UNIVERSITY OF EDUCATION, WINNEBA

COLLEGE OF TECHNOLOGY EDUCATION, KUMASI

COMTEMPORARY FASHION TRENDS IN MEN'S WEAR: CASE STUDY OF KUMASI METROPOLIS, GHANA

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BY

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Design and Textile) degree

DECEMBER, 2016

DECLARATION

STUDENT'S DECLARATION

I, Sarpong Eva Margaret, declare that this dissertation 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 any other degree in the university or elsewhere.

SIGNATURE: …………………………………………………………

DATE: …………………………………………………………

SUPERVISOR'S DECLARATION

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

NAME OF SUPERVISOR: Dr. Daniel Kwabena Danso

SIGNATURE: …………………………………………………………..

DATE: …………………………………………………………..

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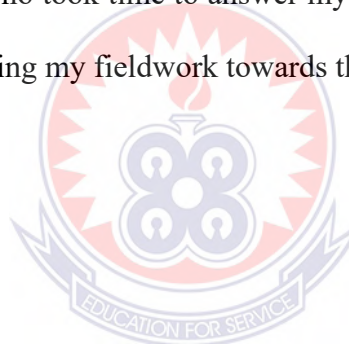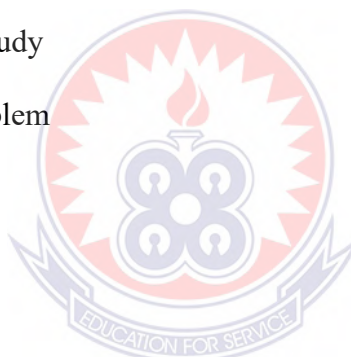
DEDICATION

I dedicate this thesis to Mr. & Mrs. Opoku Agyekum my dear parents for their love and support.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

ABSTRACT

The study aimed at finding out the contemporary fashion trends in men's wear in Kumasi Metropolis, Ghana. The objectives of the study were to identify and describe the contemporary fashion trends in men's wear in Ghana; to investigate into factors that influence the changes in the men's wear in Ghana, and to find out measures that can be put in place to help ensure that fashion changes in men's wear impart more positive effects on Ghanaians. The researcher employed the survey method using questionnaire for data collection which was used for the quantitative aspect of the study. The population of the study was centred mainly on Ghanaian men in Kumasi Metropolis. Purposive and simple random sampling techniques were used to select 100 respondents as the sample size. Findings of the study suggest that the use of African wear, shirts appliqued with African prints, T-Shirts with the name or symbol of Ghana printed or embroidered in it, two buttoned suit with only one button for fastening it, Jeans with polo shirts and the use of skinny with polo shirts or long sleeved shirt are the contemporary fashion trend of men's wear in Ghana. However, short pants with cow neck was not accepted as contemporary fashion trend in men's wear in Ghana. Age, dressing of public figures, education, occupation, religious beliefs, celebrities' dressing, fashion publications, journey to foreign countries, status in society, technology, economic situation, fashion forecasting and market research play a major role in today's accelerated rate of change in men's wear in Ghana. Based on the findings, conclusions were drawn and recommendations were made that Ghanaian men are now becoming fashion conscious and are getting interested in indigenous clothing because they evoke sense of maturity in them when they wear them. The men must there be properly educated by fashion experts on textiles and clothing so that they will be able to choose and wear clothing to suit their figure types and occasions.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Ghana as a country is made up of different ethnic groups with different cultures, beliefs and societal norms which are believed to influence the trend of fashion in Ghana. The communal and cultural ethics of people change with time throughout the world as well as in Ghana, so do the fashion and other aesthetics of their arts also change throughout the ages. These changes come about from both internal and external influences as far as clothing and fashion are concerned. Some of these factors include the media which gives instant access to happenings around the world, increased international travel, men's perception of themselves and sophisticated communication technologies.

It seems men are increasingly becoming enthusiastic consumers of once taboo goods and services such as grooming products, salon services and fashion goods. Men consumers are purported to signal a departure from traditional notions of masculinity. Fashion designers and trend watchers are taking notice by increasingly creating fashion good to target these lucrative consumers. With the onset of the postmodern era, consumption reigns supreme for both women and men (Firat, 1994) and there has been a shift from men as producers to men as consumers (Schroeder and Zwick, 2004). De facto, men are even becoming avid consumers of once taboo goods such as personal care and beauty items (Fashion wears). For example, according to Advertising Age, men spend over $8 billion/year in grooming products (Neff, 2002). Fashion designers and trend watchers are recognising this trend and are delving into this growing market. Changes in contemporary society among men conceptions of private life, as well as appearance and beauty are of a growing research interest as they are accompanied by

1

changes in the marketplace (Kimmel and Tissier-Desbordes, 1999, and Dano, Roux and Nyeck, 2003). Men in contemporary Ghana are purported to have a new conceptualization of their gender roles, fashion and aesthetic and this is impacting their consumption of fashion wears as well as their involvement in fashion. It is useful to examine this phenomenon to see if it indeed does signal a shift in male consumer's identities. It also serves as important context in which to observe the interplay between gender, identity and consumption and provides an opportunity to enhance our understanding in this area.

1.2 Statement of the Problem

Men's identity is an issue since gender is a "blurred" construct that is changing depending on time and context (Kacen, 2000). Roles and representations of men evolving today pose significant challenges for fashion designers and researchers. The researcher has observed that the principle that men – unlike women – should not call attention to themselves as objects of beauty held by the society, has significantly changed in this contemporary era. This is evident in Ghana, currently, most men are becoming conscious and take due preference to the look that they present at any occasion or event they attend. "Just like women who always have endless ways to stay stylish in whatever they wear, some men do not want to be caught up by the fashion police for going contrary to the fashion rules" (Owusuwaa, 2015). Changes in contemporary Ghana among masculine conceptions of fashion, appearance, beauty and involvement in fashion are of growing research interest as they are accompanied by changes and challenges in the marketplace.

1.3 Purpose of the Study

This study aims to find out the contemporary fashion trends in men's wear in Ghana. That is, this research examines an aspect of the broader "new" man in contemporary Ghana, a man who increasingly values his physical appearance. It also aims at investigating factors that influence the changes in men's wear as well as measures that can be put in place to help ensure that fashion changes in men's wear impart more positive effects on Ghanaians.

1.4 Objectives of the Study

The specific objectives of the study are:

1. To identify and describe the contemporary fashion trends in men's wear in Ghana.

2. To investigate into factors that influence the changes in the men's wear in Ghana.

3. To find out measures that can be put in place to help ensure that fashion changes in men's wear impart more positive effects on Ghanaians.

1.5 Research Questions

1. What are the contemporary fashion trends in men's wear in Ghana?

2. What are the factors that influence the changes in men's wear in Ghana?

3. Which measures can be put in place to help ensure that fashion changes in men's wear impart more positive effects on Ghanaians?
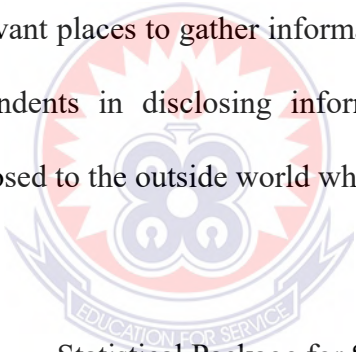
1.6 Delimitation of the Study

This study is delimited to only one region out of the ten regions in Ghana. Some selected men in the Ashanti region, Kumasi, are considered in this research work. Furthermore measurement and analysis on other men in the other nine Regions of Ghana is not covered in this study.

1.7 Limitations of the Study

Sourcing for literature was difficult since there were limited books in the University library on the researcher's topic. There was some financial constraints in the course of the research, as the researcher had to spend a lot of money in printing of the research work, photocopying relevant research materials, printing of articles, traveling and transport cost to relevant places to gather information. Another limitation was the reluctance of the respondents in disclosing information with the view that the information will be disclosed to the outside world which could be used against them.

1.8 Abbreviations

SPSS	Statistical Package for Social Sciences
GSS	Ghana Statistical Service
ITC	International Trade Centre.
PDC	Product Development Centre
MOTI	Ministry of Trade and Industry
SECO	Swiss State Secretariat For Economic Affairs
WGSN	Worth Global Style Network
DVLA	Driver and Vehicle Licensing Authority of Ghana
ECG	Electricity Company of Ghana Limited
SSNIT	Social Security and National Insurance Trust

1.9 Significance of the study

It is expected that the findings will unearth the contemporary fashion trends in men's wear in Ghana, the factors that influence the changes in men's wear in Ghana and measures that can be put in place to help ensure fashion changes in men's wear impart more positive effects on Ghanaians. It might be valuable in helping fashion designers and trend watchers of men's wears to improve the quality so as to suit the demand of the consumer. Furthermore, it might also serve as a reference material to be used by both students and lecturers.

Lastly, it is hoped the result of the study will serve as a reference for researchers in the near future.

1.10 Organisation of the Text

This research consists of five Chapters. Chapter One deals with the background to the study, the statement of the problem, objectives of the study, research questions, significance of the study, limitations and delimitation of the study, abbreviations, significance of the study and organization of the text. In Chapter Two the researcher reviewed related literature whiles Chapter Three deals with the methodology used in the study. Other aspects of Chapter Three describes the research design, the target population, sampling technique and sampling size, instrument for data collection (Validity of data collection instruments and reliability of the instruments), method of data collection, and methods of data analysis. Chapter Four describes the research findings and the discussion of the main findings and Chapter Five presents the summary of the findings, conclusions and recommendations and suggestions for further research.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter provides a review of related literature on the contemporary fashion trends of men's wear in Ghana. The relevant literature was reviewed under the following outline: Meaning and history of fashion, trends in fashion, factors that influence fashion change, trends in men's wear, contemporary trends in men's wear and contemporary trends in men's wear in Ghana.

2.2 Meaning and history of fashion

Coco Chanel once said, Fashion is not something that exists in dresses only. Fashion is in the sky, the street; fashion has to do with ideas, the way we live, what is happening (Levinson, 2013). This definition by Coco Chanel affirms that fashion is a lifestyle. It is not limited to dresses, shoes, and other tangible things that we see on the runway. Fashion influences the decisions we make for our day-to-day lives.

According to the Online Merriam Webster Dictionary, fashion is defined as "a popular way of dressing during a particular time or among a particular group of people." This definition implies that fashion is nothing more than a superficial factor in our lives. Fashion only exists in pieces of clothing and nowhere else. On the contrary, fashion is more multifaceted than that. Fashion is a form of self-expression, a way of living, and a form of art. According to renowned stylist Rachel Zoe, style is a way to say who you are without having to speak (Ramsdale, 2013). Fashion can serve as an outlet in expressing ourselves. Fashion can help us show who we are and depict our personality through the way we dress. Through it, we are able to communicate our emotions, attitude, and interests to others. Likewise, fashion can also be considered as a form of

6

art. We mix and match different colours and patterns in our clothes, furniture, paintings, and etcetera. Furthermore, we incorporate fashion in almost everything we do. It is there when we decide what food to eat, what music to listen to, and what movie to watch. For others, fashion is a way of life. As Coco Chanel famously said, I don't do fashion, I am fashion (Ramsdale, 2013). These people live, eat, and breathe fashion. These people dedicate most of their time to haute couture. A good of example of these people is the ones who work in the fashion industry. These are the fashion designers, stylists, models, and magazine editors. They consider fashion as their calling. Moreover, they are the authority who dictates what is fashionable and what is a fashion faux pas. As Klum always says, one day you're in, the next day, you're out (Klum, 2013).

Fashion is the manner of our being-the clothes we wear, the food we eat, the way we spend our leisure time and the activities we are involved in. Hence, Fashion is the integral part of our everyday life or in other words 'lifestyle'. Fashion is the visual representation of a society's - economic, political or cultural state at a particular time. This visual representation can be seen in our everyday lives or in the museums, can be read in books or magazines or even watched in the cinemas. Fashion is also described as a style at a given point of time that is accepted and worn by substantial number of people who have the power to influence a lot more. For example in the seventies decade, it was fashionable to wear flared pants, platform heals and have puffed hair. The same flared pants may be in vogue again after some decades but in combination with other stimulus/s existing in that time. Fashion hence, is always addressing the current needs and aspirations of the consumer. In this project, however, fashion is used in a narrower sense to mean the style or styles of clothing and accessories worn at a particular time by a particular group of people. Fashion can be categorized according to: Group in

7

which it is accepted (i.e. High Fashion or Mass fashion) and Duration for which it lasts (i.e. Classic or Fad).

High Fashion

Stone (2012), high fashion refers to a new style accepted by a limited number of fashion leaders who want to be the first to adopt changes and innovation in fashion. In other words, high fashion has to do with those styles or designs accepted by a limited group of fashion leaders like celebrities, socialites or fashion innovators who accept fashion change at a very early stage. Such people have fan following and hence power to influence many more. The garments are presented in the fashion shows by fashion designers in the presence of the media, which plays the role of giving coverage to the styles exhibited, thus highlighting the fashion direction for the viewers or readers. Fashion leaders, celebrities or socialites initiate the process of supporting this trend in significant events where high level of public viewing is inevitable. Having the power to influence, the trend catches up with more and more people. High Fashion garments are introduced at a high price and manufactured in limited numbers with more elaborate detailing and overall good quality fineness in the product.

Mass Fashion

Mass Fashion refers to those styles or designs that are accepted by higher number of fashion conscious consumers as asserted by Stone that, mass fashion or volume fashion consists of styles that are widely accepted (Stone, 2012). Mass fashion garments are produced in huge quantities, moderately priced with garment detailing that can be replicated in bulk quantities. It accounts for the majority of sales in the fashion business. Mass fashion is the "bread and butter" of the fashion banquet (Stone, 2012).

8

Classic

Some styles have the perennial ability to never become completely obsolete, but instead to remain timelessly popular. A classic is characterized by simplicity of design and impeccable quality, which prevents it from being outdated. An iconic example is the blue Denim used for certain merchandise like the unisex jeans and jackets. Even after 100 years of its existence the blue denim jeans continues to make strong fashion statement which is classless, ageless and with a universal appeal.

Couture

Couture saw its emergence in France, which used to be the center of fashion because of the patronage that it received from the royal court. From the work of Charles Worth (who is called the father of couture in the mid-nineteenth century, that included making dresses for Empress Eugene, wife of Emperor Napoleon III) to the modern day, couture has carried with it the connotation of being high fashion, intricate and exquisite in workmanship, embellishments and often, flamboyance. Hence, it results in high cost, exclusivity and therefore a limited clientele. Couture clothes are often custom-designed created for specific occasions and are often the subject of discussions and reports along with the celebrities who wear them. Since, a large segment of population cannot afford couture clothes; these are often copied to some degree in look and style to be sold at lower prices.

Prêt-a-porter:

Prêt-a-porter is another French term that denotes 'ready to wear', and refers to mass produced fashion, where styles are produced in various sizes and colours. This facilitates the customer to purchase the garment off the shelf without alterations. Historically, with the couture garments becoming increasingly expensive, the mass produced garments became more and more fashionable, and by the 1960s, the ready-

9

to-wear became as influential as the couture. This affected the commercial performance of the couturiers. Hence, they introduced their own pret-a-porter collections in the market. While the high-end prêt designer clothes may cost substantially, and almost as much as some of the designer clothes, the prêt line does not lend itself to exclusivity. It is the mass production of clothes that makes prêt-a-porter or ready-to-wear a profitable business.

Having given a vivid explanation of the meaning of fashion, the researcher deems it necessary to give a brief account on the history of fashion (clothing) highlighting what men used to wear during each historical period – Egyptian, Ancient Greeks, Roman, Saxon, Middle Ages, Aztec, Inca, Mayan, 16th Century, 17th Century, 18th Century, 19th Century and 20th Century.

Egyptian Clothing

Not surprisingly given the hot climate Egyptians wore only light clothing. Men wore a loincloth and a kind of kilt. Women wore dresses with shoulder straps. Clothes were made of linen or cotton. Later in Egyptian history clothes became more elaborate and colorful. Egyptian's shaved their hair and wore wigs. Children had their heads shaved to prevent lice (although they usually had a braid left at the side of their heads). It was normal for children to go naked. Most people went barefoot much of the time but they sometimes wore sandals made from papyrus. Egyptians wore jewelry. Those who could afford it wore jewelry of gold, silver and precious stones. Poor people wore jewelry made of copper or bronze. Both men and women wore make-up.

Ancient Greek Clothing

Despite the warm climate Greek women wore clothes that covered most of their bodies. Greek women wore rectangles of woolen cloth folded and pinned together with holes for the arms and head. It was tied at the waist. This garment was called a peplos.

