UNIVERSITY OF EDUCATION, WINNEBA

COLLEGE OF TECHNOLOGY EDUCATION, KUMASI

ASSESSING THE IMPACT OF SMOCK PRODUCTION IN NORTHERN REGION

OF GHANA

ASOBAYIRE JOYCE

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ASOBAYIRE JOYCE

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A Thesis Submitted to Department of FASHION DESIGN AND TEXTILES, Faculty of VOCATIONAL EDUCATION, School of Research and Graduate Studies, University of Education, Winneba, in Partial Fulfilment of the requirements for the awarded of MASTER OF TECHNOLOGY IN FASHION DESIGN AND TEXTILES

OCTOBER 2020

DECLARATION

STUDENT'S DECLARATION

I, ASOBAYIRE JOYCE, hereby 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.

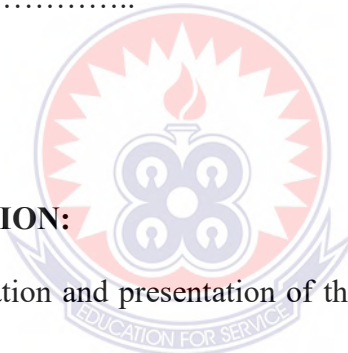SIGNATURE …………………………….

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SUPERVISOR'S DECLARATION:

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

NAME OF SUPERVISOR: MR ISAAC ABRAHAM

SIGNATURE …………………………….

DATE:………………………………………..

DEDICATION

Dedication to my family; especially my spouse and children. My siblings were also my source of encouragement

ACKNOWLEDGEMENT

I have taken efforts in this project. However, it would not have been possible without the kind support and help of many individuals and organizations. I would like to extend my sincere thanks to all of you.

I thank my God for providing me with everything that I required in completing this project.

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ABSTRACT

This study aims to examine the contribution of smock production in Northern Ghana, its promotion of Northern Ghanaian cultural identity and how it impacts the Ghanaian economy in general. The Descriptive research design was used to conduct the study. Using the multistage sampling technique where both the convenience and purposive sampling techniques were used to select a total 78 participants from 10 smock producers in the Norther Region of Ghana. Questionnaires were used as the main data collection instruments. The study found that smock production contributes significantly to the livelihood of people in the north and the general economy of Ghana and that smock production in the Northern Region of Ghana keeps people employed, plays a role in the garment manufacturing industrial sector and is related sub-sectors. More so, the study observed that smock production in the Northern Region of Ghana is challenged by low patronage, high cost of raw materials for production, financial difficulties, non-availability of raw materials, general neglect, lack of political will and lack of investment in machinery/equipment. From the findings of the study it was therefore recommended that higher degree of improvement in terms of providing quality at optimal cost, maintenance and conquering the market, and making a recognizable brand in terms of Smock production in Northern Ghana will be achieved.

CHAPTER ONE

INTRODUCTION

1.1 Background to the study

Significant shifts in production patterns and the nature of competition have changed the competitive landscape for companies in both developed and developing countries, including Ghana. These are especially important for competitiveness in traditional industries with export potential, such as textiles and clothing (Koszewska, 2018; Lal, 2009). Production has become increasingly knowledge-intensive in recent decades, as investments in intangibles such as technical skills, training, marketing, and management have come to play a larger role in textile and garment production. Most of this entails mastery and a deliberate attempt to learn by doing, using, and communicating (Gardetti & Muthu, 2020).

In the world of growing levels of production, companies began to compete not only on price, but also on their ability to develop (Borscheva et al. 2019; Tudor, 2018). The establishment of an innovation-based competitive model has accelerated the development and introduction of new products into markets throughout the manufacturing sector (Guan et al. 2019). This, combined with rising levels of productivity and quality improvements in traditional smock production and the entry of a significant number of newcomers, has created a need for a continuous process of innovation that wants to introduce product variety, contributes to smock products, increases smock productivity, and meets customer quality standards (Essel, 2019; Howard et al. 2019).

The concept of static comparative advantage can no longer be used to define competitiveness. The liberalization and deregulation of our domestic markets has hastened the spread of innovation-based competition across the world, highlighting the importance of innovation in conventional industries (Smulders, 2019; Adjei et al. 2016). As a result, it is necessary to build

on indigenous smock production knowledge, exercise creativity in the development of innovative products and processes that are appropriate for local needs and conditions, establish local connections that support the improvement of smock production processes to reduce costs, improve efficiency, and promote sustainable, and master technology in order to transfom (Atampugre, 2018).

Many cultures, like Ghana and especially Northern Ghana, have often relied on clothing to protect their histories, traditions, and ethnic identities. Whether young or old, Northerner or Southerner, leader or commoner, the communicative, expressive, and symbolic essence of Ghanaian dress indicates a person's identity or rank. Clothing and personal decoration have artistic properties and designs that are of great concern. Clothing is one of the most popular ways for Ghanaians to convey their symbolic clothing.

Most manufacturing sectors in emerging economies are struggling, according to Bertola & Teunissen (2018), as a result of customer-driven and global competitive markets. The European Commission's annual report on European small and medium enterprises, for example, highlights issues of a challenging economy and financial landscape (European Commission, 2014). The majority of Ghana's sectors have undergone crises, which have had an impact and prompted the need for reform. The textile and garment sub-sector is no exception, and as one of the oldest industries, it has seen its fair share of problems (Curran & Zignago, 2010). Over a ten-year period beginning in 1996, the textile and garment industry globally lost one-third of its manufactured output and employment (European Commission, 2009).

The smock is generally recognized as a national dress in Ghanaian culture. As a result, weavers in the northern part of the country, as well as some in the south, have found a new source of income. The Smock is also known as fugu, Dansica, or Bingba in northern Ghana. Cotton yarns with distinct color schemes, such as indigo, orange, red, blue, and white in various colors, are

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traditionally used (Seidu et al. 2017; Lartey, 2017). According to Dzramedo & Dabuo (2015), these color shades were achieved by dying cotton yarns with vegetable dyes, a method still used by weavers in a few parts of Northern Ghana, especially Daboya and Bolga.

Weavers in modern times, on the other hand, use synthetic-colored yarns in a variety of shades such as yellow, pink, purple, orange, green, and others to create colorful Smock weaves. Nyante et al. 2019; Essel & Amissah, 2015). These colored yarns are arranged in a pattern (stripe) and woven in a warp-faced structure with symbolic connotation that is appropriate for events such as marriages, funerals, naming ceremonies, and festivals. As a result, smock weavers arrange colorful patterns in the warp with symbolic and aesthetic principles in mind. This has changed in recent years, in part because weavers have begun to make the weft noticeable at a point in the weave, enhancing its aesthetics and marketability.

However according Abdulai et al. (2018), the cultural relevance of the smock is central to the people of Northern Ghana, especially the Kusasi, Mamprusi, Gonja, and Dagomba, who are also distinguished by their style of textile art, which is commonly used for smock locally known as 'fugu.' Smock is one of the most revered traditional garments in the North, so any attempt to reactivate indigenous smock weaving centers in West Gonja District is a recipe for long-term rural development. The Smock is a uniquely Ghanaian product that is entirely handwoven and, as previously mentioned, has its origins in the Northern region.

Nonetheless, the rise in imported textiles has provided Ghanaians with a wider range of fabrics to choose from. This has broadened the range of options available to Ghanaian consumers. Incentives for local production have also been developed. Though the competition has had positive effects on the Ghanaian textile industry, it has also posed threats to the industry (Ibrahim, 2017; Madichie & Saeed, 2010). According to Axelsson (2012), the sector in Ghana has had some tough times in the last two decades, resulting in the closure of most of the

manufacturing sector's production lines; this report, therefore, seeks to assess the effect of smock production in Ghana by analyzing its contribution to the Ghanaian economy in general.

1.2 Statement of the Problem

The smock industry plays a vital role in the socio-economic development of Ghana by helping generate income for living, and a means through which people acquire clothing needs (Abdulai et al. 2018; Essel & Amissah, 2015). Hence, smock weaving is regarded as one of the many occupations of the people in the Northern regions of Ghana. Again, the process of manufacturing smock is interesting, and the goods themselves are symbols of reputation and rank. It is an indigenous textiles manufacturing industry that has become one of the most popular companies in the northern part of the country with long-term economic prospects (Seidu et al. 2017; Adjei et al. 2016).

However, most people within the region find smock production as an occupation with less income that may not be high enough to sustain their families in this contemporary economic situation. As a result, the youth especially, have are reluctant when it becomes necessary for them to engage in smock production. This may contribute to a very high unemployment rate in the region. Ahiabor & Amoah (2013) pointed out that the past and current governments keep giving indications that private enterprise is the engine of growth of the country. Suppose the government and other stakeholders encourage and manage Smock weaving industry. In that case, it can become one of the vital solutions to unemployment for the people, especially the youth in the region and subsequently lead to the economic development of the country in general. More often than not, the individuals do not continue the vocation (smock production) of their forefathers.

Consequently, this prominent industry is facing several challenges. The African Growth and Opportunity Act (AGOA), which was enacted to reconfigure the operations of many failing

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industries in Sub-Saharan African countries, was a supporting instrument in the achievement of the Millennium Development Goals' first object (MDGs). The aim is to eliminate hunger and poverty in half of the world's population. When one considers the magnitude of industry collapses in Ghana, such as the local smock manufacturing market, and the lack of interest among the youth due to a lack of start-up capital and low product patronage, one wonders how the Millennium Development Goals will be met.

The aim of this study, therefore, is to examine the contribution of smock production in Northern Ghana and how it impacts the Ghanaian economy in general, examine the characteristic features of indigenous Smock weaves and how are they produced, determine the role smock and the smock fabric play in the promotion of Northern culture in Ghana and assess the challenges facing smock production in Northern Ghana in order to recommend strategies that can help curb the challenges identified. As these recommendations will impact on the growth and job creation capacities for a sustainable smock production sector.
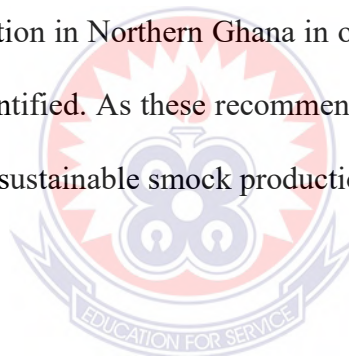
1.3 Purpose of the study

This study aims to examine the contribution of smock production in Northern Ghana, its promotion of Northern Ghanaian cultural identity and how it impacts the Ghanaian economy in general.

