cultural and symbolic interpretations which are in line with their names. Most of the fabrics produced in Ghana have local names and the names depict or explain the beliefs and practices of the Ghanaian culture. The study revealed that there is little knowledge of customers on the symbolic names and meanings of Ghanaian fabric including; *Se wo be ka me hu asem a fa akonya tinase* (Stool) fabric which means is better for a person to sit down to talk rather than standing), *Akofena* (shows the power, strength and authority vested in leadership), *Owuo Atwedie* (signifies that Death is inevitable), and many others.

According to the study, the shop owners/fabric dealers had higher knowledge on the symbolic names and meanings of Ghanaian fabric as compared to the customers. The finding revealed that consumers do not only recognised fabrics by their visual and physical properties but also by their symbolic and affective connotations they represent.

It was evident that Ghanaian fabrics with names and meanings have relevance on consumers purchase intentions. The fabrics that are given names are those that are fast moving on the Ghanaian market and because they are fast moving it needs to be identified by the customer. The study concluded that textiles industries partnering with other local businesses to hold joint seminars or festivals, opinion leaders patronising Ghanaian fabrics associated with names, and retailers increasing public awareness of their collections of fabrics would improve consumers awareness and demand for Ghanaian fabrics with names and meaning.

6.5 Recommendations

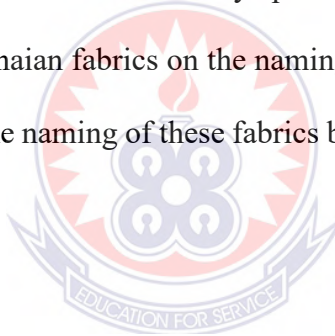
The following recommendations were made on the basis of the results of this study:

- In addressing research question one on the knowledge of consumers towards Ghanaian fabrics with names, it is recommended that influencers like celebrities, government officials, opinion leaders in the society should always put on Ghanaian fabrics to increase fabric awareness and hopefully drive sales. When influencers have an established audience that knows and trusts them, once they mention the fabric and discuss it in their content, those mentioned will reach and increase consumers knowledge and demand of the fabrics.
- On research questions two which talks about consumers purchase intention towards Ghanaian fabrics with names, Manufacturers could embark on social events or promotional programmes to educate and remind consumers of their rich culture, and the value the Ghanaian fabrics connotes. By so doing, the purchase intention of Ghanaian fabrics associated with names will increase.
- Concerning research question three which determines the influence of Ghanaian fabrics on consumer purchase intentions, it is recommended that the manufacturers should develop pricing strategies for the different grades, so that existing consumers as well as new ones could be motivated to patronize the Ghanaian fabrics associated with names when new and stylish designs are released more often.
- In addressing research question four on the documenting some Ghanaian fabrics with names, it is recommended that the relevant government ministries, i.e. Ministry of Trade and Industry and the Ministry of Tourism, should therefore publicize and document the Ghanaian fabric names and their meanings.

6.5 Suggestion for Further Studies

Based on results from this study, the following recommendations were thought important for further studies. First, findings of this study might have largely reflected the situation, knowledge and understanding of consumers in the KCBD in the Kumasi Metropolis only. Hence, there is a need to conduct a similar study that would involve as many consumers of Ghanaian fabric as possible so as to ascertain the entire situation of knowledge and understanding of symbolic value of Ghanaian fabrics for the purpose of generalization of findings.

Second, the present study did not involve the textiles industries in Ghana. Therefore, there is a need to conduct a study specifically to find out the views of the manufacturers of the Ghanaian fabrics on the naming of these fabrics. Third, there is a need to investigate how the naming of these fabrics by the manufacturers improve their sales.