10

Towards the end of the 5th century some Greek women began to wear a long linen tunic called a chiton. Women also wore cloaks called himations. Women wore jewelry like necklaces, bracelets and anklets. Rich women carried parasols to protect them from the sun. Women did not cut their hair unless they were mourning. It was worn in many different styles. Greek men wore plain tunics of wool tied at the waist. Men also wore cloaks called himations and if they were travelling they wore broad rimmed hats. Although ordinary Greeks wore clothes of wool or linen the rich could afford cotton and silk. Most Greeks washed in a bowl on a pedestal called a louterion though the rich sometimes had bathrooms. People rubbed themselves with olive oil then rubbed it off with a tool called a strigil.

Roman Clothing

Roman men wore tunics. Roman citizens wore a semi-circular piece of cloth called a toga. It was folded over one shoulder. Men wore white togas made of wool or linen. Senators wore a toga with a purple stripe as a mark of their rank. Women wore long dresses called a stola, dyed different colors. Often they wore a long shawl called a palla. Ordinary Romans wore clothes of wool or linen but the rich could afford cotton and silk. Roman clothes were held with pins and brooches. Both men and women wore wigs and false teeth.

Saxon Clothing

Saxon clothes were basic. Saxon men wore a shirt and tunic. They wore trouser like garments called breeches. Sometimes they extended to the ankle but sometimes they were shorts. Men might wear wool leggings held in place by leather garters. They wore cloaks held in place by brooches. Saxon women wore a long linen garment with a long tunic over it. They also wore mantles. Both men and women used combs made of bone or antler.

11

Clothing in the Middle Ages

In the 12th and 13th centuries clothes were still quite basic. In the Middle Ages men wore tunics. Some men wore shorts and all wore 'hose' (tights or stockings). Medieval women wore a nightie-like linen garment. However they did not wear knickers. They wore a long tunic (to their ankles) and over it another garment, a gown. Women held their dresses with a belt tied around their waists. In the Middle Ages both sexes wore clothes made of wool but it varied in quality. Wool could be fine and expensive or coarse and cheap. From the mid-14th century laws lay down which materials the different classes could wear, to stop the middle classes dressing 'above themselves'. However most people ignored the law and wore whatever clothes they wished. In the late 14th and 15th centuries clothes became much more elaborate. Fashion in the modern sense began. For the wealthy styles changed rapidly. Women wore elaborate hats and men wore long pointed shoes called crakows. Poor people wore practical clothes. If it was wet and muddy they wore wooden clogs.

Aztec Clothing

Different classes of Aztecs wore different clothes. Upper class Aztecs wore cotton clothes and feather headdresses. Ordinary people wore clothes made from maguey plant fiber. Men wore loin cloths and cloaks tied with a knot at one shoulder. Women wore wrap around skirts and tunics with short sleeves. Married women coiled their hair on top of their heads. By law only upper class Aztecs could wear cotton. If commoners wore cotton clothes they could be put to death.

Aztec women wove clothes in their own homes.

Inca Clothing

Incas made clothes from wool or (in warmer areas) from cotton. Ordinary people wore coarse alpaca wool but nobles wore fine vicuna wool. Inca men wore loincloths and tunics. Inca nobles wore gold ear plugs. Inca women wore a long dress with a cloak on top fastened with a brooch.

Mayan Clothing

Living in a hot climate both sexes wore simple cotton clothes. Men wore a loincloth. Women wore a long cotton dress called a huipil. It if turned cold both sexes wore a cloak called a manta. Mayans wore leather sandals. The Mayans were short, stocky people with dark hair. Both sexes wore their hair long and tied back. They believed that flattened foreheads were beautiful. While their skulls were still soft babies had wooden frames attached to them to flatten them. The Maya also believed that being cross-eyed was attractive. So they tied a bead on the front of a child's head so it dangled between their eyes. The child would become cross-eyes by looking at the bead. The Maya also tattooed themselves and they filed their teeth. Maya nobles put clay on top of their noses to make a long ridge. Rich Mayans also wore jewellery made from jade. The Mayans also hunted macaws and parrots for their feathers, which were used to make headdresses.

16th Century Clothing

For rich Tudors fashion was important. Their clothes were very elaborate. For the poor clothes had to be tough and practical. All classes wore wool. However it varied in quality. The rich wore fine quality wool. The poor wore coarse wool.

Linen was used to make shirts and underwear. However only the rich could afford cotton and silk clothes. Rich Tudors also embroidered their clothes with silk, gold or silver thread. Rich 16th century women wore silk stockings. In the 16th century men

13

wore short trouser-like garments called breeches. They also wore tight fitting jackets called doublets. Another jacket called a jerkin was worn over the doublet. Over the jerkin rich men wore a gown, or later in the 16th century a cloak or cape. However instead of a doublet many workingmen wore a loose tunic. It was easier to work in. Some workingmen wore a leather jerkin called a buff-jerkin. Men also wore stockings or woolen socks, which were called hose. In the 16th century women wore a kind of petticoat called a smock or shift or chemise made of linen or wool and a wool dress over it. A woman's dress was made of two parts, a bodice or corset like garment and a skirt. Sleeves were held on with laces and could be detached. Workingwomen wore a linen apron. In the late 16th century many women wore a frame made of whale bone or wood under their dress called a farthingale. If they could not afford a farthingale, they wore padded roll around their waist called 'bum roll'. In the 16th century women did not wear knickers. However men sometimes wore linen shorts. In the 16th century everyone wore hats. Poor women often wore a linen cap called a coif. After 1572 by law all men except nobles had to wear a woolen cap on Sundays. This law was passed to give the wool cap makers plenty of work! In the 16th century buttons were usually for decoration. Clothes were often held together with laces or pins. Furs in Tudor times included cat, rabbit, beaver, bear, badger and polecat.

The Tudors used mostly vegetable dyes such as madder for red, woad for blue or walnut for brown. However you have to use a chemical called a mordant to 'fix' the dye. The mordant changed the color of the dye e.g. a plant called weld was used with alum for yellow but if used with iron or tin it produced shades of green. The most expensive dyes were bright red, purple and indigo. Poor people often wore brown, yellow or blue. Incidentally in the 16th century scarlet was not a color it was the name of a fine, expensive wool. Women who could afford it would hang a container of sweet

14

smelling spices on their belt. This was called a pomander and it disguised the horrid smells in the streets! However it is a myth that in the 16th century people were very dirty and smelly. Most people tried to keep themselves clean but it was difficult to keep free of vermin. On the wreck of the *Mary Rose* many lice combs were found. A bone ear scoop and a bone manicure set were also found.

17th Century Clothing

At the beginning of the 17th century men wore starched collars called ruffs. Women wore frames made of wood or whalebone under their dresses. However the farthingale was soon discarded and the ruff evolved into a large lace collar (for those who could afford it!). In the 17th century men wore knee length, trouser like garments called breeches. They also wore stockings and boots. On the upper body men wore linen shirts. In the early 17th century they wore a kind of jacket called a doublet with a cape on top. Men wore their hair long. They also wore beards. In the late 17th century a man's doublet became a waistcoat and men wore a frock coat over it. With breeches it was rather like a three-piece suit. Men were now clean shaven and they wore wigs. Women wore a linen nightie like garment called a shift. Over it they wore long dresses. The dress was in two parts the bodice and the skirt. Sometimes women wore two skirts. The upper skirt was gathered up to reveal an underskirt. From the mid-17th century it was the fashion for women to wear black patches on their faces such as little stars or crescent moons.

18th Century Clothing

In the 18th century men wore knee-length trouser like garments called breeches and stockings. They also wore waistcoats and frock coats. They wore linen shirts. Both men and women wore wigs and for men three-cornered hats were popular. Men wore buckled shoes. The top hat was invented in 1797. Georgian women wore stays (a bodice

15

with strips of whalebone) and hooped petticoats under their dresses. However in the 18th century women did not wear knickers. Fashionable women carried folding fans. Fashion was very important for the wealthy but poor people's clothes hardly changed at all.

19th Century Clothing

In the 19th century, apart from cotton shirts, men's clothes consisted of three parts. In the 18th century they wore knee length breeches but in the 19th century men wore trousers. They also wore waistcoats and coats. The bowler hat was invented in 1849. In 1822 Albert Thurston invented suspenders (known in Britain as braces). In the early 19th century women wore light dresses. In the 1830s they had puffed sleeves. In the 1850s they wore frames of whalebone or steel wire called crinolines under their skirts. In the late 1860s Victorian women began to wear a kind of half crinoline. The front of the skirt was flat but it bulged outwards at the back. This was called a bustle and it disappeared in the 1890s. About 1800 women started wearing underwear. In the 19th century people of all classes wore hats. Wealthy men wore top hats. Middle class men wore bowler hats and working men wore cloth caps. Before the 19th century children were always dressed like little adults. In that century the first clothes made especially for children appeared such as sailor suits. A number of inventions to do with clothes were made in the 19th century. Thomas Hancock invented elastic in 1820. The safety pin was invented in 1849 by Walter Hunt. The electric iron was invented by Henry Seely in 1882 but it did not become common until the 1930s. The zip fastener was invented in 1893 by Whitcomb Judson. An improved version was patented in 1917 by Gideon Sundback. Meanwhile in 1863 Butterick made the first paper dress pattern.

20th Century Clothing

At the beginning of the 20th century fashionable men wore trousers, waistcoat and coat. They wore top hats or homburgs. In 1900 women wore long dresses. It was not acceptable for women to show their legs. From 1910 women wore hobble skirts. They were so narrow women could only 'hobble' along while wearing them. However during World War I women's clothes became more practical. Meanwhile Albert Parkhouse invented the coat hanger in 1903.Then in 1913 Mary Phelps Jacob invented the modern bra. She used two handkerchiefs joined by ribbon. In the 19th century women wore knickers that ended well below the knee. However during the 1920s knickers became shorter. They ended above the knee. In the mid-20th century younger women wore briefs. A revolution in women's clothes occurred in 1925. At that time women began wearing knee length skirts. In the mid and late 1920s it was fashionable for women to look boyish. However in the 1930s women's dress became more conservative.

During World War II it was necessary to save material so skirts were shorter. In Britain clothes were rationed from 1941 until 1949.

Meanwhile the bikini was invented in 1946. In 1947 Christian Dior introduced the New Look, with long skirts and narrow waists giving an 'hour glass' figure. During the 1950s women's clothes were full and feminine. However in 1965 Mary Quant invented the mini skirt and clothes became even more informal. After the First World War men's clothes became less informal and more casual. In the 1920s wide trousers called 'Oxford bags' were fashionable. Men also often wore pullovers instead of waistcoats. In the 19th century men's underwear covered almost the whole body, stretching from the ankles to the neck and the wrists. However in the 1920s they began to wear shorts that ended above the knee and sleeveless vests. The first y-fronts went on sale in the mid-1930s.

In the second half of the 20th century clothes for both sexes became so varied and fashion changed so rapidly it would take too long to list them all. One of the biggest changes was the availability of artificial fibers. Nylon was first made in 1935 by Wallace Carothers. Polyester was invented in 1941. It became common in the 1950s. Vinyl (a substitute for leather) was invented in 1924. Trainers were designed in 1949 by Adolf Dasler.

2.3 Trends in fashion

Many contemporary shapes and styles in men's wear date back thousands of years, having necessity, function, and the materials available as their starting points. If men's wear in the distance past often look modern and familiar, this is because of the way styles are continually revived and reinterpreted through cycle of history and waves of fashion. Modern designers of men's wear have borrowed again and again from the styles – and style icons – of the past. Numerous examples can be listed of fashions that have had their day and gone, only to reappear with a new spin: the elegant draperies of classical Greek and Roman goddesses; Ancient Egypt's massive jewellery and the kohl-eyed, black-bobbed "Cleopatra look"; Chinese and Japanese silks and sashes; exotic Middle Eastern asymmetry and A-line cut garments; colourful, patterned textiles from India and southern Asia; and dynamic geometric, anthropomorphic patterns from pre-Columbia civilization. From couture house to main-street store, the modern fashion owes much to the past.

2.3.1 Ancient up to 400 A.D fashion

The ancient world is a jigsaw of image and objects that historians are trying to piece together. Paintings, sculpture, artefacts, and scraps of clothing and jewellery all provide clues as to how people lived and dressed. Many shapes and styles in dress date back thousands of years, having necessity, function, and the materials available as their starting points. For example, connecting two pieces of materials to for a garment may once have meant no more than using a simple fastening such as a pin or a few basic stitches, but from such crude beginnings wonderful pieces of embroidery evolved, providing decoration and reinforcement at the same time. Embroidery on traditional dress from, say, eastern Europe or southwest China is often concentrated around the neck, hem, shoulders, and wrist – the areas that are most visible and most subject to wear and tear. In general, clothing from the ancient Greek and Roman times was based more on function rather than style. Clothing was loose and flowing, never tight fitting. Tunics covered with layers of draped cloth were common for both men and women. In ancient Egypt for instance, clothes were very simple in shape, with minimal cutting of cloth and men wore a schenti cloth wrapped around the hip which hung in folds in front. The mss (bag-shirt) was worn in the Middle Kingdom and later became general wear for men, women and children.

If the clothes people wore in the distant past often look remarkably modern and familiar, this is because of the way styles are continually revived and reinterpreted through cycle of history and waves of fashion. Modern designers have borrowed again and again from the styles – and style icons – of the past. Numerous examples can be listed of fashions that have had their day and gone, only to reappear with a new spin: the elegant draperies of classical Greek and Roman goddesses; Ancient Egypt's massive jewellery and the kohl-eyed, black-bobbed "Cleopatra look"; Chinese and

Japanese silks and sashes; exotic Middle Eastern asymmetry and A-line cut garments; colorful, patterned textiles from India and southern Asia; and dynamic geometric, anthropomorphic patterns from pre-Columbian civilizations. From couture house to main-street store, the modern fashion world owes much to the past.

2.3.2 Medieval 400-1400 A.D.

With the beginning of Christian influence, dress became more modest than before, with longer hemlines and sleeves. However, because of increased trade, clothing became more extravagant with embroidery and beading. By the later Middle Ages fashion and clothing became more complicated. There was a wider choice of garments and accessories and a greater range of fabrics; colors were brighter and closures more varied. With a certain novelty and more choices, fashion can be said to have been born, styles changed more quickly, and the ideas of change for change's sake arrived. Improved production of textiles meant wastage, and innovation was possible. Garment shapes began to be curved, and edges could be snipped or dagged. Despite these changes, some things remained rigid. Women were expected to keep their heads covered, and clothes dictated and individual's place in society – they revealed who you were and what you did. It was frowned upon, and there were even laws against, non-nobility attempting to dress as nobility. At the same time differences between social classes increased – the rich looked a lot richer than the poor. The Bayeux Tapestry (actually an embroidery) documenting the Norman invasion of England in 1066 illustrates the fashion of the time: the tunic, shaped like a "T" with insertions for fullness. It was the basic clothing for Saxons and Normans, but the trend for wearing short tunics was relatively new – one of many continental fashions that King Edward the Confessor introduced when he came to the English throne in 1042 after exile at the Court of Normandy.

Most men wore two tunics: a linen undergarment covered by an over-tunic. The under-tunic was sometimes longer, so that the bottom of it peeped out below the hem of the over-tunic. Pulled on over the head, tunics had a slit at the front of the neck, bordered by a band or collar, often in a contrasting color. A belt was worn, sitting at the waist or low on the hips, and could be used to tuck up extra length. Although tunics were ubiquitous, the quality of the cloth reflected the wealth of the wearer. The aristocracy, often shown in the tapestry as pointing and giving orders, wore sumptuous silk tunics with gold embroidery imported from the East. The bright colors showed off expensive dyes. Much simpler, coarse-cloth tunics with close-fitting leggings were worn by laborers. The colors available to the ordinary people were shades of natural grey and brown, and greens and blues from plants.

2.3.3 Renaissance 1400-1550 A.D.

This was the period when fashion finally moved from draped clothing to fitted garments and the art of tailoring came into its own. Clothes gained structure and became stiffer and more supportive. The first templates for garments that remained modern items of clothing were created: hoe with a fitted doublet and outer coat for men, a bodice with a separate skirt for women. There were many style changes during the Renaissance period. Dresses gradually lost their long trains, women wore robes, (dresses with an attached bodice and skirt), and women began to show their hair again, which was adorned with jewels and veils. Later in the period, sleeves became puffed and necklines were adorned with high standing collars, as well as voluminous skirts supported by hoops made of wire or wicker. Slashing, (cutting the outer layer of cloth to reveal the inner layer of cloth), was also very popular.