1.4 Research Objectives

1. To examine the contribution of smock production in Northern Ghana and how it impacts the Ghanaian economy in general.

2. To examine the characteristic features of indigenous smock weaves and how are they produced.

3. To determine the role smock plays in the promotion of Northern culture in Ghana.

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4. To assess the challenges facing smock production in Northern Ghana.

1.5 Research Questions

1. What is the contribution of smock production in Northern Ghana, and how does it impact the Ghanaian economy in general?

2. What are the characteristic features of indigenous Smock weaves, and how are they produced?

3. What role does the Smock play in the promotion of Northern culture in Ghana?

4. What are the challenges facing smock production in Northern Ghana?

1.6 Significance of the Study

The purpose of this study is to empirically to assess the impact of smock production in Ghana. Its advantage is its potential to assist policymakers, and smock producers in Ghana to review policies, production principles and procedures. These would help improve existing practices and also give credence to smock production in Ghana. As it is, therefore, necessary to build on indigenous smock production knowledge, exercise creativity in the development of innovative products, create the local linkages that support the modification of smock production processes to bring costs down, and to increase efficiency to ensure sustainability.

1.7 Delimitations

The study is limited to the Northern Region of Ghana. It focuses on the impact of smock production and its impact; thus; smock producers were the main focus of the study.

1.8 Limitations of the Study

There are some limitations to this study that needs to be noted. First, this research focused on only a minimal sample of smock producers in the Northern Region of Ghana. These might affect the generalization of the findings. However, it is expected that the study will provide valuable information on the impact of smock production in Ghana. Secondly, there was difficulty in getting some of the smock producers to offer the required data regarding their operations.

Typically, businesses in Ghana are cautious in offering information regarding their operations for fear of the information being used against them and for security reasons. The circumstances would have been different if Ghanaian businesses often circulate reviews regarding their regular operations. This further limited the total number of smock producers that could have been selected for this study. Finally, the study was conducted in a cross-sectional manner. Due to time, expense, and other constraints, the researcher was unable to collect longitudinal data. As a result, longitudinal data will be required in future studies to better assess the effect of smock development in Ghana.

1.9 Organization of the Study

This research is divided into five chapters. The first chapter discusses the study's context, problem statement, research goals, and concerns, as well as the study's meaning, weaknesses, and organization. The second chapter contains a summary of the related literature. The research design, population, sampling, data collection instruments, and data analysis procedures are all described in Chapter 3. The results of the data collection were analyzed and discussed in Chapter 4. The fifth and final chapter discusses the overview, conclusion, and suggestion, as well as the implications for future study.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

According to Rewhorn (2018) and Quraishi (2018), the fundamental goal of a literature review in a study is to afford a context for the study; justify the study; guarantee the research has not been conducted previously; determine where the study fits into the existing body of knowledge; permit the researcher to learn from prior theory on the subject; show how the topic has been investigated previously; point out flaws in previous research; highlight gaps in prior research; prove that the study is contributing to the comprehension and knowledge of the area and assist in refining, refocusing or even altering the topic. This chapter thus reviews related literature relative to the impact of smock production in Ghana.

2.2 Overview of the Smock Industry

The importance of key players in the smock supply chain is addressed. As a result, a discussion of its supply/value chain is provided, as well as actors at each point. The supply/value chain for the smock industry begins with cotton cultivation, which is primarily done in rural areas of Northern Ghana. Cotton is the most common material used to make smock textiles (Abdulai et al. 2018). Cotton is harvested and made into strings at home. Spinning is the expression for this. This is mainly done by older women. Women's role in the art of producing smocks is important at this stage of smock input supply. The process of making a smock begins with the planting of cottonseed and ends with the spinning of harvested cotton into thread.

In the act of spinning, older women demonstrate great dexterity and expertise. A spindle known as a "jeni" is used to spin raw cotton (Tettehfio 2009). As a result, raw cotton gains value at this stage. This stage of the supply chain is starting to catch up with modernization. It is now nearly extinct, as imported synthetic strings are favored over naturally spun ones, considering

the latter's superior nature. This is due to the conventional style of string making's inability to provide sufficient inputs for the rising industry. Furthermore, weavers add value to strings by weaving them into smock textiles, which are usually made on handlooms. This required the interlacing of longer threads with a series of crossing threads technique.

In the smock business, weavers play a vital role. Male weavers make up the majority of the smock business. This confirms the male domination of African textile industries, according to Adu-Agyem and Ross (2008). However, this is not the case in Yorubaland's traditional weaving industry, where both men and women participate in the cloth weaving process (Jauch & Traub-Merz, 2006). The smock weaving industry gives the finished product a sense of style. The design of the textile is decided at this stage. It is primarily dependent on the weaver's discretion, as well as, to a lesser degree, user recommendations and demands.

This is the final step, where the actual smock textile is made, which is used as an input in the garment industry. Smock textile, which may be in the form of fabric or fabrics, is converted into a garment known as a smock or fugu. In this stage (smock making), there are two (2) main actors who are collectively referred to as "smock makers/merchants." Individuals with the necessary skills and expertise create the smock garment (Essel & Amissah 2015). Smock making is often done by children or male adults in their homes, markets, or roadside stalls, under contract with merchants who are also makers. It is achieved by hand sewing the fabrics together to shape the garments.

Recent market developments, on the other hand, are favoring the use of sewing machines to complete this mission. Because of the increased demand for smocks, merchants have been forced to use improved technology to promote handmade in order to increase productivity. Industry insiders, on the other hand, assume that handmade smocks are superior to machine-made smocks in terms of consistency. This is due to the fact that the methods and styles used

by hand sewing are special and cannot be replicated by machines. This is also due to the fact that hand stitching allows smock makers to stitch dense fabrics that machines cannot (Adjei et al. 2016).

The finished smock items are sold in a variety of ways in the industry. Smock goods are sold either through freelance sales or through market stalls. One of the most popular forms of smock trade is to supply smock based on individual customer demands. Smocks are now being sold at conferences and special events around the world, according to recent trends. The current situation, on the other hand, mirrors that of the kente industry, where modernization and shifting social structures have allowed both sexes access to an environment that was once considered sacred and forbidden (Adu-Agyem & Ross 2008). Smock trade in Tamale Metropolis thus involves women who sell Smock on the open market as any other product.

2.3. The History of the Ghanaian Smock

It was around the early 18th century in England and Wales that the Smock first emerged. In Ghana, however, Smock is said to have originated from the Northern Regions nonetheless no specific time has so far been touted. In the early 19th century, it was very dominant among village chiefs who donned it as a symbol of prestige and status (Abdulai et al. 2018; Essel & Amissah 2015). Made of hand-loomed strips of cotton, it is either sewn or woven depending on the designer and the taste of the consumer. Notably, the Smock is highly acknowledged among Northern chiefs but well admired by some Southern chiefs as well.

Smocks are referred to as Bingmbaa by the Dagombas. When it comes to the exact origins of smocks in Ghana, there are many schools of thought. According to others, the 'Tang' people of the Karaga district were originally weavers who migrated to Kpatinga village in the Northern region's Gushegu District (Essel & Amissah 2015). They insisted that the art started as a woven stripe of fabric used to conceal their nakedness. Others argue that the Mossi ethnic group from

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Burkina Faso who migrated to Northern Ghana brought the craft with them. According to Ahiabor (2013) and Tettehfio (2009), the Mossis were involved in a barter trading scheme from Upper Volta to the north before their migration.

Heathcote (1979) found that as early as the eighth century A.D., the Hausas in Nigeria were well known in the trade exportation of hand-woven fabrics in parts of West Africa. The Talensi, Builsa, Nankanni, Dagara, and others, according to Allman (2004), did not weave cloth, instead covering their genital areas with hides, waist beads, and leaves. However, they fled from west to east, severing the Mossi-Dagomba kingdoms to the north and south, and these woven cloth-trading kingdoms discovered them naked. Mossi traders and settlers, according to Allman, were possibly the first keepers of the smock weaving craft.

Irrespective of the variations in tracking the exact historical narrative of smock production and use tradition in Ghana, the underlying facts remain that Ghana is made up of a mosaic of ethnic cultures that trace their origins within and outside Africa, and possibly settled with the artistic prowess in weaving and other artistic legacies (Essel & Opoku, 2014). Acculturation, enculturation, and transculturation of smock weaving are thought to have popularized the art in Ghana's savannah north, primarily the Upper East, Upper West, and Northern regions. The Ghanaian Smock is a plaid tunic-like shirt worn by men in Ghana, similar to the dashiki. It is also available in female form. Batakari and smock are often used interchangeably in modern Ghanaian language, and have become synonymous among Ghanaian fashion scholars and consumers.

The smock has always been the traditional attire of the people living in northern Ghana, but it has recently gained prominence all throughout country and worldwide. Chiefs and kingmakers in Northern Ghana used to wear smocks. They were often used on special occasions, such as holidays, and in some areas on a more casual basis. In recent years, the smock has developed

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into a designer garment worn by ordinary Ghanaians, necessitating an evaluation of its impact. Imports of textiles and clothing have increased in recent years, reflecting increased competition. This competition can be beneficial to the industry as well as a threat (Essel & Amissah 2015; Lentz, 1998).

Essel and Amissah (2015) pointed out that smock fashion culture in pre-colonial, colonial, postcolonial, and modern-day Ghana will be unmistakable for its excellent historical sweep and esthetic clout in the formation of Ghanaian new identities. On the eve of Ghana's independence, the word "smock" conjures up memories of Nkrumah, the hero, weeping tears of joy as he proclaimed the country's independence at Accra's Old Polo Grounds. Apart from the dramatic moments of the declaration of independence euphoria that night, his and his compatriots' trendy but straightforward costuming charged the atmosphere and set the stage for the quest for and development of a true African Ghanaian dress identity.

Plate 1 Kwame Nkrumah and his fellow compatriots wearing smocks during 1957 Independence Day Declaration in Accra.