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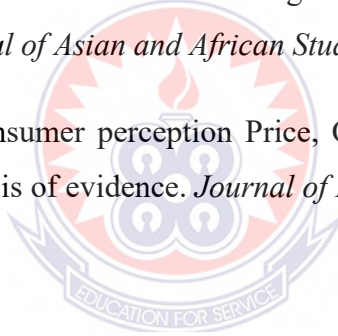
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APPENDIX A

Table for determination of sample size (Source Krejcie and Morgan 1970)

<i>N</i>	<i>S</i>	<i>N</i>	<i>S</i>	<i>N</i>	<i>S</i>
10	10	220	140	1200	291
15	14	230	144	1300	297
20	19	240	148	1400	302
25	24	250	152	1500	306
30	28	260	155	1600	310
35	32	270	159	1700	313
40	36	280	162	1800	317
45	40	290	165	1900	320
50	44	300	169	2000	322
55	48	320	175	2200	327
60	52	340	181	2400	331
65	56	360	186	2600	335
70	59	380	191	2800	338
75	63	400	196	3000	341
80	66	420	201	3500	346
85	70	440	205	4000	351
90	73	460	210	4500	354
95	76	480	214	5000	357
100	80	500	217	6000	361
110	86	550	226	7000	364
120	92	600	234	8000	367
130	97	650	242	9000	368
140	103	700	248	10000	370
150	108	750	254	15000	375
160	113	800	260	20000	377
170	118	850	265	30000	379
180	123	900	269	40000	380
190	127	950	274	50000	381
200	132	1000	278	75000	382
210	136	1100	285	100000	384

Note.—*N* is population size.

S is sample size.

APPENDIX B

UNIVERSITY OF EDUCATION, WINNEBA

COLLEGE OF TECHNOLOGY EDUCATION, KUMASI

Dear Respondent,

The researcher is undertaking a study on “symbolic values of Ghanaian fabric names and its impact on consumer purchase intentions”. This questionnaire is designed to assist the researcher to make an objective study of the subject matter. The exercise is purely an academic one and your responses will not be used for any other exercise. You are kindly requested to provide responses to the questions to enable the researcher contribute knowledge in the field of study. All information given shall be treated as confidential. Thank you for your co-operation.

SECTION A: Demographic information

Please tick [] where applicable.

1. Sex :
 - a. Male []
 - b. Female []
2. Age Group:
 - a. Below 20 years []
 - b. 20-29years []
 - c. 30-39 years []
 - d. 40-49years []
 - e. 50-59 years []
 - f. 60years and above []
3. Educational level:
 - a. No formal Education []
 - b. Basic Education []
 - c. Sec. / Tech. Education []
 - d. Tertiary Education []
4. What is your income/salary per month? (if applicable)
 - a. GHC 300 or below []
 - b. GHC 300 - GHC 599 []
 - c. GHC 600 - GHC 899 []
 - d. GHC 900 – GHC 1,199 []
 - e. GHC 1,200 – GHC 1,499 []
 - f. GHC 1,500 and above []
 - g. No salary []
5. Do you that know that Ghanaians have names and meaning for their fabrics?
 - Yes []
 - No []

Section B: Knowledge and understanding of the names and meanings of Ghanaian fabric

6. What is the most important attribute you considered when you buy a fabric?
 Attractive design [] Price [] Quality [] Name and meaning of fabric []
 If Other specify:.....
7. Would you consider purchasing a particular fabric when you know the name and meaning?
 Yes [] No [] Sometimes []
8. When you buy a fabric, do you asked for the name and meaning?
 Yes [] No [] Sometimes []
9. Do you search attribute information about the fabric you were not previously aware of?
 Yes [] No [] Sometimes []
10. Do you consider any unknown fabric?
 Yes [] No [] Sometimes []
11. Do you purchase known fabric for their symbolic and affective connotations they represent?
 Yes [] No [] Sometimes []
12. How would you rate your knowledge and understanding of the following Ghanaian fabrics name and meaning? Please rate using a scale of 1 to 5: strongly disagree (1), disagree (2), Uncertain (3), agree (4), and strongly agree (5). *(Please tick the box which best reflect your view).*

S/N	Statements	Scale				
		1	2	3	4	5
1.	I know “Ahwerepo” fabric signifying that love is sweet					
2.	I know “Sika Wo Ntaban” fabric which means money flies					

3.	I know “Akyekydee akyi” (Back of the Tortoise) fabric signifying that the tsetse fly sits on the back of a tortoise in vain.				
4.	I know “highlife” fabric which means highlife is the backbone of Ghanaian music				
5.	I know “Nsubra” fabric signifying well				
6.	I know “Sε wo be ka me hu asem a fa akonya tinase” (Stool) fabric which means is better for a person to sit down to talk rather than standing				
7.	I know “Ahwene pa nkasa” fabric which means good waist beads do not make noise				
8.	I know “Akofena” (Sword) fabric which shows the power, strength and authority vested in leader				
9.	I know “efie mmosea” fabric signifying that a person from one’s family can harm one more than an outsider.				
10.	I know “Owuo Atwedie” fabric which signifies that Death in inevitable				