From the 1480s new broad shapes began to replace the last traces of the mediaeval in men's clothing. Instead of an emphasis on a long, vertical male figure, the

21

Renaissance man, with his earthier, artistic, and scientific pursuits and a new interest in classical ideas, favored blunt and square forms that expanded sideways. Soldiers' and statesmen's cropped hair grew into the long, natural locks of poets and scholars. Men began to wear collections of clothing as an ensemble and used surfaces, fabrics, and edges as decorative spaces.

2.3.4 Elizabethan 1550-1605 A.D.

During the Elizabethan period, clothing was designed to cover every inch of the body. As the period progressed, waist lines became straight (as opposed to a V-shaped "princess" cut of before) and sleeves became tight fitted rather than ruffled. Wealthy women wore large gold pendants and a French "hood" on the neck for adornment. Snoods, a type of hairnet, and other similar designs were very popular during this period. By the late 16th century a "three- piece suit" of doublet, jerkin, and hose with a cloak or robe over the top was worn uniformly by European men. Breaches, trunk hose, and upper stocks were names for trousers in an increasing variety of styles – split-leg garments were definitively male. Although the silhouette moved closer to the rounded lines of the body, careful tailoring and padding helped exaggerate masculine areas such as shoulders, groin, and thighs. Even the most dashing, virile men enjoyed using elaborate textiles and accessories such as earrings, pendants, feathers, embroidery to express themselves. The dandy and the adventurer coexisted happily; elegant men were expected to dance and write poetry as well as fence, ride, or take a role in politics.

2.3.5 Baroque 1605-1670 A.D.

Opulence, grandeur, heavy ornamentation, and rich colors were the defining characteristics of fashion throughout Europe in the 17th century. No one demonstrated this baroque style to greater effect than King Carl Gustav of Sweden, who wore such a richly decorated doublet at his coronation in 1654 that the fabric beneath the embroidery was completely invisible.

By the mid-1620s, with a new King, Charles I, on the English throne, the heavily padded doublets of King James I's reign were passing out of fashion. New, longer doublets in plain or subtly patterned silks replaced the tabbed styles made of the heavy woven and embroidered fabrics that were popular earlier in the 17th century. Breeches, too, changed in shape. They became much longer, reaching to mid-calf level, and were worn with soft leather boots rather than decorated shoes. Neckwear such as circular ruffs began to fall out of fashion and give way to extravagant lace collars. The plainer fabrics of the new-style doublet were a perfect foil for such accessories, and this became a boom time for lace makers. Lavish quantities of elaborately patterned lace were used for every accessory, from cuffs and collars to handkerchiefs and boot hose. Flemish bobbin lace was widely available, but the new fashions benefited every lace-making center in Europe. The "Cavalier" style of dress became popular during the early part of the Baroque period. Trimmings were simple and confined to buttons, buttonholes, and lace. Women's bodice necklines were cut wide and square, and waistlines heightened. By 1630, sleeves became full and draped softly below the elbow, revealing the wearer's lower arm for the first time in centuries.

2.3.6 Georgian 1670-1790 A.D.

The richly decorated gowns worn by wealthy Georgian women were often adorned with an "eschelle stomacher" (a fancy corset designed to be worn in public and adorned with bows of decreasing size) above the waistline and an embroidered and trimmed petticoat below. Ladies' skirts were supported by hoops made of cane or rattan. Under the hoops and corset, ladies wore "shifts" (knee-length undergarments with elbow-length sleeves adorned with a froth of lace).

2.3.7 Regency 1790-1840 A.D.

The stiff brocades and embroidered silks of before were replaced by lightweight fabrics in plain, subdued colors. Regency designers raised the waistline to just below the wearer's bosom. The waistline was often defined by a wide sash tied in a bow at the back of a dress. Properly dressed ladies wore spencers or pelisses out of doors, along with a broad-brimmed hat tied under the chin with a ribbon.

2.3.8 Victorian 1840-1890 A.D.

In the Victorian era, dresses were composed of several layers of different shades, cloths and trimmings, and intended to be worn with both under-dresses and over-dresses. In the beginning, puffy "mutton-leg" sleeves became all the rage, but these were later replaced by fitted sleeves and eventually bell sleeves. Victorians thought the "hourglass" shape to best flatter the female form, and women wore restrictive corsets to achieve this ideal. The Victorian era also saw the progression from crinoline skirts to hoop skirts and finally to bustled skirts.

2.3.9 Edwardian 1890-1914 A.D.

During this era, the shape of women's dresses were designed with an "S" curve. This allowed women to cast off confining corsets and wear new "health corsets" that supported the spine and abdomen. The "Gibson Girl" became popular as well as the suit, hard collar, and tie (creating appropriate clothing for women entering jobs that were formerly occupied by men). During the later part of the era, fashions changed from the "S" shape to the pre-flapper, straight-line clothing of the late 1920's. Clothing over all became more comfortable and practical during this era.

2.4 Factors that influence fashion changes

The function of fashion according to Laver (2002) is to change. It must be noted that fashion is not only a matter of aesthetic but it involves politics, technology, economic, education, occupation, age, religion, etc. The people buy clothes based on brands, quality, origin, economic situation, occupation, age, religion, politics, among other factors. And like Tungate (2005) puts it, "you don't buy cloths – you buy an identity". They would want to be associated with products whose origin is deemed to be of high quality but also fashionable with identifiable and recognized style. Fashion changes are influenced by several factors. Prominent among these factors are:

2.4.1 Political influences

Political culture plays a critical role in fashion industry. Political change is reflection of today's fashion. Most of the political events and laws are affecting fashion in a way of creating fashion trend. Considering the relationship between fashion and politics, we can see how fashion is not only a matter of aesthetic but it involves politics as well. Within political references, we can see how fashion can be change. Fashion is a reflection of current or historical events therefore it associates with today and pasts

politics. For example, the terrorist attacks happened in the United States on September 11, 2001; it was the most tragic political events of the society. This catastrophic event caused horrific consequences which related to political. In a way, fashion trends were also revolutionized.

It is hard to say that 9/11 attacks made a direct influence on fashion industry, it should not be considered as inspiration for fashion designer to forecast the trend. However, after 9/11, fashion designers decided to embrace this challenge and tried to convey the significant lost and depression into a form of fashion trend. In a way, they believe that nation would remember this event more often and cherish every single moment we have. Post 9/11 led comfort dressing to remember and grieve the attacks on 9/11. By doing so, this trend became a form of communication. Not only did political events make a huge impact on fashion trends but also the political figure played a critical role in forecasting the fashion trend. For example, First Lady Jacqueline Kennedy was a fashionable icon of the early 1960s who led formal dressing trend. By wearing a Chanel suit, a structural Givenchy shift dress or a soft color Cassini coat with huge buttons, it created her elegant look and led a delicate trend.

Furthermore, political revolution also made impact on fashion trend. For example, during the 1960s the economy had become wealthier, divorce rate was increasing and government approved the birth control pill. This revolution inspired younger generation to rebellion. In 1964, the leg-baring miniskirt has become a major fashion trend of the 1960s. Given that fashion designers began to experiment with the shapes of garment, loose sleeveless, micro-minis, flared skirts, and trumpet sleeves. In this case, mini-skirt trend became an icon of the 1960s. Moreover, political movement built an impressive relationship with fashion trend. For instance, during Vietnam war, the youth of America made a movement that affected the whole country. In the 1960s,

26

the fashion trend was full of fluorescent colors, prints patterns, bell-bottom jeans, fringed vests, and skirt became a protest outfit of the 1960s. This trend was called Hippie and it is still affecting current fashion trend.

2.4.2 Technology influences

Technology plays a large role in most aspects of today's society. Technological influences are growing more apparent in the fashion industry. Advances and new developments are shaping and creating current and future trends. Developments such as wearable technology has become an important trend in fashion and will continue with advances such as clothing constructed with solar panels that charge devices and smart fabrics that enhance wearer comfort by changing color or texture based on environmental changes. The fashion industry is seeing how 3D printing technology has influenced designers such as Iris Van Herpen and Kimberly Ovitz. These designers have been heavily experimenting and developing 3D printed couture pieces. As the technology grows, the 3D printers will become more accessible to designers and eventually consumers, which could potentially shape the fashion industry entirely. Media and acculturation present new ideas and designs in dress, which affect the cognitive structures and network of thoughts of individuals. Cognitive theorists believe that perceptions change and that this change is inevitable (Manwa, Ndamba & Lokadhia, 2010).

Internet technology such as online retailers and social media platforms have given way for trends to be identified, marketed and sold immediately. Styles and trends are easily conveyed online to attract the trendsetters. Posts on Instagram or Facebook can easily increase awareness about new trends in fashion which can create high demand for specific items or brands, new "buy now button" technology can link these styles with direct sales. Machine vision technology has been developed to track how

27

fashions spread through society. The industry can now see the direct correlation on how fashion shows influence street-chic outfits. The effects can now be quantified and provide valuable feedback to fashion houses, designers and consumers regarding trends. Military technology has played an important role in the fashion industry. The camouflage pattern in clothing was developed to help military personal be less visible to enemy forces. A trend emerged in the 1960s and camouflage fabric was introduced to street wear. The camouflage fabric trend disappeared and resurfaced several times since then. Camouflage started to appear in high fashion by the 1990s. Designers such as Valentino, Dior and Dolce & Gabbana combined camouflage into their runway and ready-to-wear collections. A company called Hyper stealth has said to have created a technology that can make an object or person invisible. "Quantum Stealth" is a light bending technology and can mask thermal and infrared signs. The company has continued developing this technology, but due to safety and legal concerns minimal information has been released to the public. This technology will not be quickly introduced into the commercial market, but the company's other projects such as non-powered color changing camouflage materials may be. Additional projects such as using interactive or intelligent technology sources that will be embedding into textiles will adjust to surroundings such as weather. As these developments proceed, consumers may see a more modern and technical way of wearing camouflage. These are just a few technological developments that have begun to influence fashion trends. The internet is believed to be indispensable in the daily activities of today's society especially for that of students (Hoffman, Novak & Venkatesh, 2004). It is a great tool for communicating and information seeking. In Hoffman et al., 2004 study, a total of 126 million Americans use the internet with an average of 66 million users on a typical day. Among the growing users are Africans and college students. In 2003, 51% of the African

population used the internet. To Hoffman et al. (2004), "college students are the heaviest internet users when compared to the general population" (p. 41). The internet is viewed as an essential enhancement to a college student's educational experience because it is used in both their academic and social life Hoffman et al. again confirmed. Academically, students use the internet for class discussions and research purposes. Socially, it offers certain means of entertainment and a way to connect people for discussion (Al-Obaidi, Lamb-Williams, and Mordas, 2004). The internet has influenced the way fashion changes. The internet is credited for speedier fashion cycles because it allows young people opportunities to discover the most peculiar budding trends. Neuborne (1999) states that the rise of the internet, which has sped up the fashion life cycle by letting kids everywhere find out about even the most obscure trends as they emerge. Neuborne believes internet is responsible for varied and faster changing fashions of today's men's wear. The internet is the medium of choice for this age group and highly important and useful in their daily life. The internet has influenced the daily activities of society so much so that it is becoming indispensable. The African's use and for that matter Ghanaian's use of the internet suggests that its content can be highly influential in certain aspects of their lives, particularly those areas concerning fashion and appearance.

As the world becomes more fast-paced, people become more dependent on the media to shape ones life. This has led to several trends in "society" (Kanellakis, 2007). As technology rapidly advances, we find ourselves more submersed in various forms of entertainment and communication. Televisions can be found in nearly every household along with computers equipped with internet access. The society is becoming more and more capable of being constantly entertained, informed, or connected to other people at the click of a button. Television has the potential to

29

condition its regular viewers to more readily accept and support negative imagery and behaviours. As students are made to believe that anything coming out from the television is perfect so will every appearance be influential. The influence of various media may be more powerful than research has reported. While this fast paced accessibility has positive affected people by providing educational materials and cultural experiences that would otherwise not be possible, it has also negative effects. Television is the most obvious media influence on fashion trend of men's wear in our society. In Moschis and Moore's (1979) research into decision-making among the youth; they find some support for their hypothesis that there is a positive relationship between the amount of television viewing and the extent to which an adolescent has brand preferences (although the findings are not statistically significant). Wyckham and Collins (1997) also find a correlation between brand recognition and commercial television viewing.

Fashion trend is influenced by different factors and incidents happening in our environment. Art, music, and popular culture influence fashion trend and how it penetrates into our everyday lives. High end fashion is more creative, while high street fashion is more commercial. However, both high end and high street fashion reflect trends that are happening in our society as a whole. Fashion trends are both aesthetic and expressive values that showcase our personal statement.

2.4.3 Economical influences

As we undergo a global economic downturn, the "Spend now, and think later" belief is getting less relevant in our society. Today's consumer tends to be more mindful about consumption, looking for just enough and better, more durable options. People have also become more conscious of the impact their everyday consumption has on the environment and society. They are looking for ways to mediate their material desires

with an aim to do more good in the world. A linear economy is slowly shifting to a circular one.

In today's linear economical system, manufacturers extract resources from the earth to make products that will soon be discarded in landfills, on the other hand, under the circular model, the production of goods operates like systems in nature, where the waste and demise of a substance becomes the food and source of growth for something new. Companies such as MUD Jeans, which is based in the Netherlands employs a leasing scheme for jeans. This Dutch company "represents a new consuming philosophy that is about using instead of owning," according to MUD's website. The concept also protects the company from volatile cotton prices. Consumers pay €7.50 a month for a pair of jeans; after a year, they can return the jeans to Mud, trade them for a new pair and start another year-long lease, or keep them. MUD is responsible for any repairs during the lease period. Another ethical fashion company, Patagonia set up the first multi-seller branded store on EBay in order to facilitate secondhand sales; consumers who take the Common Threads pledge can sell in this store and have their gear listed on Patagonia.com's "Used Gear" section. Consumption as a share of gross domestic product in China has fallen for six decades, from 76 percent in 1952 to 28 percent in 2011. China plans to reduce tariffs on a number of consumer goods and expand its 72-hour transit visa plan to more cities in an effort to stimulate domestic consumption.

The announcement of import tax reductions follows changes in June 2015, when the government cut the tariffs on clothing, cosmetics and various other goods by half. Among the changes-easier tax refunds for overseas shoppers and accelerated openings of more duty-free shops in cities covered by the 72-hour visa scheme. The 72-hour visa was introduced in Beijing and Shanghai in January 2013 and has been extended to 18

Chinese cities. According to reports at the same time, Chinese consumer spending in other countries such as Japan has slowed even though the yen has dropped. There is clearly a trend in the next 5 years that the domestic fashion market will show an increase.

In fashion trends and forecasting, consumer is king. What does a consumer really want? Understanding the consumer is a vital part of the fashion world, without them products cannot be sold. First, it is important to note the difference between a consumer's needs and a consumer's wants. A need of a consumer is a desire to obtain a product or service that is either for an emotional or functional reason. A 'want' differs from a consumer's 'need' by the consumer's desire to have a product or service that is not necessary, the consumer just wishes they had it. The success of a fashion company and the prediction of future trends is dependent on addressing its consumers' needs. Consumers all have different needs and demands that have to be suited. A person's needs change frequently, which is why fashion trends even exist. An important factor to take into consideration when thinking of consumers' needs is the key demographics of the customer. Gender, age, income, and even profession can help a company better understand the needs of their customers. For example, a woman who is pregnant could be looking for diapers, baby strollers, and maternity clothes. Her needs would differ greatly from a woman with children that just went off to college or a teen entering high school. Often consumers need to be told what they want. Fashion companies have to do their research to ensure they know its customers' needs before developing solutions. Steve Jobs said, "You've got to start with the customer experience and work backwards to the technology. You cannot start with the technology and try to figure out where you are going to sell it". The best way to understand the consumers' needs and therefore predict fashion trends is through market research. There are two research methods:

32

primary and secondary. Secondary methods are taking other information that has already been collected, for example using a book or an article for research. Primary research is collecting data through surveys, interviews, observation, and/or focus groups.

Benefits of primary research is specific information about a fashion brand's consumer is explored. Surveys are helpful tools; questions can be open-ended or closed-ended. A negative factor surveys and interviews present is that the answers can be biased, due to wording in the survey or on face-to-face interactions. Focus groups, about 8 to 12 people, can be beneficial because several points can be addressed in depth. However, there are drawbacks to this tactic, too. With such a small sample size, it is hard to know if the greater public would react the same way as the focus group. Observation can really help a company gain insight on what a consumer truly wants. There is less of a bias because consumers are just performing their daily tasks, not necessarily realizing they are being observed. For example, observing the public by taking street style photos of people, the consumer did not get dressed in the morning knowing that would have their photo taken necessarily. They just wear what they would normally wear. Through observation patterns can be seen, helping trend forecasters know what their target market needs and wants. Knowing the needs of the consumers will increase a fashion companies' sales and profits. Through research and studying the consumers' lives the needs of the customer can be obtained and help fashion brands know what trends the consumers are ready for.