Kwame Nkrumah and his colleagues may have selected an utterly Eurocentric dress or a dress from some other part of the world for that momentous occasion from all of their global trotting to various parts of the world. However, in order to rewrite the misconstrued history of Africans as people without history, Nkrumah looked inward in search of a traditional indigenous dress

fashion, which was diametrically opposed to Hegel's baseless claim that Africans were people without history. Nkrumah's address to the national assembly on July 10, 1953, according to Botwe-Asamoah (2005), hammered on the dress cultural development of the old Ghana Empire, which lasted until the eleventh century, long before colonialists' invasion.

According to reports, Kwame Nkrumah said that "the inhabitants of Ghana wore garments of wool, cotton, silk, and velvet" in that empire. Choosing a smock and cap with trousers combination as a formal costume for a ceremony with hundreds of distinguished invited Africans in the diaspora and other dignitaries from the African continent was symbolically special in appearance and unifying in character (see Biney, 2000).

The wearing of the Smock during that event projected the costume as a national outfit, in addition to the toga-like costume involving the draping of a large piece of fabric around the body with or without the white round-necked short sleeves shirt combination that has dominated presidential swearing-in ceremonies in Ghana since 1957. (Essel & Opoku-Mensah, 2014). It served as a dress cultural visual aesthetic order, encouraging the use of Ghana-made garments, and figuratively represented a break from colonialism's shackles (Botwe-Asamoah, 2005). 2014 (Essel). The ceremony provided an excellent opportunity for Africans in the diaspora and those of African descent in attendance to commemorate the establishment of a new African republic (Biney, 2011).

Many Nkrumaists would disagree with Biney's (2011) comparison of the Northern Smock to Asante Kente. The Smock was considered the archetypal costume of the common man, especially the northerner, according to Biney (2011), as opposed to the privileged Kente wardrobe of the Asantehene and his royal court. Nkrumah and his ministers, according to Biney, were instead sending out an overt symbolic image and message of their loyalty to the newly independent state's common man. Biney's assessment, according to Essel and Amissah

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(2015), undermines the very core of Nkrumah's preference for Northern Smock in commemoration of the then-new state's independence.

In the same way that Kente was once regarded as a preserve for chiefs, royals, priests, and priestesses in Ghana's south, Smock was once regarded as a preserve for chiefs, royals, priests, and priestesses in Ghana's north. A valiant unifier like Nkrumah, who was fascinated with African unification, saw his home country of Ghana, which is home to over ninety multi-ethnolinguistic groups (Essel, 2014), as a lynchpin in getting Africa together as one. He would never dismiss Smock as a cloth for the common man, much less equate the 'Northerner' with the common man as Biney portrays him (Essel & Amissah 2015). Since its purposeful public use by Nkrumah and his colleagues, the Smock has become an emblem of class, a political garment, and has enjoyed unrivaled patronage. Its popularity grew among Ghanaians and other Africans living in the diaspora.
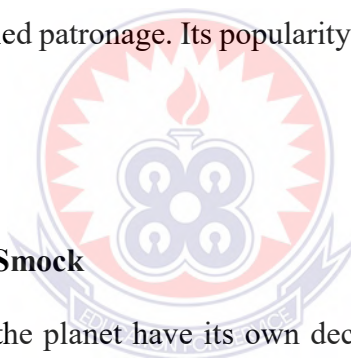
2.4 The Indigenous Ghanaian Smock

Every country and tradition on the planet have its own decorative Textiles (Palamutcu 217) that distinguish it. The Smock has a white background with colorful stripes of various types and is not as difficult as the "Kente" (Tettehfio 2009) from Southern Ghana. The warping pattern of the Smock fabric creates the colors seen in the fabric, with white being the most common. This is due to indigenous awareness of the importance of colors, as white represents the sun's rays, reducing the amount of heat produced. The use of white was thus a measure to provide warmth to users in Ghana's hot savannah climate. Blue, black, and white are the most commonly used or combined with white, according to Tettehfio (2009), with green, red, violet, purple, and brown being used on occasion. Modern demands, on the other hand, are widening the color options for smocks to include almost any imaginable user preference.

Smocks have names that distinguish one weave from another, similar to how many other traditional textiles do. Different color variations are given different names. The guinea fowl pattern, which is made up of white and light black or ash mixup, is the most common. Apart from the guinea fowl pattern known as "kpankobri," Tettehfio claims that other patterns include "tupalzie," "kutorfa," "bon-zie," "VIP," "bonsabinli," "cedi," "tupal-sabinli," and "sanda." Other well-known names include "alkila," "abin makorla," "obarko," "minister," "Angelina," and several others. There are several other designs and trends that this research cannot cover. These names are often inspired by color combinations, the production case, items, people's names, and the essence of use. Individual weavers often offer their chosen patterns names based on their personal preferences. Smock garments are also available in a variety of designs and lengths, each with its own name. (Chivivi and colleagues, 2014).

2.5 Types of Smocks

Smocks come in a variety of sizes. It is distinguished from other hand-woven fabrics by its expressive sartorial style orientation, peculiar coarser hand-woven characteristic, vertical running stripes, and thicker plain weave structure (Essel & Amissah, 2015). Handspun yarns were once common, but their production has declined, necessitating the use of machine-spun yarns in the production of smock fabrics. Weavers used plied yarns or combined two or more strands of yarns to achieve the fuzzy and weighty smock fabric effect engineered by the reliance on handspun yarns.

In contrast to using handspun yarns, Essel & Amissah (2015) claim that this adds weighting to the fabric and ensures evenness. Nonetheless, for their beauty and authenticity, most savannah North indigenes prefer and consider smocks woven with handspun yarns. Essential visual inspection of smock fabrics made of handspun yarns shows the fuzzier surface consistency and ajour (pattern of tiny holes) appearance. Aside from the yarn manufacturing mechanism and

smock fabric production on conventional looms, the sewing could be done entirely by hand, machine, or a combination of both. Both of these factors have an effect on the classification of Dagomba smocks.

As a result, a smock may be categorized as hand-sewn, machine-sewn, or a mixture of the two. It can also be divided into categories based on its intended use. Another way to classify anything is to look at the cut's beauty and sartorial style orientation. This criteria considers the embroidery decorations, design designs, and accompanying accessories, as well as the overall appearance and presentation style. Smocks are known as Yanshichi/Dansichi, a sleeveless smock; Bingmbaa Bari, a smock with sleeves; Kpaakuto, a smock with small and broad sleeves; Sandan Yibu, a smock with wide and large sleeves; Yebili, a smock for titleholders; Kparigu, a smock for chiefs' ens (Essel & Amissah, 2015).

Plate 2 Yanshichi/Dansichi the sleeveless Smock

Plate 3 Bing mbaa Bari smock with sleeves

Plate 4 Kpaakuto smock with wide and large sleeves

Plate 5 Yebili

Plate 6 Chiefs' enskinment

Most smocks are made to look like loose garments so that fresh air can circulate around the body. As a result, its dense fabric characteristics are unproblematic for wearers because it does not absorb enough heat to make them uncomfortable. Smocks with kilt-like characteristics are available (Essel & Amissah, 2015). Depending on the wearer's movement and stance, the vertical pleats allow the garments to form exciting draperies. In a walking posture, for example, the fabric swings rhythmically, providing a sense of movement, while its loose nature imbues wearers with a loftily proud gait and self-assurance. As seen in plates 7, 8, and 9, the smock garment swirls dramatically in a traditional Northern swinging dance, adding elegance to the dance performance.

Plate 7 A typical Northern swinging dance with the Smock swirling in dramatic style

The Yanshichi smock is a sleeveless upper-body smock with wide sideways openings from which the arms protrude. It doesn't have sleeves, but its large shoulders-to-shoulder proportions cover it with subtle overhangs that protect the upper part of the arms and give the illusion of sleeves. As a result, Yanshichi has no inherent sleeves but does inherit sleeves when worn. The addition of sleeves distinguishes Bingmbaa Bari from Yanshichi. The dimensional extension of shoulders-to-shoulder length, loose sizes of smocks, and broad sleeves extends to cover the two-thirds length of the arms and gives it an almost long sleeve characteristic when worn (Essel & Amissah, 2015).

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Kpaakuto's lengthwise dimension reaches beyond the level of the knee. Its wide and long sleeves, which may be equal to two-thirds of the garment's vertical length, are a unique feature. The loose design of the sleeves causes them to stretch to the lower part of the legs when worn. Sandan Yibu literally translates to "leaving early in the morning." This style of smock has little or no gathers and can be made out of non-smock fabrics. It's also known as a Yanshichi without the gathers. Drummers wear this form of Smock during typical festive occasions such as festivals and chiefs' enskinment. Sandan Yibu is a cheap casual wear among the Dagombas (Essel & Amissah, 2015).

Yebili smocks are class markers that denote royalty, opulence, financial wealth, influence, and are frequently patronized by the upper class. Both the front and back sides are embellished with intricate decorative embroidery. The vertical length of the Smock's wide sleeves corresponds to the real lengthwise dimension of the Smock structurally. The length is determined by the wearer's choice, and it can reach beyond the knees. Kparigu smocks are the preserve of Northern chiefs and the supreme dress during chiefs' enskinment, according to intent classification. This form of smock is usually worn twice in a chief's life: once during enskinment and again on the day of his death (Essel & Amissah, 2015).

It has a creamy or white look with no ornamental embroidery accessories and only shows the wearer's head and neck. The structural features of the Kparigu smock are similar to those of the Yebili smock. Its creamy or whitish color scheme, extending measurements to cover more significant portions of the body (except the head and neck regions), reverence for no embroidery designs, and the enskinment function for which it is used distinguish it from Yebili. Gbaano refers to all of these smock varieties that have been fortified with a talismanic condiment. Gbaano is worn as an outer garment by Dagomba warriors led by the Kabon Naa or Sapashene (chief warrior), and as an inner garment by chiefs and other individuals, both for

the purpose of defense. Gbaano is usually used as a magical bulletproof garment (Essel & Amissah, 2015).