13. Do you know any addition Ghanaian fabric names and meaning? Please indicate

Names of Ghanaian fabric	Meaning

14. Do you believe that a fabric associated with names and meaning is always better in quality?

Always [] Sometimes [] Most frequently [] Not necessarily []

Section C: Purchase intention of consumers towards Ghanaian fabrics

15. What is your purchase intention towards Ghanaian fabrics associated with names and meaning. The following statements should be rated on a scale from 1-5, (where 1 indicates strongly disagree and 5 indicates strongly agree). Please select any option by ticking [] in the right box.

S/N	Statements	Scale				
		1	2	3	4	5
1.	The name and meaning of fabric play an important role in buying the fabric					
2.	I will buy fabric with name and meaning at the expense of my social status					
3.	I always buy Ghanaian fabric associated with names and meaning regardless of my associations, political parties, clubs etc					
4.	Regardless of my lifestyle I will patronise Ghanaian fabrics with name and meaning					
5.	Irrespective of peer pressure I will have strong purchasing choices for Ghanaian fabric associated with names					
6.	It may affect my image but I prefer to purchase Ghanaian fabric with names and meaning					
7.	I attach much value to Ghanaian fabric names and meaning					
8.	I am very much emotional when it comes to patronizing fabrics associated with names and meaning					
9.	I always repel the information which is against Ghanaian fabrics names and meaning					
10.	I feel comfortable with the usage of fabrics associated with name and meaning					
11.	I prefer patronizing Ghanaian fabric associated with names than fabrics with no name					
12.	I always close my mind and rigid in accepting fabrics without names and meaning					

13.	I feel proud anytime I purchase fabric associated with names and meaning					
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Section D: Strategy for improving consumers awareness and demand

16. To what extent do you agree with the following innovative integrated strategies for improving consumers awareness and demand for Ghanaian fabric. Please rate using a scale of 1 to 5: strongly disagree (1), disagree (2), Uncertain (3), agree (4), and strongly agree (5). *(Please tick the box which best reflect your view).*

S/N	Strategies	Scale				
		1	2	3	4	5
1.	Proper packaging of fabric associated with names and meaning					
2.	Advertising of Ghanaian fabrics names					
3.	Organising fashion apparel shows					
4.	Getting influencers to display Ghanaian fabrics associated with names					
5.	Stakeholders giving prominence and attention to Ghanaian fabrics names					
6.	Historians engaging with the manufacturers to encourage design that originate Ghanaian culture					
7.	Producing custom-made quantity of fabrics with low cost					
8.	Government banning the importation of counterfeit fabrics with names					
9	Retailers informing customers about fabric names and meaning					
10.	Opinion leaders patronising Ghanaian fabrics associated with names					
11.	Retailers increasing public awareness of their collections of fabrics associated with names					
12.	Promotional activities like offers, discounts and compliments to attract consumers					

13.	Textiles industries partnering with other local businesses to hold joint seminars or festivals						
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----END----

----Thank you for your participation----



APPENDIX C

UNIVERSITY OF EDUCATION, WINNEBA

COLLEGE OF TECHNOLOGY EDUCATION, KUMASI

INTERVIEW GUIDE

1. Do you know and understand the names and meaning of Ghanaian fabrics?
2. For how long has the naming of fabrics been with the Ghanaian culture?
3. Are there any reasons which lead to the naming of fabric prints?
2. What are the reasons which lead to the naming of fabrics in Ghana?
3. What are some examples of fabric names and meanings?
4. Are there instances where fabrics are named based on the images/designs in the fabric?
5. What do the names given to the images/designs in the fabric connote or denote?
6. What is the significance of fabric names to the Ghanaian culture or the Ghanaian individual?
7. Do fabric names have effects?
8. In what ways or instances do fabric names have effects?
9. Do people really buy fabrics based on the names and meanings?
10. How do you compare the patronage of fabric with names and meanings to the fabrics without names?
11. Do you think fabric naming should be sustained?
12. What do you think should be done to improve the awareness and demand of Ghanaian fabric names and meanings?