According to Weber (1990), if a person value wealth, then the symbols of wealth may be important to him or her and will probable select clothing that look expensive. "Social class is an informal ranking of people in a culture based on their income, occupation, education, dwelling, and other factors" (Gravely, 1999, p.113). Previous

studies that focused on clothing of women found that apparel choices were related to social class. One of the studies of Lunt and Livingston cited by Gravely (1999), indicated that, Black, regardless of their social class status, put special emphasis on apparel. However, it is observed that there are some people who place emphasise on the cost of clothing to make clothing choices. Another study (Stone & Form), as reviewed by Gravely (1999), found that among students from all socioeconomic levels, students from the middle class knew what they wanted to purchase when shopping for apparel while the upper and lower class groups were unsure of the apparel items they wanted.

2.4.4 Fashion Publications

Fashion Publications constitute trade magazines and trade newspapers that are intended for working members of the fashion industry to be used as a resource for gauging fashion trends. Fashion publications (magazines and newspapers) have advantages as compare to the other forms of social media since they are tangible items as Cusic (2001) perfectly puts it "Print media such as magazines, newspapers have an advantage over other forms of media because they are tangible items that can be held and passed around while electronic forms of media are considered perishable". "New ideas for fashion may first be introduced by designers or innovative individuals. Fashion magazines may promote the style as "fashionable," "the latest thing," and "attractive" (Damhorst, 1999, p.11). Fashion publications also constitute consumer publications created for the awareness of fashion trends and generating a keen interest of the potential customers in the field.

2.4.5 Fashion reporting services

They are agencies or consultants who create trend reports for people who have not witnessed the collections or who need aid to decipher the focal trends from

34

overwhelming assortment of styles and details.

2.4.6 Accessing collections

Manufacturers, retailers and press endeavors to analyze trend directions through evaluating newest fashion ideas, twice every year for spring/summer and autumn/ winter collections. Fashion capitals like London, Milan, New York, Paris and Tokyo are invaded by members of both ready to wear and couture industry along with press and fashion forecast agencies to perceive the forthcoming change.

2.4.7 Family and peer influence

Through socialization, family and peers play an important role in influencing young people's choice of clothing and appearance. According to Meyer and Anderson (2000) social influences are strong variables in the susceptibility of individuals to peer and reference groups. The day to day social activities allow individuals the opportunity to interact and communicate with others, particularly family, peers lecturers and workers of the polytechnic community. This daily interaction is known as socialization, which is essential in shaping both the individual's social and psychological basis needed to function in society. It is assumed that family socialization transmits values, norms, morals, and beliefs from one generation to the next. The family's influence can be identified in various areas of an individual's life. "Positive support and influence from family can lead to academic achievement of college-aged individuals (Hall & Rowan, 2001), while negative influence and a single-parent family, may contribute to materialism and compulsive consumption behaviour by young adults" (p.10). The influence of students' family on their choice of clothing is important in this study due to the role families play in value development. Africans are believed to conform to the standards set forth by their cultural group and in doing so they participate in socialization – lead by the family and supported by the ethnic group.

In the African culture, the family functions by transmitting values and beliefs that support the beliefs and behaviours of the culture. According to Stevenson (1994), cultural transmission of values and beliefs has long been a factor in understanding effective African family functioning. Clothing is a form of expressing one's culture. This behaviour suggests that the values instilled by family at an early age continue to influence individuals into adulthood. The family, particularly parents, has a significant influence on students' choice of clothing. According to Gravely (1999), studies of buying practices show that women are the principle purchasers of apparel. Women put special emphasis on apparel and may in many cases influence their husbands or boyfriends when they purchase apparel. "During preadolescence (8-12 years old), the role the parent plays in shopping and selecting apparel decreases while the friend/peer role in shopping increases" (Meyer & Anderson, 2000, p. 243). The family's role in influencing clothing diminishes significantly during adolescence and into young adulthood as the young person begins to conform to peers while developing an identity for themselves (Damhorst et al., 1999).

Peer acceptance or approval of an individual's apparel is important. A peer group is made up of members who have equal standing within the group. (Weber, 1986) Most people feel a strong need to fit in with other members of their peer group. Some will even adjust their habits and clothes to conform to the standards of the group. This is because clothing that does not conform to the group's standards and expectations may be criticized. Persons as young as 11 and 12 years old have expressed the importance of peers liking the apparel they purchased (Meyer & Anderson, 2000). At this age there is also evidence of group affiliation and conformity in apparel behaviour. According to Meyer & Anderson, "as pre-adolescents age, they become more sensitive to others' opinion and will try to conform to those in the peer group, at least in clothing

36

behaviour" (p. 250). During tertiary school level, students become obsessed with their appearance and begin to make independent apparel choices and shop alone or with friends, as a matter of fact, students prefer to shop with friends; they need the social consensus of help in making clothing choices (Damhorst, 1999) but there again the final decision is taken by them. In Weber opinion, this dual drive contributes to a conflict: the strong desire to be part of a group, and a growing urge to be recognized as an individual in your own right. Adolescence and adulthood limit the amount and type of influence family has on certain areas of an individual's life.

2.5 Trends in men's wear

According to Stone (2012), men's wear industry traditionally has been divided into firms that make the following different kinds of clothing:

Tailored clothing – suits, overcoats, topcoats, sports coats, formal wear, and separate trouser

Furnishing – dress shirts, neckwear, sweaters, headwear, underwear, socks, suspenders, robes, and pajamas

Outerwear – raincoats, coats, jackets, and active sportswear

Work clothing – work suits, work pants, overalls, and related items

Other – uniforms and miscellaneous items.

The five main market segments in the production of men's wear are: tailored clothing, sportswear, active wear, contemporary apparel, and bridge apparel.

2.5.1 Tailored clothing

A tailored suit is structured, or three dimensional, which gives it a shape even when it is not worn. Until very recently, tailored clothing was graded according to the

number of hand-tailoring operations required to make it. The grades were 1, 2, 4, 6, 41, and 61, with a grade 1 suit representing the lowest quality.

Men's tailored clothing is produced in the following proportioned sizes, with the number ranges representing chest measurements:

- Short (36 – 44)

- Regular (35 – 46)

- Long (37 – 48)

- Extra-long (38 – 50)

- Portly short (39 – 48)

- Large (46, 48, 50)

Source:https://www.paulstuart.com/mens/tailoredclothing/suits.html

Figure 2.1: Sample of tailored men's wear.

2.5.2 Suit Separates

According to Stone (2012), the steady decline in structured and semi structured tailored men's wear has been offset by an increased demand for suits separates – sports jackets and trousers that are worn much as the tailored suit used to be. Tailored suits are now the business uniform only in large, sophisticated cities, and even there, only in some firms and industries and for some levels of management. Elsewhere, men often

wear suit separates to work – or for almost any occasion except where formal wear is required. Although an attempt was made in the 1960s to sell men's wear consumers on the idea of coordinated sportswear – that is, jackets, vests, and pants that could be mixed and matched with one another – the idea never took hold. Suit separates today refer to sports jackets and trousers.

Suit separates are usually machine-made and, as a result, can be significantly lower priced than tailored garments. When they are made for better-priced lines, they can also be expensive. Because each item is bought separately, the expensive alterations that manufacturers and retailers must often make on tailored clothes are avoided. One industry expert believes that men who buy separates are more fashion aware than those who need the reassurance of a preassembled look.

Source: http://www.dhgate.com/discount/mens-suit-separates-on-sale.html

Figure 2.2: Sample of suit separate for 2016.

2.5.3 Sportswear

Sportswear, or casual wear, runs the gamut from unconstructed jackets, knit and woven sports shirts, slacks, and leisure shorts, to coordinated tops and bottoms. Sportswear is unstructured or, at minimum, less structured than tailored clothing. Few if any hand-tailoring operations, for examples, are required to make a sports jacket. Sportswear

lacks padding, binding, and lining, and it takes its shape from person who is wearing it. Active wear refers to clothing worn during active sports participation as well as during leisure time (Stone, 2012). The large segment of this market is men who want to look as if they are doing something athletic, even when they are ambling to the store for the Sunday paper or flopping down in front of the television set to watch a ball game.

Source:https://www.planetfashion.in/category/men/active-wear-184?source=menu&page=1

Figure 2.3: Sample of Active wear for men.

2.5.4 Contemporary apparel

Contemporary men's wear refers to a special type of styling that provides high quality and fashion (Stone, 2012). Contemporary men's wear, which produces clothing in all categories, can often be distinguished by its use of bright colours.

2.5.5 Bridge apparel

Bridge apparel defines clothing that spans the style gap between young men's and men's collections and the price gap between contemporary and designer apparel. In broad terms, the bridge customer is one who has grown out of young men's clothing but cannot yet afford designer clothes. Bridge customers are usually between 25 and 40 years of age and have sophistication and style.

Source: http://www.nycwebstore.com/londons-tower-bridge-apparel/

Figure 2.4: Sample of London London's Tower Bridge Apparel for men.

2.6 Contemporary Fashion

According to Microsoft Encarta Dictionary (2009), contemporary means happening, existing, living, occurring at, or dating from the same period of time. Contemporary is likely to apply to people and what relates to them. Kenneth (1994) as cited in Kugbeadzor (2011), asserted that fashion is a general term for a currently popular style or practice, especially in clothing, foot wear or accessories. Fashion refers

41

to anything that is the current trend in look and dress up of a person. The more technical term, costume, has become so linked in the public eye with the term "fashion" that the more general term "costume" has in popular use mostly been relegated to special senses like fancy dress or masquerade wear, while the term "fashion" means clothing generally, and the study of it. Elaborating it further, Groning (1998), considered a broad cross cultural look at clothing and its place in society till date adds to the fact clothing shall continually be modern. Contemporary fashion usually refers to modern, hip, or in. However it also means the style of a certain time. The contemporary fashion of a decade ago would differ from the contemporary fashion of a century ago. Corbishley (1994), asserts that in Ming, China, for example, there is considerable evidence for rapidly changing fashion in Chinese clothing.

Contemporary fashion resembles the clothes that designers put on their runways. These are clothes that are often popular for one season and then designers replace them with new fashions that better reflect the fashion market. Changes in costume often took place at times of economic or social change (such as in ancient Rome and the medieval Caliphate), but then a long period without major changes followed. Major revolution in fashion is believed to have started in Moorish Spain from the 8th century when the famous musician Ziryab introduced sophisticated clothing-styles based on seasonal and daily timings from his native Baghdad and inspiration from Córdoba in Al-Andalus. Similar changes in fashion occurred in the Middle East from the 11th century following the arrival of the Turks, who introduced clothing styles from Central Asia and the Far East, Wikipaedia (2016).

Initially changes in fashion led to a fragmentation of what had previously been very similar styles of dressing across the upper classes of Europe and the development of distinctive national styles. These remained very different until a counter movement

42

in the 17th to 18th centuries imposed similar styles once again, mostly originating from Ancient Régime France. Though the rich usually led fashion, the increasing affluence of early modern Europe led to the bourgeoisie and even peasants following trends at a distance sometimes uncomfortably close for the elites, Braudel (2002) as cited in Kugbeadzor (2011). This assertion is regarded as one of the main motors of changing fashion. Taroley (1978) as cited in Kugbeadzor (2011), said though colours and patterns of textiles changed from year to year, the cut of a gentleman's coat and the length of his waistcoat or the pattern to which a lady's dress was cut changed more slowly. Men's fashion largely derived it source from the military models. Changes in a European male silhouette are galvanized in theatres of European war where gentleman officers had opportunities to make notes of foreign styles: an example is the "Steinkirk" cravat or necktie. According to Wikipaedia (2011), the pace of change picked up in the 1780s with the increased publication of French engravings that showed the latest Paris styles though the distribution of dressed dolls from France as trend mode since the 16th century. In complement, Abraham Bosse had produced engravings of fashion from the 1620s portray latest fashion. By 1800, all Western Europeans were dressing alike (or thought they were). Local variation became first a sign of provincial culture and then, a badge of the conservative peasant. Kenneth (1994) as cited in Kugbeadzor (2011), asserted that although tailors and dressmakers were no doubt responsible for many innovations before and the textile industry certainly led many trends. The history of fashion design is normally taken to date from 1858 when the English-born Charles Fredrick Worth opened the first true haute couture house in Paris. Since then, the professional designer has become a progressively more dominant figure despite the origins of many fashion in street fashion. For women, the flapper styles of the 1920s marked the most major alteration in styles for several centuries with a drastic shortening

43

of skirt lengths and much looser-fitting clothes. Occasional revivals of long skirts forms in relation to the shorter length have remained dominant ever since. The four major current fashion capitals are acknowledged to be Milan, New York City, Paris, and London. At present, Shanghai and Dubai are gaining recognition as major fashion capitals as well. Fashion weeks are held in these cities where designers exhibit their new clothing collections to audiences. Those cities are known for serving as headquarters to the greatest fashion companies and are renowned for their major influence on global fashion (Deckert, 1999 as cited in Kugbeadzor, 2011). Modern Westerners have a wide choice available in the selection of their clothes. What a person chooses to wear can reflect that person's personality or temperament. When people who have cultural status start to wear new or different clothes, a fashion trend may start. People who like or respect them may start to wear clothes of a similar style. Fashion may vary considerably according to age, social class, generation, occupation, and geographic location over time. If for example, an elderly person dresses according to the fashion of young people, he or she may look ridiculous in the eyes of both the young and the elderly. One can regard the system of sporting various fashion as a language incorporating various fashion statements using a grammar of fashion (Barthes, 2005 as cited in Kugbeadzor, 2011). Steele (1988) as cited in Kugbeadzor, (2011) revealed that Vogue, founded in the US in 1892, has been the longest lasting and most successful of the hundreds of fashion magazines that have come and gone. Increasing affluence after World War II and most importantly, the advent of cheap colour printing in the 1960s led to a huge boost in its sales. Heavy coverage of fashion in mainstream women's magazines followed by men's magazines from the 1990s adds to its popularity. Haute couture designers follow trends by starting ready-to wear and perfume lines heavily advertised in magazines that now dwarf their original couture businesses. Also,

television coverage began in the 1950s with small fashion features and in the 1960s and 1970s, fashion segments on various entertainment shows became more frequent. By the 1980s, dedicated fashion shows like Fashion Television evolved. Despite television and increasing internet coverage including fashion blogs, press coverage remains the most important form of publicity in the eyes of the fashion industry. However, over the past several years, fashion websites have developed that has merged traditional editorial writing with user-generated content. Online magazines like Fashion Network and Runway Magazine led by Nole Marin from America's Next Top Model have begun to dominate the market with digital copies for computers, iphones and ipads (Barthes, 2006). A few days after the 2010 Fall Fashion Week in New York City came to a close, the New Islander's Fashion Editor, Genevieve Tax, criticized the fashion industry for running on a seasonal schedule of its own, largely at the expense of real-world consumers. "Because designers release their fall collections in the spring and their spring collections in the fall, fashion magazines such as Vogue always and only look forward to the upcoming season, promoting parkas come September while issuing reviews on shorts in January", she writes that, "Savvy shoppers consequently have been conditioned to be extremely, perhaps impractically farsighted with their buying", Wikipaedia, (2011).

2.7 Contemporary trends in men's wear

As the world becomes more fast-paced, people become more dependent on the media to shape ones life. This has led to several trends in "society" (Kanellakis, 2007). "A fashion trend lasts two to five years," says Henrik Vejlgaard, a trend forecaster whose book, Anatomy of a Trend, analyses how these cycles bubble from idea to ubiquity, then eventually burst. However immune you think you are, however static your style, at some point trends will infiltrate your world. Runway trends have a habit of infiltrating your wardrobe, no matter how timeless your style.

Source: http://www.fashionbeans.com/2016/where-do-trends-come-from/

Figure 2.5: Sample of Runway trends.

They move from insiders down the fashion food chain, percolating through society until what was once cutting edge becomes the norm. Each group endorses the trend for the group behind, but taints it for the ones before. But there is a distinction, Vejlgaard says, between a trend and a fad. Fads burn bright, then fade away, a six-month burst of colour, or a pattern that appears for a season then goes back in the drawer. Women's wear tends towards the former, says Graeme Moran, head of fashion and features at industry bible Drapers: "One season will be all black and white, the next

46

everything's colour. But men's wear changes slowly. It is more gradual." Which is why, when these shifts do occur, they can seem titanic. For a decade, men have dressed slim, as Hedi Slimane's skinny-obsessed Dior tenure met Don Draper's suits and a generation of men suddenly discovered how clothes could really fit. But as the trend filtered down, what seemed transgressive on runways became the norm.