2.6 Characteristic Features of Indigenous Smock Weaves

Smock needs a special yarn, according to Seidu et al. (2017). Indigenous weavers used locally produced cotton yarns that are thicker or bulkier in size (low count yarns) than contemporary weavers who used imported synthetic yarns that are thinner in thickness and have a high amount of twist (high count) and strength properties. Despite their longer lengths, indigenous smock weaves are known for their narrow widths. Before being mounted on a small double-heddle loom, the warp sheets are prepared in widths ranging from 3 to 5 inches (7.62 to 12.7 cm).

The warp yarns of the people of Asante and the Ewe's weft-faced kente structure are often visible during weaving in principle. The weave is embellished in this way. Smock weaves made by weavers in Bolgatanga are very different. The weave pattern, which is mainly a warp-faced structure, contributes to this. In this way, the warp colored ends are tightly packed, effectively hiding the weft yarns. The pattern arrangement of colored yarns is again simplified, resulting in less warp complexity during warping (Seidu et al. 2017).

Black, white, blue, and black yarns are commonly used in smock weaving. Bolgatanga's naming was mainly inspired by the use of red-colored yarn in weaving smock weaves. This supports Luke's (2009) hypothesis that red and black yarns have a significant impact on the names given to Northern Region weaves.

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2.7 Contemporary Smock Weaves

The nature of African prints has been influenced by the rapidly disappearing ideas of symbolism in Africa (Howard et al., 2012). This phenomenon has been found to have had a significant impact on contemporary Smock weaves in Bolgatanga. Smock weaves used in today's culture have little or no symbolic connotations. An review of Bolgatanga Smock weaves revealed a paradigm shift from indigenous colored yarns (black, blue, white, and red) and basic warp pattern arrangement to brighter coloured yarns and complex coloured warp pattern arrangement. Quite brightly colored stripes of metallic embroidery yarns can be seen on contemporary smocks (Seidu et al. 2017).

According to Seidu et al. (2017), the use of synthetic-colored yarns, changes in customer preference as a result of evolving environments, and developments in modern fashion, with the youth and tourists dictating style for smock producers, are the major factors contributing to the shift in Smock weaves. Plates 10 and 11 display a variety of modern smock weaves.

Plate 8 Some contemporary smock weaves

Plate 9 Some contemporary smock weaves

Source: Seidu et al. (2017)

The indigenous Smock weaves have been replaced by these contemporary Smock weaves. These designs are based on the use of a variety of synthetic yarns with no identifiable names

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and a more colorful yarn arrangement in the warp. The majority of Smock weaves are made without any symbolic names, but the yarn arrangement in the warp is primarily focused on aesthetic values to attract more customers. Some weaves, however, have names based on famous people from our time.

2.8 Characteristic Features of Contemporary Smock Weaves

Indigenous smock weaves were described by Seidu et al. (2017) as having yarns in blue, black, white, and red colors. Weavers of smocks are now using synthetic yarns in a variety of colors, thanks to technological advancements. As can be seen in Plate 16, this has resulted in Smock weaves with more brightly colored yarns in the warp. Changes in consumer color preferences, challenges in locally processing cotton fibers to yarns, and fashion trends all contributed to this shift.

Another distinguishing feature is the evidence of complexity in the warp arrangement, which includes a variety of colored yarns combined with metallic yarns used during warping. Weavers strive for balance in the placement of colored yarns when preparing the warp. Smock weaves take on a new look thanks to this phenomenon. Traditionally, the weaves were just 3 to 5 inches wide. However, this phenomenon has changed, and modern weaves now have a wider width than traditional weaves. The study found that, depending on the end-use, most modern weaves have wider widths of 6 to 12 inches (Seidu et al. 2017).

These are designed to cut down on the amount of yardage needed to sew a garment (in roll form). Smock weaves are often used for sewing 'Kaba and Slit' and simple straight garments for women, which necessitates more yardage than a simple male smock (Seidu et al. 2017). Traditional warp-faced smock weaves were developed in Northern Ghana, especially in Bolgatanga. Some have been spun in recent years to demonstrate the weft yarns interlaced with

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the warp yarns in some areas. This has some aesthetic value because it produces some results in those areas.

2.9 Factors that affect the change in the Design of Smock Weaves

The change in the design of Smock weaves made in Bolgatanga has been attributed to a number of factors. Fashion patterns, changes in consumer preferences, modernization, and formal education are among these factors, according to critical analysis. Smocks were once only worn by the elderly and chiefs in Northern Ghana, and were only seen at special occasions such as naming and marriage ceremonies, festivals, funerals, and war grounds. The gods said that smocks with unique weave patterns should be worn by a specific group of people in society (Adombila, 2012).

People held these in high regard and kept them safe because they were gifts from the gods. This resulted in a distinct social philosophy about the wearing of smocks and the weaving of weaves. According to Adombila (2012), recent globalization and the introduction of formal education, combined with consumers' zeal for fashion, has demystified the understanding surrounding smock wearing and has modified the weaves' style for unique events. This has altered people's perceptions of certain colors, especially black, which were previously associated with traditional medicine men known as Tindaana in society.

Weavers' artistic abilities in areas of color scheme and weave structure have strengthened as a result of the embrace of formal education and customer preferences. As a result, Smock weaves with some visible weft, as well as bright and exciting color schemes other than indigo, black, red, and white, have been created. However, this has broadened the color spectrum, raised patronage, and turned it into a profitable venture for smock weavers (Seidu et al. 2017).

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2.10 The role smock plays in the promotion of Northern culture

Globalization and technological advancements in the 21st century have brought radical transformations into people's cultures and traditions (Ferraro, 2008; Mazzarella, 2004) and dictated a lopsided transfer of culture in favour of hegemonic global relationships that often promote Western culture against other ways of life. These transformations often have only satisfied contemporary hegemonic and consumerist lifestyles. Some modifications of culture can improve social habits and living standards. Nevertheless, the same transformations can also promote lifestyles which can be perceived as offensive, precarious and licentious and therefore likely to impact the cultural sensibilities of many negatively and portray a false representation of culture.

Undoubtedly, every community is unique, and what is considered a taboo in one may be the norm in other. However, in northern Ghana, as in many other countries, particularly in Africa, the beauty of the national society can be experienced in the diversity of cultural expression and traditional practices (Dennis, 2018). In Ghana, every ethnic group strives to uphold its rich indigenous culture and represent what the best of its existence (Salm & Falola, 2002) is. This is despite the undeniable influences of foreign cultures, instituted through many years of colonial governance and education, whose legacy has persisted after over half a century of national independence.

This colonial and neo-colonial legacy combines with the unfair distribution of information and culture across the globe to maintain a hegemonic cultural imperialist system of global relationships that favours the other civilization (Utley, 2016). The result of this relationship is the gradual erosion of local traditions, and their replacement by social ways of dressing, speaking and relating, which are alien to the cultures of most communities in Ghana. Similarly, many Ghanaian societies have lost the beauty and richness of the ceremonies and rituals that accompanied most events. These have primarily been replaced by so-called modern fads,

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practices and styles which are mostly Eurocentric. It was the seeming national need to refocus attention on the indigenous culture, albeit in its modernist and syncretic form, that smock production and patronage comes in to promote the culture of North.

The word 'culture' is often used to refer to the way a group of people lives and that which makes them distinct from others. Ghana's Cultural Policy (2004) describes culture as "the entirety of our people's way of life as they have developed through experience and contemplation in order to fashion a harmonious coexistence with our setting." Our people's social, political, economic, aesthetic, and religious activities are all governed by this culture, which is dynamic and gives meaning to them. Culture also contributes to a people's unique identity.

This definition presents a homogeneous view of culture in Ghana, and describes it, not in abstract terms, but as related to real and meaningful existence. Gyekye (1996) defines culture as the entire life of a people: their morals, religious beliefs, social structures, political and educational systems, a form of music and dance and all other products of their creative spirit. This description of culture seeks to unearth the constituents of culture and outlines the ingredients which make one community unique from the other. One element which Gyekye's definition of culture encapsulates and is very relevant in this study is the promotion of culture.

Once people identify themselves with a particular lifestyle, they tend to protect it and coin moral values aimed at making them more united and nationalistic. According to Botchway (2008) people belonging to diverse ethnic and national groups have always, in one way or the other, tended to be nationalistic as they try to protect the cultural, economic, political and social interest of their ethnicity and culture. Without a doubt, when a people become nationalistic, they foster development for the reason that they all share in the same norms of the community,

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and share a common understanding of their practices that promote development (Dennis, 2018).

Promoting the northern Smock could help Ghana industrialize along the lines of its culture, explicitly popularizing it through innovation and industrialization. Thus, Smock plays a vital role in the promotion of Northern culture. This stems from a shared ideological orientation that allows for common aspirations and actions. Ideology is an essential concept for appreciating how Smock production attempts to represent the North in a unified and communal sense. Ideology is described as the mental frameworks the languages, the concepts, categories, imagery of thought, and the systems of representation with different classes and social groups deploy in order to make sense of, define, examine and render intelligible the way society works (Jackson, 2018).

Hall (1996) problematizes ideology as different ideas gripping the minds of masses, and by so doing, becomes a 'material force'. He argues that ideology, from a political perspective, reveals how a set of ideas may come to dominate the social thinking of a people at a point in their history, in a Gramscian approach. This domineering set of ideas tends to unite from within and holds society together. However, Hall (1996) has also noted that there is a problem of hegemony in which a dominant cultural order imposes itself on the rest and continually rearticulates specific dominant structures of meaning. Over the years, various approaches were used to salvage, preserve and pass on smock production culture from one generation to the other.

2.11 The challenges facing smock production in Northern Ghana

Weavers can no longer be expected to keep their frustrations in the smock manufacturing sector, which has seen some low patronage over the years. The sector has struggled to thrive in Ghana since its inception, and it continues to trail the well-known Kente (Essel, 2019; Adjei

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et al. 2016). However, it has been a way of expressing gratitude to diplomats and other distinguished foreign nationals who visit the country, but it has had little impact on the industry's poor state. Smock was proclaimed a "battle outfit" by Ghana's first president, Dr. Kwame Nkrumah, as previously mentioned. Since then, the smock has progressed to become not just a war dress but also a prestigious garment worn by all of the aristocracy.

