

**AKENTEN APPIAH-MENKA UNIVERSITY OF SKILLS TRAINING AND
ENTREPRENEURIAL DEVELOPMENT**

**GLOBALIZATION AND ITS INFLUENCE ON GHANAIAN CULTURAL
VALUES: EMPIRICAL STUDY ON CLOTHING**

ALICE WIEH

MAY, 2023

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ALICE WIEH

(7201210011)

A Thesis in the Department of Fashion Design and Textiles Education, Faculty of Vocational Education, submitted to the School of Graduate Studies, Akenten Appiah-Menka University of Skills Training and Entrepreneurial Development in partial fulfilment of the requirements for award of the Master of Technology (Fashion Design and Textiles) degree.

MAY, 2023

DECLARATION

STUDENT’S DECLARATION

I, ALICE WIEH, declare that this thesis with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE:

DATE:

SUPERVISOR’S DECLARATION

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidance for supervision of dissertation as laid down by the Akenten Appiah-Menka University of Skills Training and Entrepreneurial Development.

NAME OF SUPERVISOR: DR. JOSEPHINE NTIRI

SIGNATURE:

DATE:

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DEDICATION

This thesis is dedicated to my son, Joachim Mumuni, my twin sister and all my siblings.

TABLE OF CONTENTS

Content	Page
DECLARATION	ii
ACKNOWLEDGEMENTS	iii
DEDICATION	iv
TABLE OF CONTENTS.....	v
LIST OF TABLES	viii
LIST OF FIGURES	ix
ABSTRACT.....	x
CHAPTER ONE: INTRODUCTION.....	1
1.1 Background to the Study.....	1
1.2 Statement of the Problem.....	3
1.3 Purpose of the Study	4
1.4 Objectives of the Study	4
1.5 Research Questions	5
1.6 Significance of the Study	5
1.7 Limitation of the Study	5
1.8 Delimitation of the Study.....	6
1.9 Organization of the Study	6
CHAPTER TWO: LITERATURE REVIEW.....	8
2.1 Introduction.....	8
2.2 Theoretical framework for the study.....	8
2.3 Concept of Clothing.....	9
2.3.1 Historical account on Clothing in Ghana.....	13
2.4 Concept of Culture Values.....	14

2.4.1 Characteristics of Culture Values	16
2.5 Causes of Culture Change.....	18
2.6 Ghanaian Clothing Style that Reflects Cultural Values and Norms	19
2.7 Factors that Influence Consumers in the Adoption of Clothing	23
2.7.1 Need for Uniqueness.....	24
2.7.2 Self-Concept	25
2.7.3 Brand Image.....	25
2.7.4 Word of Mouth	26
2.7.5 Fashion Innovativeness	27
2.7.6 Social Values	28
2.7.7 Fashion Consciousness	29
2.8 Influence of Globalization on the Dressing Styles of Ghanaians	29
CHAPTER THREE: METHODOLOGY.....	33
3.1 Introduction.....	33
3.2 Research Approach	33
3.3 Research Design.....	33
3.4 Population for the Study	34
3.5 Sample Size and Sampling Technique.....	35
3.6 Instruments for Data Collection.....	35
3.6.1 Questionnaire	36
3.6.2 Interview	37
3.7 Validity and Reliability of Instruments.....	37
3.8 Procedure for Data Collection	38
3.9 Data Analysis and Presentation	39

CHAPTER FOUR: RESULTS AND DISCUSSION.....	40
4.1 Introduction	40
4.2 Response Rate	40
4.3 Demographic Characteristics of Respondents.....	40
4.4 Ghanaian clothing style reflecting cultural values and norms	42
4.5 Factors that influence Ghanaian’s adoption of clothing style	44
4.6 Influence of globalization on clothing style reflecting cultural values and norms.	46
4.7 Analysis of Qualitative Data	49
4.7.1 Demographic Characteristics of Participants.....	49
4.7.2 Influence of Globalization on Ghanaian clothing style	49
CHAPTER FIVE: SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS.....	54
5.1 Introduction.....	54
5.2 Overview of the Study	54
5.3 Summary of Findings.....	55
5.3.1 Ghanaian clothing style reflecting cultural values and norms	55
5.3.2 Factors that influence Ghanaian’s adoption of clothing style.....	55
5.3.3 Globalization influence on clothing style reflecting cultural values and norms.....	55
5.4 Conclusions.....	56
5.5 Recommendations.....	57
5.6 Suggestion for Further Studies.....	57
REFERENCES	59
APPENDIX A.....	72
APPENDIX B	73
APPENDIX C	77