Source: http://www.fashionbeans.com/2016/where-do-trends-come-from/
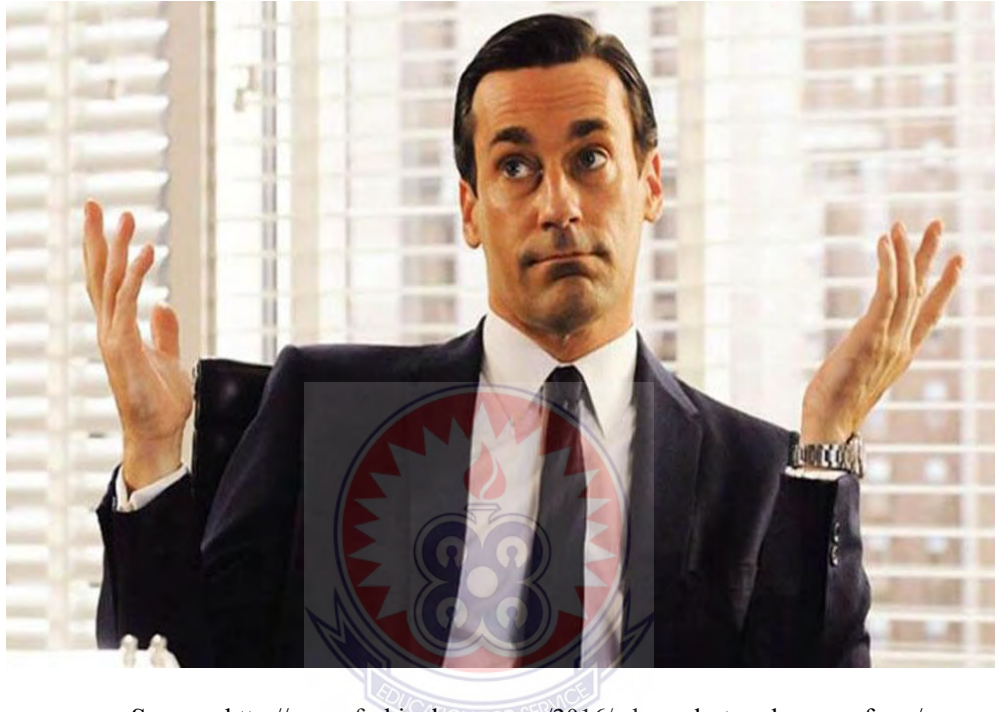
Figure 2.6: Don Draper influenced how a generation of men dressed for work.

Apprentice candidates, fashion's canaries, popped up in narrow lapels and cropped trousers. Dads no longer saw their sons' skinny jeans as effeminate, but as a viable option. In reaction, silhouettes expanded. Tailoring lost its padding. After a decade, trussed up men's wear seemed to relax.

The pattern is so predictable; it seems like the customer is not even involved. When runway season sees variations on such narrow themes – a ubiquitous fabric, an omnipresent cut – you end up wondering if they are all in some collusive WhatsApp group. The reality is less sinister, if no less opaque. The further down the runway brands can see, the less chance they will show skin-tight tailoring when customers want

47

something that billows. Which lessens the chance an entire season ends up on markdown.

Figure 2.7: Sample of Relaxed cut men's wear.

Relaxed cut men's wear has been years in the making and is a direct response to the propensity for skinny and slim fits one of the most important hands on fashion's tiller belongs to Volker Kettennis, a former designer, now men's wear director at Worth Global Style Network (WGSN). Since its founding in 1997, the company has sifted cultural flotsam to pinpoint how designers translate what they see in the world to their runways, and whether those designs might percolate down to the masses. Just as importantly, WGSN lets designers approach a new season with some context. Fashion is a tension between the new and the familiar: tip too far one way and you are boring; the other, customers get spooked. Trend forecasters show designers what consumers' want, so they can flex their creative muscle in ways that will still sell. "Being completely in a vacuum is not always sensible," says Kettennis. "You need to be aware

of the space you operate in. The things going on around you. Then you can decide to go with them or against." Which means that what hits runways is not the output of a single, creative mind, but grounded in research about where tastes are now, and where they are heading. This process is geared around fashion's production cycle: from first designs to runway show takes up to a year, then another before the clothes hit stores. So while brands work on SS16, Kettennis' team pulls together predictions for SS18. They pore over developments in fabrics and manufacturing, but also what's happening in film, art, design, sport, politics – "The things that directly influence fashion," he says, "but also the things that influence designers."

Source: http://www.fashionbeans.com/2016/where-do-trends-come-from/
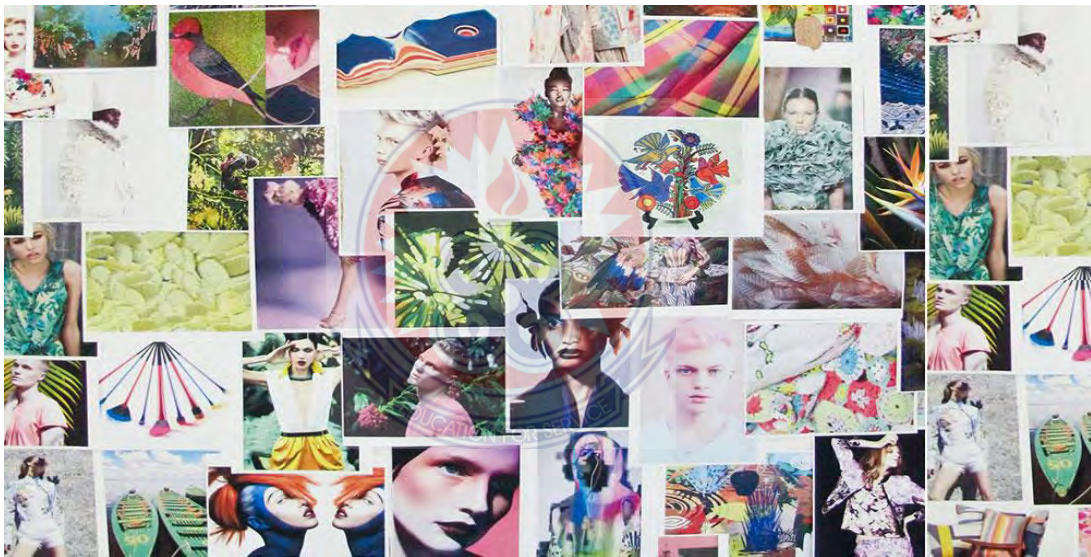
Figure 2.8: Prediction of men's wear from film, art, design and politics.

It is obvious that WGSN predicts men's wear two years ahead, based on what is happening in film, art, design, sport and politics, which is why, despite designers working apart, common threads emerge. "Exhibitions are hugely important," says Carol Morgan, a lecturer in fashion communication at Central Saint Martins. Two years on from the V&A's record-breaking David Bowie retrospective, men's wear was awash in the thin white duke's androgynous shapes and lush fabrics. The move towards a new

silhouette also has pragmatic roots. The boom in sneaker culture drove trouser hems upwards, the better to flash those new Jordans. "That [also] affects leg width," says Kettennis; when they do not break on your shoe, wider trousers have more weight, so they hang better. Throw in a resurgent skate culture, a reappreciation of 1990s style, and men's wear's general move more casual, and suddenly it seems like wide legs arrived overnight. But what it really means is that they are sticking around.

2.7.1 Two – button suit with only one button fastened.

A two-button suit generally has a lower button stance, the vertical placement of the jacket's top button, which creates a deep "V" that has a very flattering visual effect. The visual flattery occurs because a lower button stance means longer lapels, which deepens the point at which the jacket is buttoned, thereby elongating the torso. And an elongated torso means visual heightening and slimming – in other words, it makes you look taller. This makes the two-button a very flattering choice for any man looking to maximize the illusion of height or the heftier gent looking for a little slimming magic. Always Leave the Last Button Unbuttoned – If there is any universally accepted "rule" to for men to button suits, this is it. In fact, buttoning the last button not only screams fashion faux pas, it means men are wearing the suit incorrectly. Suit patterns are actually cut to account for the last button being unbuttoned. So where did this rule even come from? According to men's wear lore, this trend was started in the early 1900s by King Edward VII who was too fat to get that last button of his vest and jacket closed. And what does a King Shamu do when he cannot button a last button? He leaves it unbuttoned because a King does whatever he damn well pleases. Society followed.

The King had his cake and now you can too.

Figure 2.9: An image of King Edward VII (England, 1841 – 1910).

Button Up while Standing – Suit jackets are designed to be buttoned when standing for the best look, fit and drape. By keeping proper form and a nice silhouette, a buttoned up suit jacket simply looks better. So men wearing suits are to button up, unless they are sitting down. Men, on the other hand, are to unbutton their suit jacket when sitting or dancing – Sitting with their jacket buttoned will add unnecessary stress to their jacket button(s) as well as the rest of their jacket – it may cause some odd pulling and tugging in the chest and the back. So men must give suit some love and unbutton it when sitting. Of course, if they are going to be breaking out some wild dance moves at a wedding or any special occasion, they must keep that suit jacket unbuttoned as well. Nowadays, the fabric construction is designed to keep the tradition of King Edward VII England, 1841 – 1910) alive in modern jackets. Legend has it that King Edward VII was quite a large fella. Right around the turn of the 20th century, he was too big to fasten the bottom button of his royal coat, and rather than upset the king, his subjects and citizens followed suit The UK was quite an influential empire at the time, so the tradition spread and has been alive ever since. The lay of the coat is made to look, fit,

51

and feel best when the bottom button remains unfastened. However, there are always exceptions (except for the sitting while buttoned rule), so men are to feel free to express their personal style with your jackets.

Figure 2.10: Sample of 2 – Button suit

The quintessential two-button jacket is what nearly every man has in his closet. It is classic. It is timeless. It is suitable for every occasion. The traditional two-button is basically fail-proof. It has a slightly higher button stance than the one-button, but still leaves ample room to show off that shirt and tie. It generally buttons at the proper shirt waist, so men will end up getting a nice, slimmer silhouette. This button stance is a good choice for just about every man. Of course, the leaner and taller you are, the better the jacket will look, but it works with nearly every type of man.

The one-button suit jacket, in the opinion of most men, is changing the game. Once thought of as the casual man's go-to for those "fancy" events, the one-button is now gaining popularity at Black Tie and formal events. Some men love the one-button because it gives them the deeper V to show off a killer shirt and tie combo or vest. It works very well for shorter gentlemen and those with a little stockier build. Having only one button, it allows for freedom and comfort around the midsection, even when buttoned.

Source: http://thesharpgentleman.com/suiting-one-vs-two-vs-three-button/

Figure 2.11: Sample of 1 – Button suit.

Whereas the 1-button is the cool, in-the-scene younger brother of the 2-button, the 3-button is the stiff, eccentric uncle from overseas. A 3-button suit has a high button stance, creating a shallow "V" and consequently, looks the most "buttoned-up". Literally. Because it lacks the elongating effect of a 2-button or 1-button suit, the 3-button is the least forgiving and visually flattering (in our humble opinions). The 3-button is also the button type that seems to be most trend-elastic; it had its run and its run ended…in like 1995.

Source: http://thesharpgentleman.com/suiting-one-vs-two-vs-three-button/

Figure 2.12: Sample of 3 – Button suit.

The 3-roll-2 (or 3/2 roll) is a hybrid of the 2-button and 3-button suits. The 3-roll-2 is a 3-button suit masquerading as a 2-button suit. The top button is designed to be left unbuttoned with the lapel shaped to achieve this look. In fact, the lapel is shaped exactly like a 2-button suit, offering that same deep "V".

Source: https://blacklapel.com/thecompass/two-button-or-three-button-suit/

Figure 2.13: Sample of 3/2 roll suit.

54

2.8 Contemporary trends in men's wear in Ghana

An account on clothing in Ghana within the 1700s in terms of styles and mode of dressing the clothing used by the local people were possibly devoid of western. The nature of clothing worn from that time was elaborate and complex. It was based on rank and status of the individual within the community. It was more often than not, wraparound without stitches, so that it hangs from the navel downwards, covering half of the legs and at times, wrapped around the neck and shoulders (Owusu, 1999). During the eighteenth century the Gas wore a loincloth between their legs and looped over leather bead belt. Usually the back end hung lower than the front and this description is similar to "danta" waist-girdle which was worn among the Akans some years ago. Seiber (1974) states that, the Gaments were larger cloths which served as blankets at night and as a lounge dress in the morning usually worn by wrapping it round the body so that one arm was left uncovered. This description is also similar to men's traditional clothing styles among the Akans, which uses about ten (10) yards of fabric wrapped around the body and hanged on one shoulder, particularly the left arm. This description of men's clothing is rather popular among most men in the southern part of Ghana which has largely become national attire among Ghanaian men in general today. Those from the North were reported to wear several layers of clothes, five to six wrapped around their body in a decent manner (Gadzekpo, 2005). The youth on the other hand did not dress so pompously, but wore only a good pant, a cap made of hart's skin upon their heads, and a staff in their hands. Also a string or chain of coral, about their heads; and this is the dress they appear in daily.

According to Bosmas (1967) there was gradual influence on the clothing styles along the coastal lands which came about with the arrival of the Portuguese and other foreign travelers through the trading of European clothes and other goods for gold.

55

Although loincloths were used in both the coastal and central parts of the country their use were largely and more influenced when the Europeans gained access to the hinterlands. Since then the Ghanaian men clothing style has become an adaptation of western fashion trends. European influence has become so rampant and so invasive across almost every activity; from education, religion, politics, social change, and fashion is no exception. And like Jenkyn (2005) puts it, "The world look up to London for trends in youth fashion of which the youth of London are aware and therefore feel proud to dress in London style.

2.8.1 Contemporary Ghanaian men and African/Friday wear (top and down).

Okonkwo (2007) mentioned that, in the eighteenth century, a lot of nations including Germany, Spain, and Portugal were influenced by the French style and had French undertone in fashion, lifestyle and appearance. Even England, known for simple clothing, acknowledges the elegance and sophistication of French fashion. Despite the attraction of western brands, greater numbers of young Africans are dressing in their own style (Herman, 2002). With the introduction of Friday wear (African wear) in Ghana in 2004 by the Ministry of Trade and Industry, with the idea to both celebrate African tradition and also to boost the local textile industry, now Ghanaian men are seen rocking different styles of African wear. Most men are currently becoming fashion conscious and take due preference to the look that they present at any occasion or event they attend. And like Owusuwaa (2005), puts it "Just like women who always have endless ways to stay stylish in whatever they wear, some men do not want to be caught up by the fashion police for going contrary to the fashion rules". In contemporary Ghana, men are wearing different styles of African wear; probably because they are worn to more occasions than just traditional ceremonies which they were formerly popular for. The natives are now worn to religious occasions, traditional ceremonies,

weddings, informal occasions and even in the corporate environment. The beauty of the African wear is that it can be matched with men slippers, sandals or shoes. Lovers of beads or necklaces can match it with their outfit; just know the colour of your outfit and beads to match, then there you go, looking stunning, confident and handsome.

Source: http://www.ghanaweb.com/GhanaHomePage/entertainment/A-look-at-Men and-African-wear-349061

Figure 2.14: Sample of a man in an African wear.

57

Source: https://www.aliexpress.com/price/african-print-pants_price.html

Figure 2.15: Sample of Pant with African Ankara prints for men.

Source: www.aliexpress.com

Figure 2.16: A sample of trouser with African prints.

58

2.8.2 Contemporary Ghanaian men and casual wear.

Men's wear could be casual, formal, traditional and occasional depending on the function it plays. In the Fairchid fashion dictionary, Tortora (2003) stated that casual wears is explained as clothing designed to be worn on occasions that do not require more formal dress such as leisure and sportswear. Overtime, casual wear has been widely accepted for many activities, including some work situations. A type of wear that places emphasizes on comfort and personal expression, for example, jeans and T shirt with the name or symbol of Ghana printed or embroidered in it, skinny and shirts, tunics, shorts. Casual dress could take any form from modest to immodest type of designs. As casual wear, men's skinny jeans have a 14-inch leg opening for a tapered ankle. To give them some perspective on how tapered that is, the super skinny jean has a 12-inch opening and the slim taper a 13-inch one. This slightly wider leg gives you a bit more versatility. They have a slim fit through the thighs, hug the entire leg through the calf and sit low on the waist. Other names for this style include drainpipes, stovepipes, tight pants, cigarette pants, skinny jeans, pencil pants, skinny pants, gas pipes, and skinnies. There are multiple variations of fit depending on brand, material and cut, but in general skinnies can be grouped into "spray – on" and "standard".