If given the proper attention, promoting the northern Smock could result in the creation of thousands of jobs for the region's unemployed youth. However, branding must go beyond this in order to attract the necessary expertise to help Ghana industrialize along the lines of its culture, explicitly popularizing it through innovation and industrialization. Lack of historical awareness and the importance of clothing in a conventional setting are two of the sector's challenges. The majority of smock producers often face challenges such as obtaining funds for high-quality yarns for weaving, selling the smock, and maintaining a consistent power supply for sewing (Asare et al. 2019).

Owing to a shortage of funding, these issues have had a significant effect on the development of the Smock on a wide scale. Locally produced goods have a low level of popularity (Asare et al. 2019). Another factor affecting Smock's output rate is the high cost of yams for cloths. Despite these obstacles, it is worth noting that smock goods have a ready market (demand) due to a growing desire for the commodity as a trending fashion and its global existence. According to Essel (2019), the market for smock production is increasing. While the smock industry is vibrant and promising in terms of youth participation, it must be sustained over time in order to retain the youth, especially in self-employment. A ready market entails daily income and a strategy to prevent youth from migrating from rural to urban areas.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter provides the methodological considerations of this study. It outlines and describes the processes used in data collection and analysis and addresses ethical concerns relative to data collection in Ghana. It also defines the approach adopted and conditions under which the various phases of investigations will be conducted.

3.2 Research Design

A research design is a conceptual structure for conducting a study; it serves as a model for data collection, calculation, and analysis (Tobi & Kampen, 2018). According to Rahi (2017), the choice of any research design is dependent on a number of factors, the most important of which are the characteristics of the variables or population being used or investigated. The descriptive research design was used in this study due to the nature of the research.

The descriptive research design, on the other hand, specifies the nature of a given phenomenon (Gray, 2019). Thus, it is generally concerned with the present status of a given phenomenon. Descriptive research (Bell et al., 2018) also refers to research studies that have as their primary objective the exact representation of the characteristics of people, situations or groups. This approach will be employed to describe variables rather than to test a predicted relationship between variables. Mitchell & Jolley (2012) argue that the choice of research design must be based on the essence of the research, its setting, the potential limitations, and the underlying paradigm that informs the analysis, since different research designs aim to address different types of research problems.

In addition, the descriptive survey design was chosen for the analysis because it is flexible and functional, identifying existing conditions and pointing to current needs (Gray, 2019). Other reasons to use descriptive research design include the following: it defines and records the way things are; it includes the gathering of data in order to test research questions about the current state of the study's subjects; and it allows you to interpret, identify, and record aspects of a situation as it naturally happens (Bell et al., 2018). Moreover, descriptive research answers the questions on what, when, who, where, and how. Thus, descriptive studies will be appropriate for this study as it is essential to understand the dynamics of the contribution of smock production in Northern Ghana, its promotion of Northern Ghanaian cultural identity and how it impacts the Ghanaian economy in general.

3.2.1 Research approach

A research approach is defined by Bloomfield & Fisher (2019), as a description of the techniques or methods used to give direction and to systematize a study to fulfil the objectives of the study. A research approach involves asking questions like what type of research will it be and what techniques or methods will be appropriate in achieving the research objectives (Sekaran & Bougie, 2010). The study will be conducted using a quantitative research approach.

The study considers a quantitative approach appropriate since it allows the study to collect primary data in a research study area where the collection of primary data could prove very challenging due to the nature of the study (unethical behaviour of employees). A quantitative approach would also allow the study to present the collected data more accurately (Rutberg & Bouikidis, 2018). A quantitative approach allows for a study to analyze data using statistical methods that brings clarity to the presentation of the findings.

3.3 Population of the study

A population can be described as the complete set of subjects that can be studied (Rahi, 2017). The target population for this study included all smock producers in the northern part of the country.

3.4 Sampling Technique and Sample Size

As Taherdoost (2016) points out, since it is impractical to sample the entire targeted population due to budget and time limitations, sampling must be used in study.; thus, samples are drawn to represent a population adequately. A population can be described as the complete set of subjects that can be studied. Sharma (2017) defines a sample as a relatively small number of units used to make generalizations about the whole. Its primary objective is to provide accurate estimates of an unknown parameter. It is made up of single members or units.

The actual procedures involved, according to Mujere (2016), are a selection of a sample from a complete list of sampling units. In practice, a real list rarely exists, and, thus, an equivalent list is substituted. When the population is small enough, it is possible to obtain data from the whole population for certain research questions. However, one should not presume that a survey would provide more useful results than data collected from a representative sample of the entire population (Sharma 2017).

Also, sampling is a practical way to collect data when the population is colossal, thus doing a study of all its elements impossible. It may be the only efficient method of data collection. Its main advantage is that it is less costly and less time-consuming (Gray, 2019). Usually, probability sampling methods are used in quantitative analysis because it draws members from a larger population at random, allowing the researcher to extrapolate generalizations from the study's findings (Etikan et al. 2016). It's also less likely to be skewed than a non-probability

survey. Non-probability sampling, on the other hand, is thought to be the best sampling technique for qualitative analysis, which is typically conducted on a smaller scale (Rahi, 2017).

The aim of this study was to use a purposive sampling system. Purposive sampling is when sampling is performed with a specific goal in mind. The justification for using this technique is to allow the researcher to use his discretion to choose cases that will best aid in answering research questions and meeting the study's objectives (Klar & Leeper, 2019; Etikan & Bala, 2017). Purposive sampling is also necessary when the study's aim is to glean information from particular respondents who are thought to be experts in the field.

The researcher makes a conscious decision to choose a case; as a result, the researcher determines what needs to be acknowledged and sets out to find participants who can and are able to provide the information based on their expertise or experience (Rahi, 2017). When dealing with case study research and wishing to pick especially valuable samples, this method of sampling is often used (Campbell et al. 2020). As a result, the sample size for this analysis was (92), with 10 smock producers in Northern Ghana being chosen at random.

3.5 Data Collection Methods

This study will adopt the quantitative approach of data collection; thus; the self-administered questionnaire was used in the collection of data due to the fact that the entire population for the study are literates.

3.5.1 Questionnaires

The questionnaire is used as a general term to include all techniques of data gathering in which each person is required to respond to the same set of question in a predetermined order (Rutberg & Bouikidis, 2018). Questionnaires usually are one of the particular forms of primary data collection on which it relies for precision in the data. It is a standard technique used for

gathering primary data most research studies. A valid questionnaire will enable accurate data to be collected, and one that is reliable will mean that these data are collected consistently (Einola & Alvesson, 2020).

Again, the use of the questionnaire will ensure consistency, uniformity and stability in response. Its usage will make the respondents complete answering the questionnaire at their own convenience and will also ensure the respondents greater anonymity. The study made use of closed-ended questions. The reason is to obtain accurate responses, which will facilitate processing. The response format was based on a 5-point Likert-scale rating pattern with weightings of Strongly Agree (SA) = 5, Agree (A) = 4, Not Sure (NS) = 3, Disagree =2, Strongly Disagree (SD) = 1. The average of these points is 3.0 (5+4 + 3 + 2 + 1) = 3.0 thus 15/5. This will be used in the data analysis.
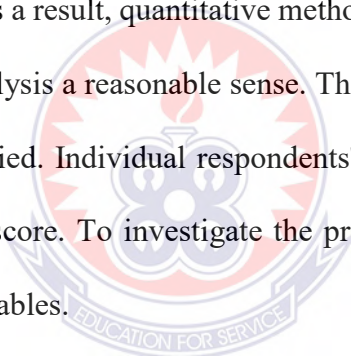
3.6 Ethical Considerations

Ethics in science is concerned with what is ethical and what is not ethical while conducting research (Connelly, 2014), and it is an essential component of every research project. When human beings are the research subjects (Hammond, & Wellington, 2013), as is the case in this report, the question of ethics in research becomes much more relevant. The entire research phase, from the essence of the issue being studied to the reporting of the theoretical structure, the context in which the research is performed, the data collection instruments used, the data collection methods used, the research subjects, the techniques used to analyze the data, and the way the data is published, is covered by ethics in research.

In addition, research participants' rights and privacy were valued and secured. The researcher was sensitive to the research subjects' cultural and social differences, and all research results were correctly recorded with full disclosure of the research methodology and the research

process' limitations. The researcher's goal in this study is to contribute to the effect of smock processing. This gives the study legitimacy; as a result, it's critical to treat respondents with respect and obtain informed consent. Participants' names and identities were not revealed, and all questionnaires were answered anonymously. As a result, the participants gave their informed consent to the researcher. Participation was entirely at the discretion of the participants.

3.7 Data Analysis

There is no single objective approach or the most appropriate framework for evaluating quantitative data in the literature on methodology. The term "analysis" applies to and necessitates the final decision. As a result, quantitative methods were used to interpret the data collected in order to give the analysis a reasonable sense. The replies, on the other hand, were collected, edited, coded, and tallied. Individual respondents' scores were averaged across all items to arrive at the final raw score. To investigate the problems, manageable percentages were used, as well as frequency tables.

CHAPTER FOUR

DATA ANALYSIS AND DISCUSSIONS

4.1 Introduction

This study aims to examine the contribution of smock production in Northern Ghana, its promotion of Northern Ghanaian cultural identity and how it impacts the Ghanaian economy in general. The data collection instruments were administered to a total of 92 sample participants. Out of the 92-questionnaire distributed 78 representing 85% were considered valid for further analysis. The researcher could not retrieve the remaining instruments distributed.