LIST OF TABLES

Table	Page
Table 4. 1: Demographic characteristics of respondents	41
Table 4. 2: Responses on clothing style reflecting Ghanaian cultural values and norms	42
Table 4. 3: Factors influencing Ghanaian’s adoption of clothing style	44
Table 4. 4: Response on how globalization has affected Ghanaian clothing style	47

LIST OF FIGURES

Figure	Page
Figure 2. 1: Smock/Fugu for male and female	21
Figure 2. 2: Kente for male and female	22

ABSTRACT

The current Ghanaian clothing and dressing styles do not reflect the traditional Ghanaian cultural values. The dressing style of Ghanaian today had negative impacts on their moral lives leading to a high rise in moral decadence. Many Ghanaians have discarded the known Ghanaian traditional ways of dressing for the western way of dressing. The study aimed at exploring how globalization has affected Ghanaian culture values in terms of clothing. Descriptive survey design was adopted for the study. The target population for the study comprised Sandwich Postgraduates students at AAMUSTED-Kumasi Campus, and fashion designers around AAMUSTED-Kumasi Campus area. A sample size of two hundred and sixty five (265) were used. Convenience and purposive sampling techniques were used in selecting the 265 post-graduate students and fashion designers respectively. Questionnaire and interview were used to gather information from the respondents. The result showed that the Kaba and Slit, Batakari/Fugu worn by women and men, Jokoto or the joker pants depicts clothing style reflecting cultural values and norms. The finding showed that suitability of clothing style for an occasion, decency/modesty of the clothing style, fashion trend, religious expectation, comfort and protection, and uniqueness of the clothing style are the major factors that influence the adoption of certain clothing style. It was evident that due to globalization, Ghanaian clothing style has become an adaptation of western fashion trends, breeds indecency, low patronage of Ghanaians clothing style, and Ghanaians nowadays dress like westerners. The study concluded that globalization and technological advancements have brought essential transformations into Ghanaian clothing style. The study recommended that government and non-governmental agencies should promote clothing style reflecting cultural values and norms in order to rid of all forms of dress styles that negatively affect the Ghanaian cultural values regarding clothing.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Clothing has been an integral part of the cultures of people globally (Gyekye, 2003). The core function of clothing has been to protect humans from the harsh weather conditions while giving them body comfort. The amount and type of clothing worn depends on gender, body type, social factors, and geographic considerations. Garments cover the body, footwear covers the feet, gloves cover the hands, while hats and headgear cover the head. Eyewear and jewelry are not generally considered items of clothing, but play an important role in fashion and clothing as costume (Melissa, Toups & Reed, 2011). According to Hristova (2014) clothing is a non-verbal way of communication that educates viewers of the cultural values of a people. The identity given by clothes is the best indicator used in determining the true cultural identity of a group of people and their moral uprightness. People in almost all societies are identified by the king cloth they put on.

In the Ghanaian culture, clothing is designed and created to have aesthetic, functional and moral values and they also have peculiar underlying symbolisms rooted in the people's values and belief system. Ghana as a country is endowed with rich traditions and cultural values in which clothing forms an integral part. Ghanaian traditional clothes such as Adinkra, Kente, and Fugu (smock) communicate extensively about the rich Ghanaian cultural values. The Kaba and slit is also the most recognizable and visible form of women's attire in Ghana. It quickly became a symbol of Ghana's national heritage and a form of dressing that was debated, celebrated, and routinely worn by Ghanaian women. The Ghanaian society has in recent times expressed worry

over what they termed “the rapid decaying” of their traditions and cultural values in terms of dressing.