Spray-on styles typically contain a high proportion of stretch elastane, are tapered close to the leg all the way down (essentially clinging to the skin) and have a very narrow ankle opening. Spray-on jeans are firmly restricted to a lucky few: those men blessed with well proportioned, well maintained bodies. Spray-on jeans draw attention to every single imperfection and there is absolutely no hiding from the fact that they are still a statement piece. Men need to be both confident in their body and personal style in order to pull them off successfully. Standard styles, on the other hand, are usually made from 100 per cent cotton, or may have a small percentage of elastane

59

weaved in for comfort. They do not taper down the leg quite so dramatically and have a slightly wider ankle opening. Standard skinny jeans are much more versatile. The slightly wider leg and less pronounced taper allows tall, slim guys to achieve a sharp silhouette while maintaining a balance between height and width. For those with big upper bodies and smaller legs, standard styles place more focus on the outfit as a whole rather than just the bottom half. Sadly, for bigger guys even standard styles are too tight, with the severe leg taper unable to accommodate any additional weight, be it muscle or fat. Balance and proportion is hugely important when it comes to skinny jeans and the larger gent would be better off choosing slim-fits that offer a similar close cut while flattering the figure much more effectively. Unlike their spray-on cousin, standard styles are much better suited to combining with tailoring and integrating into formal, structured ensembles. This is definitely a 21st-century jean. Men usually bunch them up on top of a pair of boots or give them a little cuff and show off your ankle with their favorite sneakers. They look good on men when worn with T- Shirts or long sleeve shirts.

Source: http://www.asos.com/men/jeans/skinny-jeans/cat/?cid=5403

Figure 2.17: Sample of skinny jeans with T-Shirt.

60

Figure 2.18: Sample of skinny with long sleeve shirt.

A casual wear worth mentioning is jeans with T-Shirts with the name or symbol of Ghana printed or embroidered on it. For comfort and personal expression, contemporary Ghanaian men are wearing jeans (skinny) with T-Shirts with the name or symbol of Ghana printed or embroidered on it.

Figure 2.19: A sample of T- Shirt with name and symbol of Ghana printed on it.

2.8.3 Contemporary Ghanaian men and formal/occasional wear.

According to the Wikipedia, the free online encyclopaedia, formal wear (Canada, US) and formal dress wear (UK) are general terms for clothing suitable for formal social events, such as a wedding, formal garden party or dinner, débutante cotillion, dance, or race. A formal wear is designed for formal social functions: clothing officially accepted and conservative that includes attire for interviews (suits and clothing moderately and neatly designed), work (uniforms). Formal clothing have well designed features that cover sensitive parts of the body. Men highly favor two-button suits in navy or black while at work, and can often be seen in designer belts and loafers.

2.8.4 Contemporary Ghanaian men and Traditional wear.

People in Ghana take pride in how they dress. There is often a gender and generational divide in clothing in Ghana. The older generation tends to wear more traditional clothes, while the younger generation tends to wear the universal costume of youth: jeans and a t-shirt. Women tend to wear more traditional clothing than men. However, especially as compared to other parts of the world, many people in Ghana take pride in continuing to wear their traditional clothing, even with the influx of Western styles (Shepard, n.d). Traditional wear is a type of clothing designed to suit a particular culture. They are locally made with specific symbols of a group of people like "kente", "fugu". According to Shepard, the traditional cloth associated with Ghana is called the Kente. Kente is made by the Akan people. It is a mix of cotton and silk and is worn for special occasions. The most revered hand-woven narrow strip cloth is Ashanti Kente. It is considered a prestige item because of the time and skill it takes to weave. It is woven by the Ashanti (or Asante) people of southern Ghana. It is the cloths of the King and court of the Ashanti empire and is now used for distinguished events around the African continent and in the Diaspora. Kente cloth seem to imbue power in

62

any location. Kente cloth originated from the Fante people of Ghana, who sold this fabric in baskets. The Fante word for basket is "kenten". Authentic Kente cloth is typically woven in 4-inch wide strips. A full size piece of Kente is about 3 meters by 4 meters. The designs may be symbolic representations of historic events, have religious, political, and even financial significance, or be purely geometric. Today, there is a pattern to indicate the importance of almost any special occasion, and colors are chosen to reflect customs and beliefs: Red represents death or bloodshed; green stands for fertility and vitality; white means purity or victory; yellow represents glory and maturity and is worn by chiefs; gold, for continuous life, is also worn by chiefs; blue, for love, is often worn by the queen mother; and black, meaning aging and maturity, is used to signify spirituality. Because of its vibrant beauty and regal legacy as a cloth fit for kings and queens, authentic Kente remains one of the most popular Africa fabrics and Ghanaian designers are designing men T-shirts with kente. Men often wear a long smock over pants. These long smocks or tunics might be striped or feature some traditional symbols. It is especially worn by men in the north of Ghana.

Figure 2.20: Samples of Men's T-shirts with kente applique

63

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter discussed the various methods used in the study. It contained and explained the following: Research design, Population for the study, Sampling technique and sampling size, instrument for data collection, validity of research instrument, method of data collection and method of data analysis.

3.2 Research Design

It is a term used to describe a number of decisions which need to be taken regarding the collection of data before they are collected (Nwana, 1981). It provides guidelines which direct the researcher towards solving the research problem and may vary depending on the nature of the problem being studied. It is therefore, an outline or scheme that serves as a useful guide to the researcher in his efforts to generate data for his study. The researcher therefore, adopted the survey method for data collection. It is used to obtain the opinions of men through questionnaires.

3.3 Study Area

The Kumasi Metropolitan District is one of the twenty – seven (27) districts of the Ashanti City – State on the Ashantiland Peninsula Ghana. Kumasi Metropolitan corresponds to the megacity of Kumasi, the metropolis' capital. The study was conducted in the Kumasi Metropolis of Ghana. This district is conveniently selected to allow the researcher to obtain a representative data since it is the most populous district in the Ashanti Region.
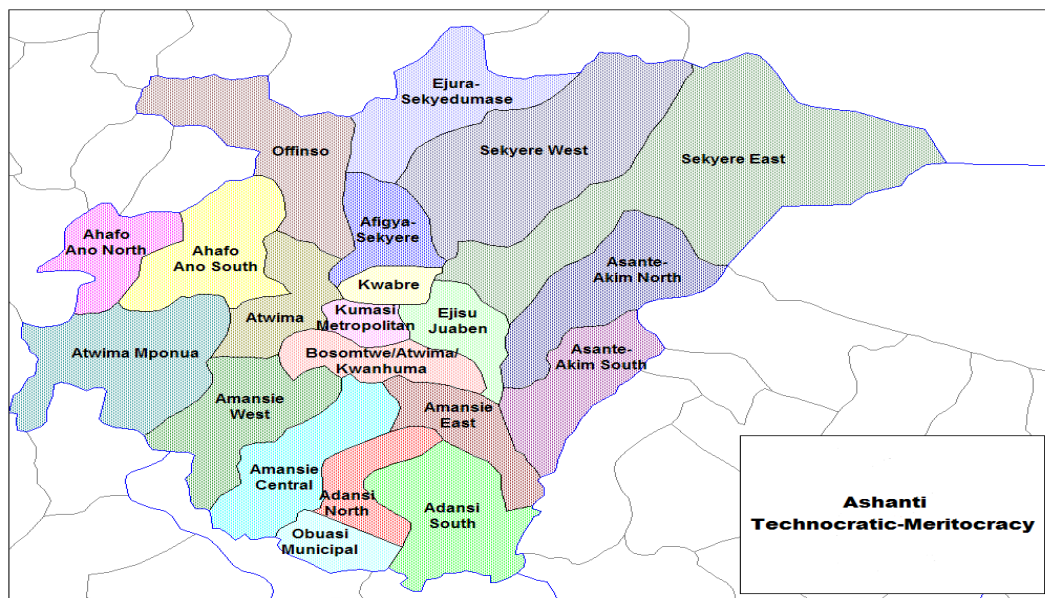
Source: https://en.wikipedia.org/wiki/Kumasi_Metropolitan_Assembly#/media/File:
shanti_Districts.png

Figure 3.1. Districts of Ashanti Region, Ghana

The city covers 254 square kilometers and encompasses 10 sub-metropolitan areas— Manhyia, Tafo, Suame, Asokwa, Oforikrom, Asawase, Bantama, Kwadaso, Nhyiaeso and Subin —Asawasi, Asokwa, Bantama, Kwadaso, Manhyia, Nhyiaeso, Oforikrom, Suame, Subin, and Tafo. It is strategically located in south-central Ghana and all major roads converge at the city center.

Source:http://mci.ei.columbia.edu/millennium-cities/kumasi-ghana/kumasi-maps and-population-data/
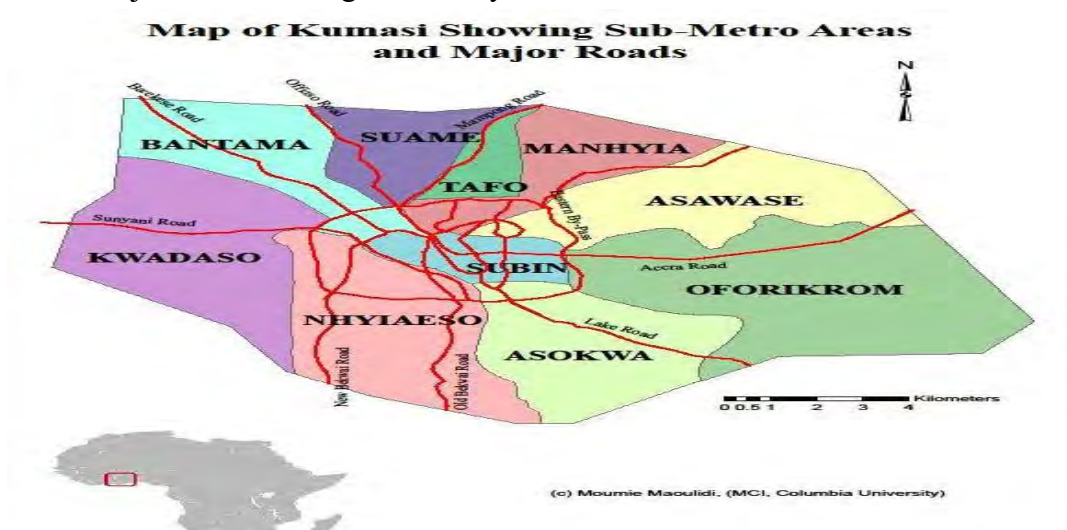
Figure 3.2. Kumasi Metropolis map

65

The 2010 Census results show that the total population was 1,722,806 people. Women made up 52.2 percent of Kumasi' population and men represented 47.8 percent. 56 percent of the total population was under the age of 25. Children under the age of 5 made up 12 percent of the population. 32 percent of the population was children of schooling age, which in Kumasi are children between the ages of 3 and 17. Women of reproductive age comprised 53 percent of the female population. 63 percent of the total population was in the labour force. The elderly population made up 5 percent of the population. Kumasi has attracted such a large population partly because it is the regional capital, and also the most commercialised centre in the region. Other reasons include the centrality of Kumasi as a nodal city with major arterial routes linking it to other parts of the country and also the fact that it is an educational centre with two State Universities, a Private University, a Polytechnic, two Teacher Training Colleges, Secondary Schools and a host of Basic Schools. Ashanti Region is currently the second most urbanised in the country, after Greater Accra (87.7%). The large urban population in the region is mainly due to the fact that the Kumasi metropolis is not only entirely urban but accounts for a third of the region's population. The growth of industries and the large volume of commercial activity in and around Kumasi as well as the high migrant number may account partly for the relatively high urban population.

3.4 Population for the Study

Population means, all cases or individuals that fit a certain specification. Nachmias and Nachmias (2009) define the target population as the entire set of relevant units of analysis or data. Base on the recent census of 2012 of which the estimated population of Ghana is 25,000,000 (females = 51%, males = 49%) as obtained from the office of the Ghana Statistical Service (GSS), the population of the study men is about 12,250,000 (49% of the entire population of Ghana).

3.5 Sampling Techniques and Sampling size

Sample is a portion of a population selected for the study and sample size is the method of selecting the sample size from the population. The sampling technique used by the researcher in this study was the purposive sampling technique. Here, purposive sampling technique which is also called judgmental sampling and selective sampling is using knowledge of the study and the population to choose participants. It is essential when researchers are studying a specific characteristic, feature or function.

Using the simple random sample technique, five (5) Areas in Kumasi Urban were selected. They are: Abuakwa, Atimatim, Ahwia, Ayigya and Tarkwa Maakro. Abuakwa, Atimatim and Ahwia have the population of 16582, 14017, and 19729 respectively, and Ayigya and Tarkwa Maakro have densely populated residential areas with 20 – 40000 people. Using the purposive sampling, the researcher selected a sample of 100 respondents from the five areas at the rate of 20 from each of the areas selected. Therefore, the sample size for this study is 100 respondents.

3.6 Instrument for Data collection

The research instrument used in the study was the questionnaire. A questionnaire is a list of questions to be answered by a respondent to get their views about a subject. The questionnaire is structured close-ended. The advantage of this set of questions is that they enable the respondents to give straight forward, precise answers. Besides, structured close-ended questions make for easy recording and coding of data. The questionnaire was divided into four sections: Section A contained questions on the demography of the respondents, Section B contained questions on contemporary fashion trends in men's wear in Ghana, Section C contained questions on factors that influence changes in men's wear in Ghana, and Section D contained questions on

measures to ensure that fashion changes in men's wear impart more positive effects on Ghanaians.

3.6.1 Validity of data collection instrument

Mugenda and Mugenda (2003) says validity has to do with how accurately the data obtained in the study represent the variables of the study. To ensure validity, expert judgment was sought where the researcher availed the instruments to experts to analyse. The items of the questionnaire were thoroughly scrutinized by the researcher's supervisor to ensure their accuracy and relevance to the research questions. This was conducted prior to the actual research where towns were involved; these two towns were not included in the sample study and were randomly selected from the neighbouring Kumasi metropolis which has similar characteristic of the towns as those selected for this study. Based on the analysis of the piloting, modification and removal of ambiguous or unclean items such as questions, inaccurate responses or indicated weaknesses was done to attract appropriate responses from the respondents.

3.6.2 Reliability of the instrument

Reliability of an instrument concerns its consistency of measurement. Thus, reliability concerns the degree to which a particular procedure gives similar results over a number of repeated trials (Orodho, 2009). The purpose of reliability is to assess the instruments ability to measure the same way each time the instrument is administered to the same sample. For the purpose of this study, the same questionnaire was administered to the respondents three weeks after the first administration in a pilot test. The reliability co-efficient was calculated to be .85 using the Crombach alpha.

3.7 Method of Data collection

Secondary data for this project were obtained from books, encyclopaedia, journals, magazines, charts, newsletters and internet. Primary data were collected using the questionnaire which the researcher administered face to face to the respondents at their work places and schools. For the 100 copies of questionnaire distributed to the respondents, all retrieved which represented a response rate of 100.0%.

3.8 Methods of Data Analysis

Data analysis refers to the process of evaluating data analytically and logically so as to examine each component of the data that is collected using the research instruments. After data collection, the instruments were checked for completeness and errors, the questionnaires were then be arranged, coded and entered into the computer using Statistical Package for Social Sciences (SPSS) where it was analysed. Descriptive statistics was used to analyse quantitative data by filling frequencies and percentages presented in tables, charts, and graphs. Open ended questions and observations were analysed and presented in form of tables. Simple tables, frequency and percentages were adopted in the presentation and analysis of the data generated for the study. These statistical tools were used because they were suitable means of breaking down and analysing the generated data.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Introduction

This chapter contains the findings of the data analysis of the study together with their interpretations. All themes discussing the same research questions were presented and analyzed together. The chapter begins with the demographic information of the respondents and followed by analysis, presentations, interpretation and discussions of research findings based on the respondents' demographic characteristics, and followed by research questions. Tables, bar graphs and pie charts are used to present the findings while frequencies, means and percentages are used to discuss the findings.

4.2 Demographic information of the respondents

The demographic information of Ghanaian men was based on their age, marital status, level of education, and status as in local fashion designer, retailer, trend watcher, student, consumer and others. Demographic characteristics give a clear understanding of the respondents.