Figure 4.1 Gender distribution of the respondents
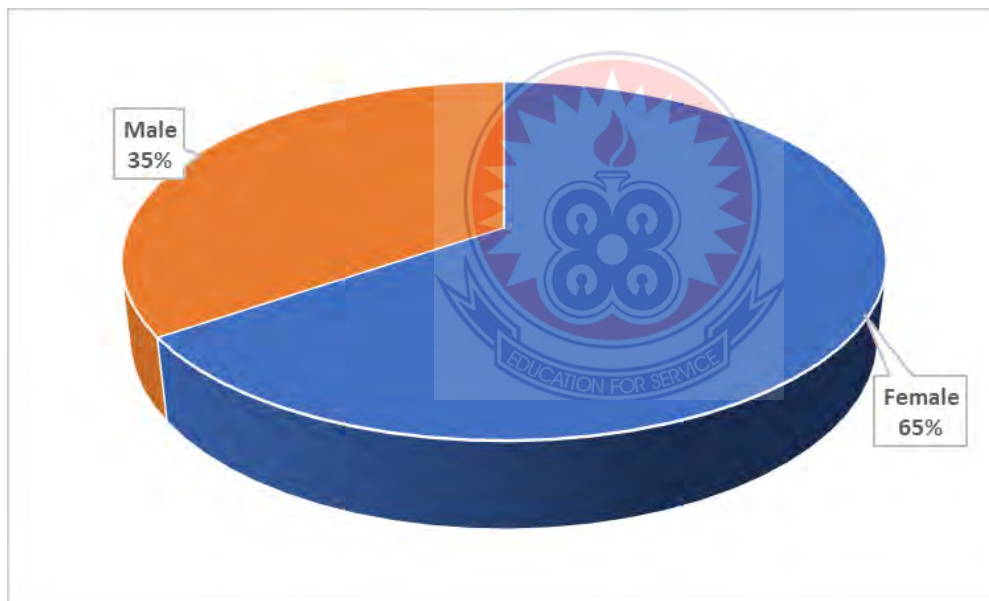
Source: Fieldwork (2020)

Table 4.1 presents the gender distribution of the respondents. It is apparent from the figure 4.1 that more than half of the respondents, 65.4% were females with the remaining 34.6% being male. The trend is not surprising considering the fact that the garment manufacturing industry in Ghana is thought to be a profession reserved for females.

Table 4.1 Age of respondents

Age range	Frequency (*n*)	Percent (%)
21 - 30 yrs.	15	19.2
41 - 50 yrs.	60	76.9
50 yrs. & above	3	3.8
Total	78	100.0

Source: Fieldwork (2020)

Table 4.1 shows the age distribution of respondents used for the study. Out of 78 respondents 76.9% of the respondents were between the ages of 41 – 50 years (n=60), 15 representing 19.2% were within the 21 – 30 years age range whereas only three representing 3.8% were 50 years or above. This shows that majority of the respondents were 50 years or younger.

Table 4.2 Educational Qualification

Educational Qualification	Frequency (*n*)	Percent (%)
SHS/Vocational	54	69.2
Other; specify	24	30.8
Total	78	100.0

Source: Fieldwork (2020)

Table 4.2 provides the results obtained relative to the educational qualification of the respondents, 54 out of the 78 respondents representing 69.2% had had SHS/Vocational education with 24 representing 30.8% having had other form of qualifications. This indicates that majority of the respondents had had a form of vocational or secondary school education. This implies that vocational or secondary school education is having significant influence in

the industry considering the widespread population of individuals with the vocational and secondary school qualification working in the industry.

Table 4.3 Position of respondents in the industry

Status	Frequency (*n*)	Percent (%)
Business owner	39	50.0
Manager	18	23.1
Worker	12	15.4
Apprentice	9	11.5
Total	78	100.0

Source: Fieldwork (2020)

Table 4.3 shows the position of respondents in the garment manufacturing industry. From the table exactly 50% of the respondents indicated they were business owners, 18 representing 23.1% were managers, 12 representing 15.4% were workers with nine representing 11.5% being apprentices. This means most of the respondents were business owners or managers.

Table 4.4 Age of the business in the industry

Years	Frequency (*n*)	Percent (%)
< 1 yrs.	3	3.8
1 - 4 yrs.	48	61.5
5 - 10 yrs.	3	3.8
> 10 yrs.	24	30.8
Total	78	100.0

Source: Fieldwork (2020)

Table 4.4 shows the age of the business from which the respondents were drawn for the study. Out of 78 respondents, more than half 61.5% (n=48) asserted that their business had been in existence for 1-4 years, 24 representing 30.8% asserted more than 10 years with three each representing 3.8% indicated less than a year or 5-10 years. This implies most of the business had been in operations for not more than 4 years.

Table 4.5 Stage of business

Stage of business	Frequency (*n*)	Percent (%)
Growth	57	73.1
Maturity	15	19.2
Declining	6	7.7
Total	78	100.0

Source: Fieldwork (2020)

Table 4.5 shows the age of business. From the table 57 respondents representing 73.1% said their business were at the growth stage, 15 representing 19.2% indicated maturity with only six representing 7.7% indicating declining. This suggests that most of the businesses were at the growth stage. This is not surprising as earlier result in this study has indicated that most of the businesses had been in operation not more than 4 years.

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4.1 Contribution of smock production in northern Ghana

Table 4.6 The contribution of smock production in northern Ghana

Statement	N	Min	Max	Mean	±SD
Smock production contributes significantly to livelihoods	78	1	5	4.27	1.065
Smock production contributes significantly to employment which leads to growth in the economy	78	1	5	3.92	1.246
Smock production is an important source of foreign exchange in Ghana	78	1	5	3.81	1.152
Smock production is a major key player in Ghana's industrial sector	78	1	5	3.27	1.234
Smock production have immensely contributed to the sustainability of rural development in Northern Ghana	78	1	5	3.88	1.348
Smock production increases industrial production by creating demands in other industries	78	1	5	3.42	1.190
Smock production is the only industry that is self-reliant and in the value chain that is from raw materials to valuable outputs	78	1	5	3.27	1.101
The value of the Smock transcends the borders of the three northern regions	78	1	5	4.23	1.127
The Smock is the only Ghanaian traditional attire which has been extensively marketed by many Presidents of Ghana	78	1	5	3.88	1.405
Smock production is the main source of revenue for families especially within the lean season when farming activities are on the downside	78	1	5	3.85	1.033
The indigenous smock industry has made any significant impact on the textiles and industry towards poverty reduction and employment creation	78	1	5	3.69	1.241

Source: Fieldwork (2020)

Table 4.6 shows respondents' views on the contribution of smock production in northern Ghana

and how it impacts the Ghanaian economy in general. These responses were gathered using the

five-point Likert scale of 1-strongly disagree, 2-disagree, 3-not sure, 4-agree, 5-strongly agree.

From the table majority of the respondents agreed that Smock production contributes

significantly to livelihoods (M=4.27, ±SD=1.065), smock production contributes to

employment significantly (M=3.92, ±SD=1.246), smock production is an important source of

Ghanaian foreign exchange (M=3.81, ±SD=1.152), smock production is a major key player in Ghana's industrial sector (M=3.27, ±SD=1.234) and smock production has immensely contributed to the sustainability of rural development in Northern Ghana (M=3.88, ±SD=1.348).

Moreover, most of the respondents also agreed that smock production increases industrial production (M=3.42, ±SD=1.190), has been the only self-reliant industry (M=3.27, ±SD=1.101), remains the only Ghanaian traditional attire which is marketed by many Presidents extensively (M= 3.88, ±SD=1.405) and the value of the smock transcends the borders of the three northern regions (M=4.23, ±SD=1.127)

That notwithstanding, majority also agreed that smock production is the main source of revenue for families especially within the lean season (M=3.85, ±SD=1.033) and the indigenous smock industry has made any significant impact on the textiles and industry towards poverty reduction and employment creation (M=3.69, ±SD=1.241).

It is no exaggeration that smock production contributes significantly to the livelihood of people in the north and the general economy of Ghana. As suggested by the respondents' smock production keeps people employed, plays a role in Ghana's industrial sector and is a self-reliant sector. Smock production has an integral contribution to rural development in Northern Ghana and transcends not only the boarders of the north but the country as a whole.

4.3 Characteristic features of indigenous smock weaves and how are they produced

Table 4.7 Characteristic features of indigenous smock weavers

Statement	N	Min	Max	Mean	±±SD
Indigenous smock weaves are produced in the traditional colours of blue, black, white and red.	78	1	5	3.38	1.425
Indigenous smock weaves are relatively produced in narrow width form of approximately 3 – 5 inches	78	1	5	3.46	1.125
There is the simplicity of warp arrangement in indigenous smock weaves	78	1	5	3.58	1.157
No aesthetic appeal is added in the indigenous smock weaves	78	1	4	2.58	1.013
The arrangement of the colours in the indigenous Smock weaves symbolized a purpose	78	1	5	3.96	1.098
Yarns used by the indigenous weavers were locally-made cotton yarns which are basically thicker or bulkier in size as compared to contemporary weavers who employ imported synthetic yarns that are thinner in thickness with a high amount of twist and streng	78	1	5	3.92	1.078
The indigenous smock weaves are wider in lengths and are highly characterized with narrow widths	78	1	5	3.73	.863
The warp sheets of indigenous smock weaves are prepared with widths ranging between 3-5 inches (7.62-12.7 cm) before mounted on a narrow double-heddle loom	78	1	5	3.50	.752
The nature of the indigenous smock weave pattern is primarily a warp-faced structure	78	1	5	3.27	1.028
The pattern arrangement of coloured yarns of indigenous smock weaves are simplified and less complex in the warp during warping	78	1	5	3.46	.976

Source: Fieldwork (2020)

Table 4.7 give a representation of the views of respondents on the characteristic features of indigenous smock weaves and how are they produced. Again, this was measured using the five-point Likert scale.

From the table majority of the respondents agreed that indigenous smock weaves are produced in the traditional colours of blue, black, white and red (M=3.38, ±SD=1.245), indigenous

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smock weaves are relatively produced in narrow width form of approximately 3 – 5 inches (M=3.46, ±SD=1.125), there is the simplicity of warp arrangement in indigenous smock weaves (M=3.58, ±SD=1.157), the arrangement of the colours in the indigenous Smock weaves symbolized a purpose (M=3.96, ±SD=1.098) and yarns used by the indigenous weavers were locally-made cotton yarns which are basically thicker or bulkier in size (M=3.92, ±±SD=1.078).

Furthermore, most of the respondents agreed that indigenous smock weaves are wider in lengths and are highly characterized with narrow widths (M=3.73, ±SD=.863), the warp sheets of indigenous smock weaves are prepared with widths ranging between 3-5 inches (7.62-12.7 cm) before mounted on a narrow double-heddle loom (M=3.50, ±SD=.752) and the pattern arrangement of coloured yarns of indigenous smock weaves are simplified and less complex in the warp during warping (M=3.46, ±SD=.976). On the contrary, majority of the respondents disagreed that no aesthetic appeal is added in the indigenous smock weaves (2.58, ±SD=1.013).