Globalisation and technological advancements in the 20th century have brought radical transformations into people’s cultures and traditions (Panopio & Santico-Rolda, 2006; Ferraro, 2008) and dictated a lopsided transfer of culture in favour of global relationships that often promote Western culture way of dressing against Ghanaian culture values. Today’s clothing style is being shaped by globalization. Eicher (2018) asserted that globalization process is having tremendous impact on the dressing style of people; the effect is that the way and how people dress has changed. Jones (1998) describes globalization as a growing integration of the world’s economy. Hines and Bruce (2001) also asserted that globalization is associated with technological advancement which facilitates the movement of people and goods worldwide. Globalization results in the modification of the traditional culture which can be viewed as offensive and licentious, negatively impacting traditional culture.

Dickerson (1999) commented that the way people dress is not exempted from the globalization process, since the business of clothing is now a global economy. A study by Dogoe (2013) revealed that due to globalization foreign clothing has gained popularity and admiration among the people of Ghanaian as a result of reading foreign fashion magazines, exposure to television music videos, unbridled access to Western fashion. It has changed the perception and cultural values related to clothing in Ghana. The result of globalization is the gradual erosion of local traditions, and their replacement by social ways of dressing are alien to the cultures of most communities in Ghana. Akinbileje (2017) asserted that cultural isolationism is not possible in the context of globalization because cultural ideas and values grow and flow across borders unimpeded.

According to Akuoku (2015), many Ghanaian societies have lost the beauty and richness of the ceremonies and rituals that accompanied with dressing style. These were clothing style had history, the essence of being and the values of the society embedded in them. These have largely been replaced by so-called modern fads, practices and styles which are mostly Eurocentric. Considering the broad nature of clothing that consist of garment and accessories, this paper will focus on the garments aspect of clothing and how globalization has affected Ghanaian cultural values in terms of dressing.

1.2 Statement of the Problem

In Ghana, every ethnic group strives to uphold its rich indigenous culture and represent what is the best of its existence in terms of clothing. Clothing is an area of great interest to mankind due to its ties with the cultural values of a people. Unfortunately, the current Ghanaian clothing and dressing styles do not reflect the traditional Ghanaian cultural values. The dressing style of Ghanaian today had negative impacts on their moral lives leading to a high rise in moral decadence. The concern expressed by this trend among Ghanaians is the fact that the young girls are the mothers of future Ghanaian homes and will be sources of the transmission of the Ghanaian cultural values and traditions to the next generation. It is distressing to know that these young men and women have not found pleasure in, especially the material aspect of the Ghanaian culture (Adom, 2016).

It has been observed that many Ghanaians have discarded the known Ghanaian traditional ways of dressing for the more liberal, but often less decent. Surprisingly, these people cover their ignorance and shame of not knowing or discarding their traditional way of dressing and call these Kolo (outmoded) fashion. Currently in Ghana, it is no shame to see a Ghanaian lady wearing a dress that reveals their thighs, back,

stomach, breast as well as waist beads or underpants in the full glare of the public. These dresses disgracefully violate the accepted cultural norms of the Ghanaian society which propagates decency and modesty in dressing (Anku, Danso & Kuwornu-Adjaottor 2018).

In Ghana numerous studies (Essel & Amissah, 2015; Adom, 2016; Dennis, 2018; Danso, Adom, Sena & Adamtey, 2019) have been conducted on promoting Ghana's cultural values. All these studies failed to address how globalization has influence the cultural values in terms of clothing. The study by Sarpong, Howard and Osei-Ntiri (2015) focused globalization and its effects on Ghanaian independent fashion designers not on how it has influence on Ghanaian culture values in terms of dressing style. This study attempts to fill this gap by exploring how globalization has affect Ghanaian culture values in terms of clothing.