4.2.1 Age

The age distribution of the respondents for the study have been categorized into ranges to give the researcher a fair idea of the category of age group that mostly participated in the study and this is indicated in Table 4.1 below. Most of the respondents were from the age range of 20 – 25 years (28%), followed by 26 – 30 years age range with 21%. Eighteen (18) respondents representing 18% were from the age range of 36 – 40 years, fourteen (14) respondents and thirteen (13) respondents representing 14% and 13% respectively were from the age range of 41 – 45 years and above 45 respectively. In addition, none of the respondents was below 20 years.

Table 4.1: Frequencies and Percentages showing the age distribution of respondents from the Kumasi Metropolis.

Age Range (Years)	Frequency (N)	Percentage (%)
Below 20 years	0	0.0
20-25	28	28.0
26-30	21	21.0
31-35	6	6.0
36-40	18	18.0
41-45	14	14.0
Above 45	13	13.0
Total	**100**	**100.0**

Source: Field work, 2016

4.2.2 Marital Status of respondents

Table 4.2: Frequencies and percentages showing the Marital Status of respondents (men) from the Kumasi Metropolis.

Marital Status	Frequency (N)	Percentage (%)
Married	35	35.0
Single	60	60.0
Divorced/Separated	5	5.0
Total	**100**	**100.0**

Source: Field work, 2016

Table 4.2 shows the frequencies and percentages associated with the marital status of men respondents from the Kumasi Metropolis. More than half of the respondents (60%) were single whereas 35% of them were married. Only few of them (5%) were divorced or separated.

The finding reveals that majority of men in the Kumasi Metropolis are not married (Table 4.2) probably because they are in their youthful age (20 – 25 years, 28%), as recorded above (Table 4.1).

71

4.2.3 Respondents' level of Education

Figure 4.1 below shows the percentages associated with respondents' level of education in the Kumasi Metropolis. More than half of men (76%) received tertiary education, followed by 23% of them who received second-cycle education. Only few of them (1%) received basic education.
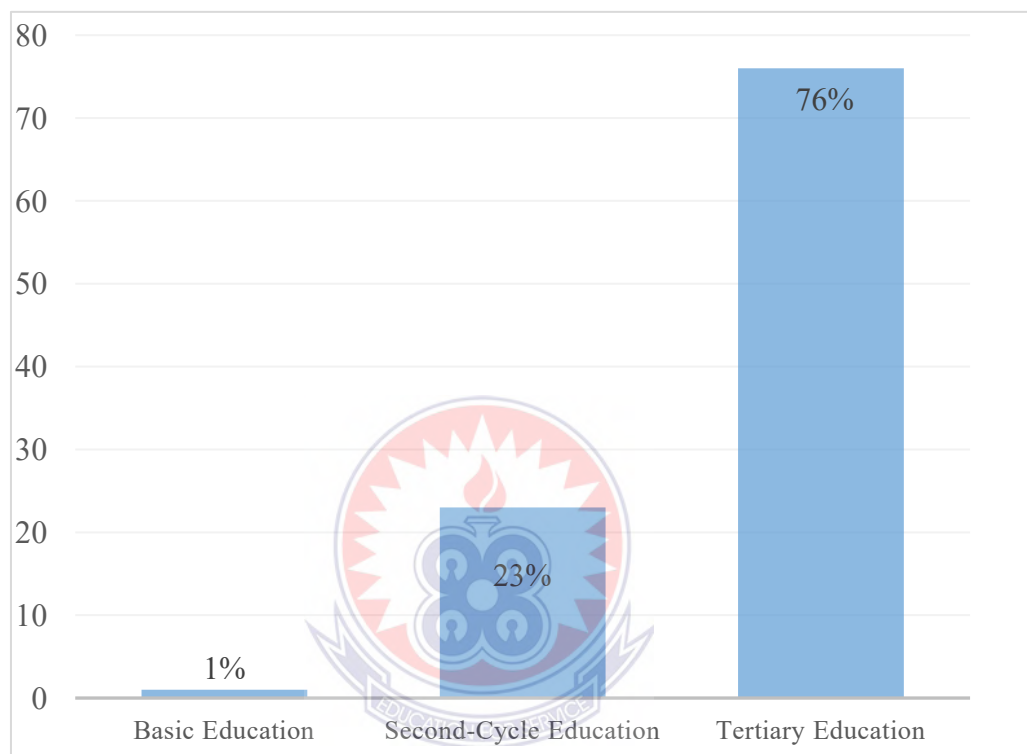
Source: Field work, 2016

Figure 4.1: Percentages showing the educational level of respondents in Kumasi Metropolis.

4.2.4 Respondents' Status

Table 4.3: Frequencies and percentages showing the Status of respondents.

Status	Frequency (N)	Percentage (%)
Local Fashion designer	11	11.0
Retailer	9	9.0
Trend watcher	7	7.0
Student	21	21.0
Consumer	46	46.0
Others	6	6.0
Total	**100**	**100.0**

Source: Field work, 2016

Table 4.3 shows the frequencies and percentages associated with respondents' status in the Kumasi Metropolis. Majority of men (46%) were consumers, followed by 21% representing students, 11% representing local fashion designers, 9% representing retailers and 7% representing trend watchers. In addition, only few respondents (6%) specified their status as teachers, medical personnel, tailors/seamstresses, etc. Interestingly this item suggest that contemporary men are avid consumers of fashion goods as rightly affirmed by Firat (1994) that, "with the onset of the postmodern era, consumption reigns supreme for both women and men." In the same vain, Schroeder and Zwich (2004), asserted that, there has been a shift from men as producers to men as consumers.

4.2.5 Contemporary fashion trends in men's wear in Ghana

Men's wear keep evolving but some are fads while the ones which remain in the system for long time set the trend. Today's men's wear is a mixture of the indigenous and the contemporary ones which begets modern dress fashion. Styles are borrowed from both local and global repertoire. The researcher investigated the view

of men in the Kumasi Metropolis on the use of the contemporary men's wear in the Ghanaian community. The views of respondents are presented below.

Table 4.4: Respondents' view on use of two buttoned suit with only one button used for fastening

Category	Frequency (N)	Percentage (%)
Strongly Agree	33	33.0
Agree	31	31.0
Neutral	19	19.0
Disagree	10	10.0
Strongly Disagree	7	7.0
Total	**100**	**100.0**

Source: Field work, 2016

Regarding respondents' view on use of two buttoned suit with only one button used for fastening as the contemporary men's wear in the Ghanaian community, 64 of the responses to this item representing 64% "Strongly Agreed" or "Agreed" to the statement, 19 responses representing 19% were "Neutral" and only 17 responses representing 17% "Strongly Disagreed" or "Disagreed" to the statement. Hundred respondents answered this item. The overwhelming dissenting opinion on use of two buttoned suit with only one button for fastening by respondents confirms that a greater by number of men were in agreement with the statement.

74

Table 4.5: Respondents' view on use of T-Shirt with name or symbol of Ghana printed or embroidered in it.

Category	Frequency (N)	Percentage (%)
Strongly Agree	19	19.0
Agree	56	56.0
Neutral	9	9.0
Disagree	11	11.0
Strongly Disagree	5	5.0
Total	**100**	**100.0**

Source: Field work, 2016

Table 4.5 shows the frequencies and percentages associated with the views of respondents on using or wearing of T-Shirt with name or symbol of Ghana printed or embroidered in it as the contemporary men's wear in the Ghanaian community. Out of the hundred who responded, 75% (N=75) "Strongly Agreed" or "Agreed" that the contemporary men's wear in the Ghanaian community is the use of T-Shirt with name or symbol of Ghana printed or embroidered in it, 9% were "Neutral" and only 16% "Strongly Disagreed" or "Disagreed" that the use of T-Shirt with name or symbol of Ghana printed or embroidered in it is the contemporary men's wear in the Ghanaian community.

Table 4.6: Respondents' view on use of Shirts appliqued with African prints.

Category	Frequency (N)	Percentage (%)
Strongly Agree	34	34.0
Agree	43	43.0
Neutral	19	19.0
Disagree	0	0.0
Strongly Disagree	4	4.0
Total	**100**	**100.0**

Source: Field work, 2016

Out of the 100 responses, 77% (N=77) "Strongly Agreed" or "Agreed" to the statement that the use of Shirts appliqued with African prints are the contemporary men's wear in the Ghanaian community, 19% were "Neutral" but 4% "Strongly Disagreed" that the use of Shirts appliqued with African prints are the contemporary men's wear in the Ghanaian community (Table 4.6).

Table 4.7: Respondents' view on use of African wear (top and down) with kente applique.

Category	Frequency (N)	Percentage (%)
Strongly Agree	39	39.0
Agree	56	56.0
Neutral	0	0.0
Disagree	5	5.0
Strongly Disagree	0	0.0
Total	**100**	**100.0**

Source: Field work, 2016

The use of African wear (top and down) with kente applique is the contemporary men's wear in the Ghanaian community. In answering this, 95 responses representing 95% "Strongly Agreed" or "Agreed", none was "Neutral" and 5% "Disagreed" to the

76

statement that the use of African wear (top and down) with kente applique is the contemporary men's wear in the Ghanaian community (Table 4.7). A greater percentage of the respondents (95%) were in agreement to the statement due to the fact that the African wear is worn to more occasions than just traditional ceremonies which they were formerly popular for and it can also be matched with mostly men slippers, sandals or shoes. Further, probably due to the fact that kente is the best known of all African textiles, and patronizing locally manufactured clothes provides foreign exchange, creates employment and deepens national pride and prestige.

This finding is contrary to the view of Hansen (2004), that something that is associated with 'mother' and 'grandmother' wear is considered old fashioned. However, men are looking best in "African wear" which also evokes a level of maturity in them.

Table 4.8: Respondents' view on use of Jeans with polo T-Shirt and an African print coat.

Category	Frequency (N)	Percentage (%)
Strongly Agree	14	14.0
Agree	26	26.0
Neutral	33	33.0
Disagree	17	17.0
Strongly Disagree	10	10.0
Total	**100**	**100.0**

Source: Field work, 2016

Hundred (100) responses were received on this sub-item. Forty respondents representing 40% "Strongly Agreed" or "Agreed" that the use of Jeans with polo T-Shirt and an African print coat is the contemporary men's wear in the Ghanaian community, thirty-three respondents representing 33% were "Neutral" (Table 4e). A possible reason for their undeceive could be that the societies frown at the indecent

77

wearing of Jeans with polo T-Shirts by today's youth and probably because it is not an appropriate dressing for formal occasions and in the corporate environment. Finally, twenty-seven respondents representing 27% "Strongly Disagree" or "Disagreed" to this sub-item.

Table 4.9: Respondents' view on use of Skinny with polo shirts.

Category	Frequency (N)	Percentage (%)
Strongly Agree	13	13.0
Agree	32	32.0
Neutral	33	33.0
Disagree	14	14.0
Strongly Disagree	8	8.0
Total	**100**	**100.0**

Source: Field work, 2016

Respondents view on use of skinny with polo shirts as the contemporary men's wear in the Ghanaian community was investigated. Hundred (100) responses were received. Out of the hundred (100) respondents, Forty-five (45) respondents representing 45% "Strongly Agreed" or "Agreed", thirty-three (33%) were "Neutral" and twenty-two respondents representing 22% "Strongly Disagreed" or "Disagreed" that the use of skinny with polo shirts is the contemporary men's wear in the Ghanaian community (Table 4.9).

A closer examination of the findings suggest that the use of casual wear (skinny with polo shirts) was dominant in the Ghanaian community. According to Tortora (2003), "casual wears are, clothing designed to be worn on occasions that do not require more formal dress such as leisure and sportswear".

Table 4.10: Respondents' view on use of Skinny with long sleeved shirt.

Category	Frequency (N)	Percentage (%)
Strongly Agree	13	13.0
Agree	35	35.0
Neutral	30	30.0
Disagree	14	14.0
Strongly Disagree	8	8.0
Total	**100**	**100.0**

Source: Field work, 2016

Table 4.10 shows frequencies and percentages associated with the views of respondents on the use of skinny with long sleeved shirt as a contemporary men's wear in the Ghanaian community. Out of the 100 responses, 48% (N=48) "Strongly Agreed" or "Agreed" that the contemporary men's wear in the Ghanaian community is the use of skinny with long sleeved shirt, 30% were "Neutral" but 27% "Strongly Disagreed" or "Agreed" that skinny with long sleeved shirt is the contemporary men's wear.

Table 4.11. Respondents' view on use of short pants with cow neck.

Category	Frequency (N)	Percentage (%)
Strongly Agree	12	12.0
Agree	17	17.0
Neutral	37	37.0
Disagree	16	16.0
Strongly Disagree	18	18.0
Total	**100**	**100.0**

Source: Field work, 2016

Hundred (100) responses were received on this sub-item. Twenty-nine respondents representing 29% "Strongly Agreed" or "Agreed" that the use of short pants with cow neck is contemporary men's wear in the Ghanaian community.

79

Interestingly this sub-item recorded the greatest number of "Neutral" respondents (37%) among this type of item in the entire study and thirty-four respondents representing 34% "Strongly Disagreed" or "Disagreed". A possible reason could be that most men in the Ghana are not use to wearing of short pants and some men even believe wearing short pants may expose their parts of the body which makes them uncomfortable.

4.2.6 Factors that influence changes in men's wear in Ghana

It is a fact that fashion trends are influenced by several factors. The researcher presented statements to respondents to indicate their extent of agreement or disagreement on factors influencing changes in men's wear in Ghana. Five points Likert scale type items based on the factors mentioned earlier was developed to reflect the focus of study. Respondents were required to respond to each item by ticking from a rating scale of Strongly Agree (SA), Agree (A), Neutral (N), Strongly Disagree (SD) and Disagree (D). Table 4.12 below shows decisions made by respondents as far as the factors that influence changes in men's wear in Ghana are concerned.

Table 4.12. Respondents' view on factors that influence changes in men's wear in Ghana.

Statement	SA N (%)	A N (%)	N N (%)	D N (%)	SD N (%)	Total N (%)
Journey to foreign countries	22 (22%)	47 (47%)	22 (22%)	9 (9%)	- -	100 (100%)
Fashion publications	28 (28%)	48 (48%)	17 (17%)	7 (7%)	- -	100 (100%)
Market research	24 (24%)	28 (28%)	38 (38%)	14 (14%)	- -	100 (100%)
Fashion forecasting websites	30 (30%)	24 (24%)	37 (37%)	9 (9%)	- -	100 (100%)
Technology	30 (30%)	32 (32%)	21 (21%)	17 (17%)	- -	100 (100%)
Political environment	20 (20%)	20 (20%)	28 (28%)	22 (22%)	10 (10%)	100 (100%)
Economic situation	21 (21%)	40 (40%)	24 (24%)	1 (1%)	14 (14%)	100 (100%)
Fashion reporting services	16 (16%)	32 (32%)	32 (32%	16 (16%)	4 (4%)	100 (100%)
Age Factor	63 (63%)	36 (36%)	- -	1 (1%)	- -	100 (100%)
Occupation	47 (47%)	38 (38%)	15 (15%)	- -	- -	100 (100%)
Status in society	56 (56%)	11 (11%)	23 (23%)	5 (5%)	5 (5%)	100 (100%)
Education	42 (42%)	45 (45%)	11 (11%)	2 (2%)	- -	100 (100%)
Religious beliefs	37 (37%)	43 (43%)	18 (18%)	2 (2%)	- -	100 (100%)
Fashion media channels	38 (38%)	32 (32%)	18 (18%)	8 (8%)	4 (4%)	100 (100%)
Celebrities' dressing	53 (53%)	26 (26%)	6 (6%)	10 (10%)	5 (5%)	100 (100%)
Dressing of public figures	48 (48%)	41 (41%)	6 (6%)	5 (5%)	- -	100 (100%)

Source: Field work, 2016

Key: Strongly Agree (SA), Agree (A), Neutral (N), Disagree (D) and Strongly Disagree (SD)

To ascertain the factors that influence changes in men's wear in Ghana, respondents were given a five point Likert scale questionnaire to respond to. The scoring was based on the five point Likert scale measurement of Strongly Agree (SA), Agree (A), Neutral (N), Disagree (D) and Strongly Disagree (SD). Table 4.12 illustrates that a greater number of respondents(22% + 47%=69%) agreed that journey to foreign countries is a factor that influence changes in men's wear in Ghana whereas 9% disagreed and 22% were neutral, most of the respondents encountered (28%+48%=76%) agreed with fashion publications as a factor influencing changes in men's wear in Ghana while 7% disagreed and 17% were neutral, more than half of the respondents (24%+28%=52%) agreed that market research is a factor that influence changes in men's wear in Ghana but 14% disagreed and 38% were neutral, regarding fashion forecasting websites majority (30%+24%=54%) agreed while 9% disagreed and 37% were neutral, the study also revealed that technology is a factor that influence changes in men's wear in Ghana (30%+32%=62% agreed, 17% disagreed and 21% were neutral, 40% (20%+20%) out of the 100 respondents agreed that political environment is a factor that influence changes in men's wear whereas 32% (22%+10%) disagreed and 28% were neutral, 61% (21%+40%) respondents agreed that economic situation has a greater influence on changes in men's wear in Ghana while 15% (1%+14%) disagreed and 24% were neutral, data obtained from respondents also showed that 48% (16%+32%) agreed that fashion reporting services influence changes in men's wear while 20% (16%+4%) disagreed and 32% were neutral, almost all the respondents (63%+36%=99%) agreed that age factor influences changes in men's wear and the remaining 1% disagreed, the occupational factor recorded 85% (47%+38%) who agreed and none disagreeing but 15% were neutral, majority (56%+11%=67%) agreed that status in society influences changes in men's wear whereas 10% disagreed

82

and 23% were neutral, 87% (42%+45%=87%) of the respondents agreed that education influences changes in men's wear while 2% disagreed and 11% were neutral, majority of the respondents (37%+43%=80%) agreed that religious beliefs influence changes in men's wear but 2% disagreed and 18% were neutral, 70% (38%+32%) agreed that fashion media channels influence changes in men's wear whereas 12% (8%+4%) disagreed and 18% were neutral, and on the issue of celebrities' dressing as well as dressing of public figures, majority of the respondents (53%+26%=79% and 48%+41%=89% respectively) agreed that celebrities' dressing and dressing of public figures do influence changes in men's wear in Ghana.