From the discussions above, it is widely perceived that Indigenous smock weaves are produced in the traditional colours of blue, black, white and red, produced in narrow inches and the colour arrangement symbolizes a purpose. The pattern arrangement of coloured yarns of indigenous smock weaves are simplified too as put out by the discussions.

4.4 Characteristic features of contemporary smock weaves

Table 4.8 Characteristic features of contemporary smock weaves and how are they produced

Statement	N	Min	Max	Mean	±SD
The advancement in technology, smock weavers are now using synthetic yarns in a variety of colors, resulting in modern smock weaves with colors like yellow, golden yellow, green, and others.	78	1	5	3.96	1.133
Some contemporary smock weaves are produced in wider widths of about 6-12 inches	78	3	5	3.88	.644
Contemporary smock weaves have complex warp arrangement	78	2	5	3.85	.666
To add some aesthetics to contemporary smock weaves, metallic yarns are used for the warp or weft.	78	1	5	3.77	.939
Most contemporary smock weaves are generally made without a symbolic meaning or purpose other than those made for specific people or political parties using their respective colours	78	1	5	3.50	1.159
One notable characteristic of contemporary Smock weaves is the evidence of complexity in the warp arrangement with varying-coloured yarns combined with metallic yarns used at warping	78	3	5	3.85	.722
In contemporary smock weaves while preparing the warp weavers try to achieve balance in arranging the coloured yarns. This phenomenon gives a different twist to smock weaves	78	2	5	4.08	.786
The contemporary smock weaves show a complete change from the indigenous smock weaves	78	2	5	4.04	.763
Most contemporary smock weaves are without any symbolic names, and the arrangement of yarns in the warp is basically based on aesthetic values to attract the more consumers	78	1	5	3.12	1.259

Source: Fieldwork (2020)

Table 4.8 shows the descriptive statistics of respondents' view on the characteristic features of

contemporary smock weaves and how are they produced.

As shown in the table, majority of the respondents agreed that synthetic yarns produced with

varied colours are now adopted by smock weavers, so contemporary smock weaves are

produced with different yarn colours such as yellow, golden yellow, green, etc. with the advent of technology (M=3.96, ±SD=1.133), some contemporary smock weaves are produced in wider widths of about 6-12 inches (M=3.88, ±SD=.644), Contemporary smock weaves have complex warp arrangement (M=3.85, ±SD=.666), metallic yarns are used for the warp or weft to add some aesthetics to contemporary smock weaves (M=3.77, ±SD=.939) and most contemporary smock weaves are generally made without a symbolic meaning or purpose other than those made for specific people or political parties using their respective colours (M=3.50, ±SD=1.159).

Furthermore, the majority of respondents accepted that there is evidence of difficulty in the warp structure for contemporary smocks, with varying colored yarns together with metallic yarns used at warping (M=3.85, ±SD=.722), weavers try to achieve balance in arranging the coloured yarns in contemporary smock weaves (M=4.08, ±SD=.786), contemporary smock weaves show a complete change from indigenous smock weaves (M=4.04, ±SD=.763) and most contemporary smock weaves are without any symbolic names, and the arrangement of yarns in the warp is basically based on aesthetic values to attract the more consumers (M=3.12, ±SD=1.259).

It is recognisable from the assertions that contemporary smocks come in varied yarn colors and are produced in wider widths as compared to indigenous ones. They have complex warp arrangement and are a complete change from the indigenous smock weaves. Contemporary smock weaves are generally made without a symbolic meaning, gives a different twist to smock weaves and also contemporary smock weaves show a complete change from the indigenous smock weaves.

4.5 The role smock and the smock fabric play in the promotion of northern culture

Table 4.9 The role smock and the smock fabric play in the promotion of northern culture

Statement	N	Min	Max	Mean	±SD
The Smock has helped to revitalize Northern Ghana's fashion sector	78	2	5	3.92	1.078
The Smock is a part of Northern cultural heritage	78	3	5	4.58	.635
The knowledge about smock names gives insight into its culture, philosophy, thought, environment, religion, language and culture	78	2	5	4.04	.860
The Smock has a powerful symbolic meaning recognized internationally, especially among Africans in the Diaspora	78	2	5	3.96	.986
The symbolic nature of smock names and their interpretation depicts their religious beliefs and their interaction with foreign cultures	78	1	5	3.58	1.123
Wearing of the Smock portrays the Northern culture and an indication that one is from a royal family	78	1	5	2.96	1.566
Women in royal households occasionally wear the Smock, but only in the performance of traditional royal duty	78	1	5	3.27	1.439
Smock promotes the cultural heritage of North's indigenous dresses as a whole	78	3	5	4.23	.755
The Smock has retained its rich traditional heritage and fulfilled customers' demands and contemporary trends	78	2	5	3.81	1.185

Source: Fieldwork (2020)

Table 4.9 shows respondents' assertions on the role smock and the smock fabric plays in the promotion of northern culture. This was measured using the following scale; 1-not at all, 2-small extent, 3-moderate extent, 4-large extent, 5-very large extent.

Majority of the respondents agreed to a large extent that the Smock has helped to revitalize Northern Ghana's fashion sector (M=3.92, ±SD=1.078), smock is part of Northern cultural heritage (M=4.58, ±SD=.635), the knowledge about smock names gives insight into its culture, philosophy, thought, environment, religion, language and culture (M=4.04, ±SD=.860), smock

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production has a powerful symbolic meaning recognized internationally, especially among Africans in the Diaspora (M=3.96, ±SD=.986) and the symbolic nature of smock names and their interpretation depicts their religious beliefs and their interaction with foreign cultures (M=3.58, ±SD=1.123).

Added to the above, majority also agreed to a large extent that Smock promotes the cultural heritage of North's indigenous dresses as a whole (M=4.23, ±SD=.755) and the smock has retained its rich traditional heritage and fulfilled customers' demands and contemporary trends (M=3.81, ±SD=1.185).

On the contrary, majority of the respondents agreed to a small extent that wearing of the Smock portrays the Northern culture and an indication that one is from a royal family (M=2.96, ±SD=1.566) and women royal households occasionally wear the Smock, but only in the performance of traditional royal duty (M=3.27, ±SD=1.439).

Smock weaving remains integral part of the Northern cultural heritage as knowledge about the names gives insight into its culture, philosophy, thought, environment, religion, language and culture as shown in the discussions above. It is realized again from the views that smock has powerful symbolic meaning recognized internationally, especially among Africans in the Diaspora and promotes the general cultural heritage of the North.

4.7 The challenges facing smock production

Table 4.10 The challenges facing smock production

Statement	N	Min	Max	Mean	±SD
The low patronage of the Smock	78	1	5	3.55	.994
The high cost of raw materials for production	78	3	5	4.04	.591
Difficulties in financing the operations of smock production	78	2	5	4.08	.834
The non-availability of raw materials in the production areas which increases the production cost, thereby increasing the selling price of the product	78	1	5	3.62	1.119
Non-availability of raw materials for production	78	1	5	3.65	1.174
Lack of regulation of the sector leading to low-quality smock garments in the market	78	1	5	3.46	1.125
Neglect of the smock sector due to the location of the industry	78	1	5	3.35	1.308
Lack of political will to develop the industry	78	2	5	3.69	1.036
Lack of investment in innovative equipment for production	78	1	5	3.73	.949
The influx of second-hand clothing on the local market	78	2	5	3.88	.939

Source: Fieldwork (2020)

Table 4.10 shows the views of respondents on the challenges facing smock production. This was measured using the following scale; 1-not at all, 2-small extent, 3-moderate extent, 4-large extent, 5-very large extent.

From the table majority of the respondents agreed to a large extent the following challenges; high cost of raw materials for production (M=4.04, ±SD=.591), difficulties financing the operations of smock production (M=4.08, ±SD=.834), the non-availability of raw materials in the production areas which increases the production cost, thereby increasing the selling price of the product (M=3.62, ±SD=1.119), low patronage of smock (M=3.55, ±SD=.994) and non-availability of raw materials for production (M=3.65, ±SD=1.174)

That notwithstanding, majority of the respondents also agreed to a large extent the challenges of lack of regulation of the sector leading to low-quality smock garments in the market (M=3.46, ±SD=1.125), neglect of the smock sector due to the location of the industry (M=3.35, ±SD=1.308), lack of political will to develop the industry (M=3.69, ±SD=1.036), lack of investment in innovative equipment for production (M=3.73, ±SD=.949) and the influx of second-hand clothing on the local market (M=3.88, ±SD=.939).

The challenges highlighted in the discussions above relates to the overall problems experienced by the industrial sector of Ghana. These challenges are usually attributed to low patronage, high cost of raw materials for production, financial difficulties, non-availability of raw materials, general neglect, lack of political will and lack of investment in machinery/equipment.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This study aims to examine the contribution of smock production in Northern Ghana, its promotion of Northern Ghanaian cultural identity and how it impacts the Ghanaian economy in general. This chapter presents the summary of findings, conclusions, recommendations of the study as well as suggestions for further research.

5.2 Summary of findings

The study noted that smock production contributes significantly to the livelihood of people in the north and the general economy of Ghana and that smock production in the Northern Region of Ghana keeps people employed, plays a role in the garment manufacturing industrial sector and is related sub-sectors. More so, the study observed that smock production has an integral contribution to rural development in Northern Ghana and transcends not only the boarders of the north but the country as a whole.

Furthermore, it was discovered that indigenous smock weaves are produced in the traditional colours of blue, black, white and red, produced in narrow inches and the colour arrangement symbolizes a purpose. Also, the pattern arrangement of coloured yarns of indigenous smock weaves are also simplified

This study has shown that contemporary smocks come in varied yarn colors and are produced in wider widths as compared to indigenous ones. It was noted that there are complex warp arrangement and are a complete change from the indigenous smock weaves. Contemporary smock weaves are generally made without a symbolic meaning, gives a different twist to smock

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weaves and also contemporary smock weaves show a complete change from the indigenous smock weaves.

Another major finding of this study was that smock weaving remains integral part of the Northern cultural heritage as knowledge about the names gives insight into its culture, philosophy, thought, environment, religion, language and culture as shown in the discussions above. It is realized again from the views that smock has powerful symbolic meaning recognized internationally, especially among Africans in the Diaspora and promotes the general cultural heritage of the North.