1.3 Purpose of the Study

The purpose of the study is to explore how globalization has affected Ghanaian culture values in terms of clothing.

1.4 Objectives of the Study

The study aims at achieving the following specific objectives:

1. To determine Ghanaian clothing style that reflects cultural values and norms
2. To examine the factors that influence Ghanaian's adoption of clothing style
3. To ascertain the influence of globalization on clothing style that reflects cultural values and norms

1.5 Research Questions

The study addresses the following research questions:

1. What are the Ghanaian clothing style that reflects cultural values and norms?
2. What factors influence Ghanaian's adoption of clothing style?
3. To what extent has globalization influence Ghanaian's adoption of clothing style that reflects cultural values and norms?

1.6 Significance of the Study

The findings of the study are expected to contribute to the existing literature on globalization and its influence on dressing style of Ghanaian in the realm of higher education. It may also help researchers in the field of fashion to appreciate Ghanaian culture values and norms as basis for further research work.

The impact of the study could be seen from different angles. First of all, the study will pinpoint the marketing issues and necessary approaches to promoting Ghanaian clothing in the Ghanaian market. The report can also be used as learning material especially within areas related to Ghanaian clothing style that reflects cultural values. From the study, the other stakeholders may use the findings in strengthening policies related to the globalization influence on Ghanaian culture and values. Finally, the research will serve as essential source of reference to future researchers who would be researching into this problem and its related studies.

1.7 Limitation of the Study

The number of respondents selected for the study was limited to only students in AAMUSTED – Kumasi Campus. In addition, some of the respondents were unwilling to participate in the study due to their busy schedule, and some who were prepared to participate failed to return the questionnaire

1.8 Delimitation of the Study

The study is confined to issues related to the influence of globalization on Ghanaian culture values in terms of clothing. The study focused on postgraduates students at Akenten Appiah-Menka University of Skills Training and Entrepreneurial Development (AAMUSTED), Kumasi Campus. In terms of content, the study will specifically relate to Ghanaian clothing style that reflects cultural values and norms, factors that influence Ghanaian's adoption of clothing style, and the influence of globalization on clothing style that reflects cultural values and norms.

1.9 Organization of the Study

The research has been organized into five chapters. The first chapter essentially introduces the research, identifies the key problem under investigation and asks the relevant questions. It outlines the objectives, both general and specific, makes known the significance of the research and states the limitation and delimitation of the study. This chapter is relevant to the study because it puts the study into perspective and helps to check deviation.

Chapter Two reviews theories and concepts, which are related to the study. It presents theoretical and empirical study on how globalization has affected Ghanaian culture values in terms of clothing. Chapter Three focuses on the research methodology. It presents the research approach, research design, population, sample size and sampling technique, data collection, validity and reliability of the study, data analysis and ethical consideration of the study.

The fourth chapter is dedicated to the presentation and explanation of the research outcome. It further discusses the significant findings relative to the study. Chapter five gives a summary of the findings, draws conclusions and offer

recommendations and any other limitations of the study. This is very relevant because it brings to bare information previously unavailable, thus expanding the frontiers of existing knowledge.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

This chapter review theoretical and empirical issues for the globalization and its influence on Ghanaian culture and values in terms of clothing. It specifically reviews fashion theory, concept of clothing, concept of culture values, characteristics of culture values, and causes of culture change. It further reviews factors that influence consumers in the adoption of clothing style and the influence of globalization on the dressing styles of Ghanaians.

2.2 Theoretical Framework for the Study

The study is guided by fashion theory which posit that the fashion system is a dimension of material culture (Steele, 1997). Fashion theory portrays clothing and/or fashion as a cultural construction of the embodied identity. The distribution of fashion has been described as a movement, a flow, or trickle from one element of society to another. The diffusion of influences from center to periphery may be conceived of in hierarchical or in horizontal terms, such as the trickle-down, trickle-across, or trickle-up theories. However, no one theory is adequate to discuss fashion theory or explain how fashion moves through society.