According to Stone (2012) fashion is subject to change – both rapid and gradual. The findings has affirmed that age factor (99%), dressing of public figures (89%), education (87%), occupation (85%), religious beliefs (80%), celebrities' dressing (79%), fashion publications (76%), journey to foreign countries (69%), status in society (67%), technology (62%), economic situation (61%), fashion forecasting (54%) and market research (53%) play a major role in today's accelerated rate of change in men's wear in Ghana. The mass media spreads fashion news across the face of the globe in hours, sometimes seconds. Today's younger generation are bombarded with numerous forms of media on a daily basis that may include television, movies, radio/music and music video, magazines, newspapers, and the almighty internet which dominates their leisure activities. Weiss (2003, p.33), rightly puts it as "Each week 18 – 24 year old spend an average of 10 hours online, 10 hours in front of a television and 5 hours listening to radio". The results of Wilson and MacGillivray's (1998) study on adolescent clothing choice revealed that "when ranked in rank order of most influence on apparel choice, Black adolescents had the highest score for media influence" (p. 443). The rise of internet as technological tool has made live postings of men's wear

via Twitter, Facebook, and other social media networks. Neuborne (1999) states that the rise of the internet, which has sped up the fashion life cycle by letting kids everywhere find out about even the most obscure trends as they emerge. Neuborne believes internet is responsible for varied and faster changing fashions of men's wear in today's Ghana.

4.2.7 Measures to ensure that fashion changes in men's wear impart more positive effects on Ghanaians.

This section concentrates on measures to ensure that fashion changes in men's wear impart more positive effects on Ghanaians. The researcher surveyed a sample of 100 men in the Kumasi Metropolis. An item was included in the questionnaire to collect suggestions from respondents on what will ensure that fashion changes in men's wear in Ghana do not cause negative impact on Ghanaian. Prominent among the suggestions given were:

- Men's wear should not be all that skinny especially the down. One respondent in speaking against the wearing of skinny suggested that, "I will also suggest that, for men in Ghana to dress well we should refrain from skinny dresses in order for the public to respect us at all times".

- Men should patronize made in Ghana dresses with our traditional colours embedded in it and use less of foreign goods which are unappealing. This will show the world that African designers and for that matter the local designers are more than capable of producing men's wear for men in Africa as a whole.

- Men should wear what suit a program.

- Men should be educated on their dressing especially and education on code of dressing should be done for men.

- When young men in the Ghanaian community wear decent and appreciable

clothes in order to appear descent and look good in all occasions.

- Men in Ghana must promote locally made dresses or fashions since they are moderate in terms of pricing and that will also create jobs for Ghanaians which in effect will alleviate the high rate of unemployment in Ghana today.

- Fashion trends assimilated should be in line with the indigenous Ghanaian fashion or culture. Similarly, some respondents were of that view that Ghanaian men should bear in mind the culture of Ghanaians when selecting new fashion wear.

- Workshops should be organized for the local fashion designers to promote contemporary Ghanaian men's wear. They must be educated to produce decent and appreciable dresses.

- Faith in God and obedience to God's word is the major measure that will bring sanity in the fashion trend of men's wear without any negative impact. The Bible says the fear of the Lord is the beginning of wisdom. All that we need is the wisdom of God. Let us (men) build our morals on God which will definitely influence the way men dress.

- Fashion designers should be supported with loans and other incentives. They should be also motivated to use local and indigenous trend of materials, fabrics and designs to promote our culture and heritage.

- Government should assist the fashion designers financially and by forming associations or co-operatives in order to monitor them.

- The local fashion manufacturers should produce more and display them on the market at every part of the country.

- Our culture and traditional values do not encourage indecent dressing, hence, these traditions should guide us through transforming men's wear in Ghana.

- We must be original, creative and innovative in men's wear but not to copy negatively from foreign countries. Ghanaian have over copied the western culture in terms of fashion. People now just put on anything all in the name of fashion. Fashion must portray our culture and for that matter I really love to see men in all forms of African prints wears which are simple, very attractive and presentable.

- To me fashion does not mean just wearing anything in the name of fashion but the kind of dressing one puts on exhibits who he/she is and where he or she comes from. Fashion style must be simple yet neat, neat and above all decent.

- I will suggest that men's wear are very delicate when designing, therefore, market research must be done in order to meet the required aesthetic fashion changes in men's garment.

- Government should ensure that all government agencies such as DVLA, ECG, SNNIT, etc, use one local fabric that will identify them at the work place by so doing made in Ghana products will be promoted.

- Textiles and Clothing be introduced in the schools' curricula at the basic level of education to help inculcate in children the knowledge about fashion trends, textiles and clothing so as to make informed clothing decisions in life.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter presents the summary of the findings of the study, conclusions and recommendations arrived at. It also gives suggestions for further studies.

5.2 Summary of the study

The study was carried out to ascertain the contemporary trends in men's wear in the Kumasi Metropolis, Ghana. The research objectives were: to identify and describe the contemporary fashion trends in men's wear in Ghana, investigate into factors that influence the changes in the men's wears in Ghana, and to find out measures that can be put in place to help ensure that fashion changes in men's wear impart more positive effects on Ghanaians. The researcher employed purposive sampling. The target population was men in the entire Kumasi Metropolis. The sample size consisted of a total of 100 respondents at the rate of 20 from each of the five areas selected in the Kumasi Metropolis; Abuakwa, Atimatim, Ahwia, Ayigya and Tarkwa Maakro. The researcher employed self-administered questionnaire to gather data for the study. The questionnaire was divided into four sections: Section A contained questions on the demography of the respondents, Section B contained questions on contemporary fashion trends in men's wear in Ghana, Section C contained questions on factors that influence changes in men's wear in Ghana, and Section D contained question on measures to ensure that fashion changes in men's wear impart more positive effects on Ghanaians. Findings revealed that;

- It appears from the study that the use of two buttoned suit with only one button used for fastening is a contemporary men's wear in the Ghanaian community.

87

This is because it was revealed that, majority of the respondents (64%) were in agreement that the use of two buttoned suit with only one button used for fastening it as the contemporary men's wear in Ghana (Table 4.4).

- The findings also revealed that the use of T-Shirt with name or symbol of Ghana printed or embroidered in it was contemporary men's wear in Ghana, that is, from the analysis of the data gathered 75% of the respondents were in agreement with the statement that the contemporary men's wear in Ghana is the use of T-Shirt with name or symbol of Ghana printed or embroidered in it (Table 4.5).

- The use of Shirts appliqued with African prints and the use of African wear with kente applique as contemporary men's wear was investigated and majority of the men, 77% and 95% respectively, agreed. They agreed probably because kente is the best known of all African textiles, African wear is worn to more occasions than just traditional ceremonies which they were formerly popular for and because wearing of kente and African wear evokes a level of maturity in men. This is contrary to the view of Hansen (2004), that something that is associated with 'mother' and 'grandmother' wear is considered old fashioned.

- Respondents view on use of Jeans with polo shirts and use of skinny with polo shirt as contemporary men's wear in the Ghanaian community revealed that majority of men in Ghana today wear skinny with polo shirts and skinny with long sleeved shirts. These two items recorded same and high responses as "Neutral" (33%) which can be interpreted to mean that most men were indecisive because probably societies frown on the indecent wearing of Jeans and skinny by today's young men and the wearing of skinny is considered as causal wear since it is not appropriate dressing for formal occasions and in the corporate environment as Tortora (2003) affirms that, "casual wears are clothing

designed to be worn on occasions that do not require more formal dress such as leisure and sportwears". It was also found that, skinny with long sleeved shirts was a contemporary men's wear in the Ghanaian community (Table 4.10).

- An investigation carried on the use of short pants with cow neck revealed that, shorts pants with cow neck was not a contemporary men's wear in the Ghanaian community. Possible reasons could be that most Ghanaian men are not used to wearing of short pants and some even believe that short pants may expose part of their body which makes them uncomfortable.

- Among the many factors that influence fashion changes, it was discovered that age factor (99%), dressing of public figures (89%), education (87%), occupation (85%), religious beliefs (80%), celebrities' dressing (79%), fashion publications (76%), journey to foreign countries (69%), status in society (67%), technology (62%), economic situation (61%), fashion forecasting (54%) and market research (53%) play a major role in today's accelerated rate of change in men's wear in Ghana. The finding is in line with the saying of Neuborne (1999) that the internet, which has sped up the fashion life cycle by letting kids everywhere find out about even the most obscure trends as they emerge. Indeed, the technology is responsible for varied and faster changing fashions of men's wear in today's Ghana.

- The demographic investigation of the respondents revealed that 60% of men in the Kumasi Metropolis are not married (Table 2) probably because they are in their youthful age (20 – 25 years, 28%) and most spent their time schooling, as recorded in Table 1. More than half of the men (76%) encountered received tertiary education and it discovered that only few of them received basic education. Contemporary Ghanaian men are avid consumers of fashion goods

as rightly affirmed by the findings that, majority of men were consumers (46%) followed by students (21%). Some men were fashion designers (11%), retailers (9%), and trend watchers (7%).

5.3 Conclusions

Results of this study revealed the contemporary men's wear in Ghana were button suit with only one button for fastening it, T – Shirt with name or symbol of Ghana printed or embroidered in it, shirts appliqued with African prints, African wear (top and down) with kente applique, Jeans with polo shirts, and skinny with polo shirts or long sleeved shirts. Interestingly, the study revealed that short pants with cow neck was not a contemporary men's wear in Ghana. It could be concluded that Ghanaian men are now becoming fashion conscious and are getting interested in indigenous clothing because they evoke sense of maturity in them when worn.

Political environment, fashion reporting services, economic situation, status in society, market research, fashion media channels, technology, fashion forecasting websites, journey to foreign countries and fashion publication are the leading factor that influence the trends of men's wear in Ghana. It could be concluded that the findings was influenced by the election year in Ghana (2016).

5.4 Recommendations

Based on the findings, analysis and conclusions of the study, the following recommendations were made;

Ghanaian men should be educated by fashion design experts on textiles and clothing so that they will be able to choose and wear clothing to suit their figure types and occasions.

There is the need for Ghana's fashion industry to produce African prints and promote men's wear through fashion shows. It is high time that the industry replaced

old things with new trends of men's wear without losing our cultural values and traditions. This can be achieved through market research.

The government should allocate more funds and incentives to assist the local fashion designers to be able to acquire current and efficient machines and raw material to improve and expand their businesses and the production of more African and traditional men's wear for the global world. Also Government should form associations or co-operatives for fashion designers in order to monitor them and organize regular proficiency training for skills and competency upgrading to equip them to produce to meet international standards.

The government having introduced National Friday Wear and buy Ghanaian products to promote Ghanaians, should ensure that men in all government agencies such as DVLA, ECG, SSNIT, COCOBOD, etc. use clothes with African prints that will identify them at the work place by so doing made in Ghana products will be promoted to the international standard.

Furthermore, government and Ghana Education Service (GES) should introduce Textiles and Clothing in the schools' curricula at the basic level of education to help inculcate in children the knowledge about fashion trends, textiles and clothing so as to enable them to make informed clothing decisions in life.

5.5 Suggestions for Further Research

The researcher suggests that;

i.   The study was conducted in the Kumasi Metropolis of the Ashanti region of Ghana, a similar study should be done in other districts of the Ashanti region to establish fashion trends of men's wear, and also extended the study to the nine remaining regions of Ghana.

ii.   A study can be conducted on the fashion trends of women's wear in Ghana.

iii. A study can be conducted on how men clothing to suit their figure types and occasions.

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APPENDIX A

UNIVERSITY OF EDUCATION, WINNEBA

COLLEGE OF TECHNOLOGY EDUCATION, KUMASI

DEPARTMENT OF FASHION DESIGN AND TEXTILES EDUCATION

QUESTIONNAIRE DESIGNED FOR MALES IN GHANA

The study is about the contemporary fashion trends of men's wear in Ghana. This questionnaire is designed to gather information from males in Ghana. It is purely for academic purposes and all the information provided will be used for only academic work and will be kept strictly confidential.

Please read and tick (√) the appropriate option (tick one option only) for each question.

Section A: Personal data of respondent

1. Age

   Below 20 years   ( )

   20 – 25   ( )

   26 – 30   ( )

   31 – 35   ( )

   36 – 40   ( )

   41 – 45   ( )

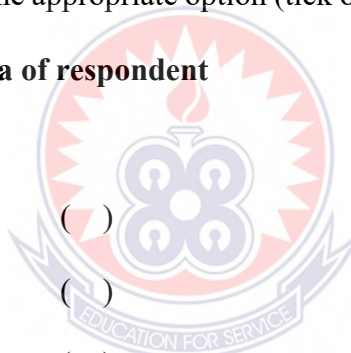   Above 45   ( )

2. Marital Status

   Married   ( )

   Single   ( )

   Divorced/Separated   ( )

3. Level of Education

    Basic Education   (   )

    Second – Cycle Education   (   )

    Tertiary Education   (   )

    Others (please specify)...

4. Status

    Local Fashion designer   (   )

    Retailer   (   )

    Trend watcher   (   )

    Student   (   )

    Consumer   (   )

    Others (please specify)...

Section B: Contemporary fashion trends in men's wear in Ghana

Please tick (√) in the appropriate box against the following statements to indicate your extent of agreement or disagreement to the use of the contemporary men's wear in the Ghanaian community.

Note: Strongly Agree (SA), Agree (A), Neutral (N), Disagree (D) and Strongly Disagree (SD).

Statement	SA	A	N	D	SD
5. Use of two buttoned suit with only one button used for fastening					
6. Use of T-Shirt with name or symbol of Ghana printed or embroidered in it.					
7. Use of shirts appliqued with African prints					
8. African wear (top and down) with kente applique					
9. Jeans with polo T-shirt and an African print coat					
10. Skinny jeans with polo T- shirts					

100

11. Skinny jeans with long sleeved shirt					
12. Short pant with cow neck shirt					

Section C: Factors that influence changes in men's wear in Ghana.

Please tick (√) in the appropriate box against the following statements to indicate your extent of agreement or disagreement to them as factors that influence changes in men's wear in Ghana.

Note: Strongly Agree (SA), Agree (A), Neutral (N), Disagree (D) and Strongly Disagree (SD).

Statement	SA	A	N	D	SD
13. Age					
14. Occupation					
15. Status in society					
16. Education					
17. Religious beliefs					
18. Fashion media channels					
19. Celebrities' dressing					
20. Dressing of public figures					
21. Journey to foreign countries					
22. Fashion publications					
23. Market research					
24. Fashion forecasting websites					
25. Technology					
26. Political environment					
27. Economic situation					
28. Fashion reporting services					

Section D: Measures to ensure that fashion changes in men's wear impart more positive effects on Ghanaians.

What do you suggest to help ensure that fashion changes in men's wear in Ghana do not cause negative impact on Ghanaians?

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Any other comment:

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Thank you

102