On the challenges associated with the smock production in the Northern Region of Ghana the study found that there are overall problems experienced by the industrial sector of Ghana and that those challenges are usually attributed to low patronage, high cost of raw materials for production, financial difficulties, non-availability of raw materials, general neglect, lack of political will and lack of investment in machinery/equipment.

5.3 Conclusion

The study concludes that smock production contributes significantly to the livelihood of people in the north and the general economy of Ghana. Smock production in the Northern Region of Ghana keeps people employed, plays a role in the garment manufacturing industrial sector and is related sub-sectors.

The study further concludes that smock production has an integral contribution to rural development in Northern Ghana and transcends not only the boarders of the north but the country as a whole.
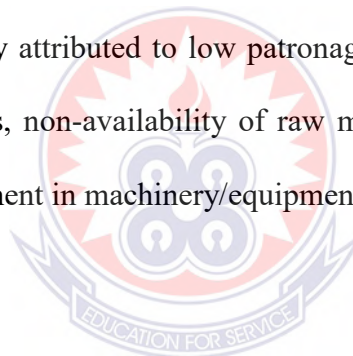
The study concludes that indigenous smock weaves are produced in the traditional colours of blue, black, white and red, produced in narrow inches and the colour arrangement symbolizes a purpose.

Also, it can be affirmed by this study that contemporary smocks come in varied yarn colors and are produced in wider widths as compared to indigenous ones. It was noted that there are complex warp arrangements which are a complete change from the indigenous smock weaves.

More so, the study concludes that contemporary smock weaves are generally made without a symbolic meaning, gives a different twist to smock weaves and also contemporary smock weaves show a complete change from the indigenous smock weaves and that smock weaving remains integral part of the Northern cultural heritage as knowledge about the names gives insight into its culture, philosophy, thought, environment, religion, language and culture as shown in the discussions above. That smock has powerful symbolic meaning recognized internationally, especially among Africans in the Diaspora and promotes the general cultural heritage of the North.

The study concludes that the major challenges confronting the industry in the Northern Region of Ghana are usually attributed to low patronage, high cost of raw materials for production, financial difficulties, non-availability of raw materials, general neglect, lack of political will and lack of investment in machinery/equipment.

5.4 Recommendations

1. The producers invest more into improving the quality and marketing strategies they adopt in their respective businesses.
2. The producers should form associations so that they can front for credit facilities from the financial institutions for their members.

3. For the actual impact of smock production, learning innovative approaches to quality is essential. Given the structure of producers, investment in innovative technology, constant training and information on novel developments is essential in order to be well-matched with the requirements of the consumers of Smock. Consequently, a higher degree of improvement in terms of providing quality at optimal cost, maintenance and conquering the market, and making a recognizable brand in terms of Smock production in Northern Ghana will be achieved.

4. Additionally, it will be beneficial for the Smock producers to form clusters so that collaboration can bring about sustainability in the industry through consistent interactions and discussions. As an organized group, Smock producers can take decisions and churn out quality products more efficiently, which can impact the economy successfully.

5. Again, self-help clusters must be vigorously promoted as a structure for the effective functioning of the trade to encourage pooling of resources and self-reliance.

6. Furthermore, Smock producers need to be committed to culture. They need established systems for improved management of their process.

7. Finally, Smocks producers have to ensure that all their processes and techniques are documented to ensure a shared appreciation of the different process in their production.

5. 4 Further Study and Research

This study focused on the impact of Smock production; consequently, further study on its designs is imperative to entice customers and portray the culture of the people effectively and to make the investigation more reflective concerning the same sector rather than confining to only the available principles.

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APPENDIX I

QUESTIONNAIRES FOR SMOCK PRODUCTION OUTFITS

This questionnaire is intended to gather relevant information regarding your views on the impact of smock production in Ghana. Your responses will remain confidential, and the results will be used for academic purposes only. You can use a [√**]** mark to indicate your responses for items with alternative responses.

Thank you

SECTION A: DEMOGRAPHICS

1. Name of shop_____

2. **Gender:**

    Female [ ]   Male [ ]

3. **Age:**

    below 20 [ ]   21-30 [ ]   31-40 [ ]   41-50 [ ]   50 & above[ ]

4. **Educational qualification:**

    No formal education [ ] Primary education [ ] JSS [ ] SSS\Vocational [ ] others [ ]

5. **Your position in business:**

    Business Owner [ ] Manger [ ] worker [ ] Apprentice [ ]

6. **Age of the business at present:** Less than 1 year [ ] 1-3 [ ] 3-5 [ ] 6-10 [ ] 10 years & above [ ]

7. **In what stage of the life cycle is your business presently in**?

    Growth [ ] Maturity [ ] Declining [ ]

SECTION B: THE CONTRIBUTION OF SMOCK PRODUCTION IN NORTHERN GHANA AND HOW IT IMPACTS THE GHANAIAN ECONOMY IN GENERAL

The impact of smock production in Ghana	*Strongly Agree* 5	4	3	2	*Strongly Disagree* 1
Smock production contributes significantly to livelihoods					
Smock production contributes significantly to employment which leads to growth in the economy					
Smock production is an important source of foreign exchange in Ghana					
Smock production is a major key player in Ghana's industrial sector					
Smock production have immensely contributed to the sustainability of rural development in Northern Ghana					
Smock production increases industrial production by creating demands in other industries					
Smock production is the only industry that is self-reliant and in the value chain that is from raw materials to valuable outputs					
The value of the Smock transcends the borders of the three northern regions					
The Smock is the only Ghanaian traditional attire which has been extensively marketed by many Presidents of Ghana					
Smock production is the main source of revenue for families especially within the lean season when farming activities are on the downside					
The indigenous smock industry has made any significant impact on the textiles and industry towards poverty reduction and employment creation					

Key: 1=Strongly Disagree; 2= Disagree; 3=Not sure; 4=Agree; 5=Strongly Agree

SECTION C: CHARACTERISTIC FEATURES OF INDIGENOUS SMOCK WEAVES AND HOW ARE THEY PRODUCED

Characteristic features of indigenous Smock weaves	*Strongly Agree 5*	*4*	*3*	*2*	*Strongly disagree 1*
Indigenous smock weaves are produced in the traditional colours of blue, black, white and red.					
Indigenous smock weaves are relatively produced in narrow width form of approximately 3 – 5 inches					
There is the simplicity of warp arrangement in indigenous smock weaves					
No aesthetic appeal is added in the indigenous smock weaves					
The arrangement of the colours in the indigenous Smock weaves symbolized a purpose					
Yarns used by the indigenous weavers were locally-made cotton yarns which are basically thicker or bulkier in size as compared to contemporary weavers who employ imported synthetic yarns that are thinner in thickness with a high amount of twist and strength properties					
The indigenous smock weaves are wider in lengths and are highly characterized with narrow widths					
The warp sheets of indigenous smock weaves are prepared with widths ranging between 3-5 inches (7.62-12.7 cm) before mounted on a narrow double-heddle loom					
The nature of the indigenous smock weave pattern is primarily a warp-faced structure					
The pattern arrangement of coloured yarns of indigenous smock weaves are simplified and less complex in the warp during warping					

SECTION D: CHARACTERISTIC FEATURES OF CONTEMPORARY SMOCK WEAVES AND HOW ARE THEY PRODUCED

Characteristic features of contemporary Smock weaves	Strongly Agree 5	4	3	2	Strongly disagree 1
With the advent of technology, synthetic yarns produced with varied colours are now adopted by smock weavers, so contemporary smock weaves are produced with different yarn colours such as yellow, golden yellow, green, etc.					
Some contemporary smock weaves are produced in wider widths of about 6-12 inches					
Contemporary smock weaves have complex warp arrangement					
Metallic yarns are used for the warp or weft to add some aesthetics to contemporary smock weaves					
Most contemporary smock weaves are generally made without a symbolic meaning or purpose other than those made for specific people or political parties using their respective colours					
One notable characteristic of contemporary Smock weaves is the evidence of complexity in the warp arrangement with varying coloured yarns combined with metallic yarns used at warping					
In contemporary smock weaves while preparing the warp weavers try to achieve balance in arranging the coloured yarns. This phenomenon gives a different twist to smock weaves					
The contemporary smock weaves show a complete change from the indigenous smock weaves					
Most contemporary smock weaves are without any symbolic names, and the arrangement of yarns in the warp is basically based on aesthetic values to attract the more consumers					

SECTION E: THE ROLE SMOCK AND THE SMOCK FABRIC PLAYS IN THE PROMOTION OF NORTHERN CULTURE

The role smock plays in the promotion of Northern culture	To a very large extent 5	4	3	2	Not at all 1
The Smock has helped to revitalize Northern Ghana's fashion sector					
The Smock is a part of Northern cultural heritage					
The knowledge about smock names gives insight into its culture, philosophy, thought, environment, religion, language and culture					

	5	4	3	2	1
The Smock has a powerful symbolic meaning recognized internationally, especially among Africans in the Diaspora					
The symbolic nature of smock names and their interpretation depicts their religious beliefs and their interaction with foreign cultures					
Wearing of the Smock portrays the Northern culture and an indication that one is from a royal family					
Women in royal households occasionally wear the Smock, but only in the performance of traditional royal duty					
Smock promotes the cultural heritage of North's indigenous dresses as a whole					
The Smock has retained its rich traditional heritage and fulfilled customers' demands and contemporary trends					

Key: 5 = A very large extent, 4 = large extent 3 = moderate extent, 2 = Small extent 1 = Not at all

SECTION F: THE CHALLENGES FACING SMOCK PRODUCTION

Challenges facing smock production	*To a very large extent* 5	*4*	*3*	*2*	*Not at all* 1
The low patronage of the Smock					
The high cost of raw materials for production					
Difficulties in financing the operations of smock production					
The non-availability of raw materials in the production areas which increases the production cost, thereby increasing the selling price of the product					
Non-availability of raw materials for production					
Lack of regulation of the sector leading to low-quality smock garments in the market					
Neglect of the smock sector due to the location of the industry					
Lack of political will to develop the industry					
Lack of investment in innovative equipment for production					
The influx of second-hand clothing on the local market					