In addition to these theories, there is an alternate populist model of fashion adoption, which applies to some situations that identify fashion distribution as moving through social groups rather than socioeconomic classes. Populist model is characterized as polycentric, where groups based upon differences of age, socioeconomic status, location, and culture to create their own fashion. Such groups might include teenagers in a certain school or senior citizens in a retirement community.

Polhemus (1994) describes "styletribes" as a distinct cultural segment that generates a distinctive style of dress and decoration. Such "styletribes" may create their own looks from combining existing garments, creating their own custom colors by tie-dyeing or painting, mixing and matching from previously worn and recycled clothing available in thrift shops and vintage markets. They are not so concerned with one style of dressing as with expressing themselves, though there is an element of conformity that derives from the processes used and the resulting social behavior. Polhemus reflects that such "styletribes" have flourished at "precisely that time in history when individuality and personal freedom have come to be seen as the defining features of our age.

The tenet of this study agrees with the theoretical constructs evident in the fashion theory. The researcher is of the view that clothing depicts the identity of a people and as such, any culture values affect the way they dress. This study will significantly contribute to knowledge in the field of cultural values in Ghana and how it affects the consumers adoption of clothing.

2.3 Concept of Clothing

Clothing (clothes, apparel, and attire) are items worn on the body (Srikrishnan & Kandhavativu, 2015). Clothing is made of fabrics or textiles, but over time it has included garments made from animal skin and other thin sheets of materials and natural products found in the environment, put together (Guowen, 2011; Sasa, 2018). The wearing of clothing is mostly restricted to human beings and is a feature of all human societies. The amount and type of clothing worn depends on gender, body type, social factors, and geographic considerations (Balter, 2009; Guowen, 2011).

Researchers have never agreed on when humans began wearing clothes and estimates submitted by various experts have ranged greatly from 3 million to 40,000 years ago. More recently, studies involving the evolution of body lice have pointed to a more recent development, implying the use of clothes around 170,000 years ago with others indicating as little as 40,000. In September 2021, researchers reported evidence of clothes being made 120,000 years ago based on findings in deposits in Morocco (Hallett, et al., 2021; Nicola, 2021).

A study by Gráda and Cormac (2010) affirmed that some human cultures, such as the various peoples of the Arctic Circle, traditionally make their clothing entirely of prepared and decorated furs and skins. Other cultures supplemented or replaced leather and skins with cloth: woven, knitted, or twined from various animal and vegetable fibers including wool, linen, cotton, silk, hemp and ramie (Gráda & Cormac, 2010; Kotb, 2015). Although modern consumers may take the production of clothing for granted, making fabric by hand is a tedious and labor-intensive process involving fiber making, spinning, and weaving (Kotb, 2015). The textile industry was the first to be mechanized with the powered loom during the industrial revolution.

Different cultures have evolved various ways of creating clothes out of cloth (Kotb, 2015). One approach simply involves draping the cloth. Many people wore, and still wear, garments consisting of rectangles of cloth wrapped to fit – for example, the dhoti for men and the sari for women in the Indian subcontinent, the Scottish kilt, and the Javanese sarong (Kotb, 2015). The clothes may simply be tied up (dhoti and sari) or implement pins or belts to hold the garments in place (kilt and sarong). The cloth remains uncut, and people of various sizes can wear the garment (Kotb, 2015). According to Kotb (2015), another approach involves measuring, cutting, and sewing the cloth by hand or with a sewing machine. Clothing can be cut from a sewing

pattern and adjusted by a tailor to the wearer's measurements. An adjustable sewing mannequin or dress form is used to create form-fitting clothing. If the fabric is expensive, the tailor tries to use every bit of the cloth rectangle in constructing the clothing; perhaps cutting triangular pieces from one corner of the cloth, and adding them elsewhere as gussets (Afroza, 2018). Traditional European patterns for shirts and chemises take this approach. These remnants can also be reused to make patchwork pockets, hats, vests, and skirts. Modern European fashion treats cloth much less conservatively, typically cutting in such a way as to leave various odd-shaped cloth remnants. Industrial sewing operations sell these as waste; domestic sewers may turn them into quilts (Gráda & Cormac, 2010).

In the thousands of years that humans have been making clothing, they have created an astonishing array of styles, many of which have been reconstructed from surviving garments, photographs, paintings, mosaics, etc., as well as from written descriptions. Costume history can inspire current fashion designers, as well as costumiers for plays, films, television and historical reenactment (Gráda & Cormac, 2010).

The wearing of clothing is mostly restricted to human beings and is a feature of all human societies. The amount and type of clothing worn depends on gender, body type, social factors, and geographic considerations. Garments cover the body, footwear covers the feet, gloves cover the hands, while hats and headgear cover the head. Eyewear and jewelry are not generally considered items of clothing, but play an important role in fashion and clothing as costume. Clothing serves many purposes (Guowen, 2011). Guowen indicated that clothing serves as protection from the elements, rough surfaces, sharp stones, rash-causing plants, insect bites, by providing a barrier between the skin and the environment.

Clothing can insulate against cold or hot conditions, and it can provide a hygienic barrier, keeping infectious and toxic materials away from the body. It can protect feet from injury and discomfort or facilitate navigation in varied environments. Clothing also provides protection from ultraviolet radiation (Goldsmith & Hofacker, 1991). It may be used to prevent glare or increase visual acuity in harsh environments, such as brimmed hats. Clothing is used for protection against injury in specific tasks and occupations, sports, and warfare. Fashioned with pockets, belts, or loops, clothing may provide a means to carry things while freeing the hands (Goldsmith & Hofacker, 1991). Clothing has significant social factors i.e. wearing clothes is a variable social norm. It may connote modesty. Being deprived of clothing in front of others may be embarrassing. In many parts of the world, not wearing clothes in public so that genitals, breasts, or buttocks are visible could be considered indecent exposure.

According to Cho and Workman (2011), pubic area or genital coverage is the most frequently encountered minimum found cross-culturally and regardless of climate, implying social convention as the basis of customs. Clothing also may be used to communicate social status, wealth, group identity, and individualism. Some forms of personal protective equipment amount to clothing, such as coveralls, chaps or a doctor's white coat, with similar requirements for maintenance and cleaning as other textiles (boxing gloves function both as protective equipment and as a sparring weapon, so the equipment aspect rises above the glove aspect). More specialized forms of protective equipment, such as face shields are classified protective accessories. At the far extreme, self-enclosing diving suits, space suits are form fitting body covers, and amount to a form of dress, without being clothing per se, while containing enough high technology to amount to more of a tool than a garment (Srikrishnan & Kandhavadi, 2015).

Clothing also hybridizes into a personal transportation system (ice skates, roller skates, cargo pants, other outdoor survival gear, one-man band) or concealment system (stage magician, hidden linings or pockets in tradecraft, integrated holsters for concealed carry, merchandise-laden trench coats on the black market-where the purpose of the clothing often carries over into disguise) (Gráda & Cormac, 2010). A mode of dress fit to purpose, whether stylistic or functional, is known as an outfit or ensemble (Gráda & Cormac, 2010; Belwal, 2011).

2.3.1 Historical account on Clothing in Ghana

In Ghana, clothing is traced back to the era when people used the barks of trees and hides of animals to clothe themselves (Opare-Asamoah, 2014). Furthermore, Okeh (2009) stated that in man's early history, he wore clothes simply to keep warm, and the materials available – animal skins and furs then determined kinds of cloth. 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 influences.

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 paan, 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.

The introduction of science and technology through education by the westerners has brought variations in clothing and made clothes available to the larger community, from childhood to adulthood, with different styles and designs existing today for people and students (Schall & Appiah, 2016). Interestingly, while some students copy blindly from these same scientific and technological influenced-dress codes; others learn correctly on how to dress from these same technological ideas (Schall & Appiah, 2016). Appiah and Schall further explained that it is not common to see people of Ghanaians dress in their traditional and cultural apparel and their dress codes have changed from the traditional clothing to the European clothing due to the influence of modernization which is brought through science and technology.

2.4 Concept of Culture Values

Every society is founded on culture because it uniquely identifies a particular people from all human societies (Idang, 2015). Culture lends itself to many definitions because it is said to be one of the controversial terms difficult to define. It is used in many different disciplines, each defining it differently to fit within their parameters

(Soini & Dessein, 2016). Culture consists of "conceptual" and "analytical" constructions (Hamilton, 2017, p. 3) which are constantly evolved by the cooperating persons by concerted behaviors and repetitive behaviour patterns. Culture contains not only the artefacts and instruments that a group uses, but also the way in which a group interprets, uses and sees certain objects (Banks, & McGee, 2019). People with a shared culture who have a common language and understanding will probably share and understand in the same and related ways symbols, functions and values (Mohammed, 2011).

As indicated by Mohammed (2011), the value and beliefs shared by members of two cultural groups lead to essential differences in behavior and in responses to the same working environment and knowledge. Cultural values help people to understand the world around them by offering a guide or viewpoint framework (Khoza & Workman, 2009). Adom (2017) study revealed that culture is the complex of distinctive attainments, beliefs and traditions which make up the background of a racial, religious, or social group. Similarly, Kaiser thinks culture is a learned system of knowledge, behaviours, attitudes, beliefs, values, and norms that is shared by a group of people. The arts and costumes that define a particular social group constitute culture. In the broadest sense, culture includes how people think, what they do, and how they use things to sustain their lives.

Culture has conservative elements that bind the past generation with the present and unborn generations (Soini & Dessein, 2016). There are cultures that place great value on the way members of their society clothe themselves. Clothing adds nuance to our daily life undertakings, announcing a group's feelings and culture (Hristova, 2014). Many cultures have certain ways of dressing that are specific to their culture and are recognized worldwide. Even though, over the course of history, some of these garments

or pieces have lost their cultural value, yet, they are still easily reminiscent of each culture. Adamtey (2015) contends that language is an aspect of culture and the clothes worn by a group, communicates their cultural values.

Clothing, based on the culture values of a person, helps to maintain social relationship. Akinbileje (2017) argues that clothing play significant roles in the identification of the cultural milieu of a people. In traditional institutions, clothing is a viable means through which the traditional values of a society are sustained (Skivko, 2018). It gives one a feeling of satisfaction and encouragement to be part of their group. In the case of outlook of the individual-the clothing pattern of the person as according to the culture; influences a person thinking and the outlook towards that person's life and others.

2.4.1 Characteristics of Culture Values

Culture is learned by growing up with it the process of cultural transmission from one generation to the next is called enculturation (Anderson, 2004). Culture is a social heritage because it is hereditary and transmissible from one generation to another. Akama, (2012) described it as the most symbolic elements of language functioning in this case as the substitution of words for objects; with language, humans are able to transmit culture from one generation to another. Language is a very important index of culture. Once one speaks one's native language, it is easy to identify where he or she comes from. Akama (2012) further mentioned that culture is dynamic because all cultures change overtime, changes take place in response to such events and phenomena as environmental pollution and crisis, intrusion of migrants and cultural diffusions, or modifications in behavior and values within the social system.

Arinze (2006) opines that cultural dynamism takes place alongside acculturation, which is the emulation of the objects of one culture by another culture. Acculturation takes place simply by a person or a group of persons beginning to adopt another culture. The people of the culture being imitated may even be unaware of their being imitated. Therefore, cultural dynamism is the changing of a culture. This change can be by absorption of new ideas into a culture. It can be by the removal of old ideas or ways of doing things from a culture.

Culture is a set of shared ideals, values, and standards of behavior. It is the common factor that makes the actions of individuals intelligible to the group and its members. It can be shared and has the capacity to influence the any individual knowingly or unknowingly. Uwandu and Nwankwo (2006) hold that values are important ingredients in the content of culture. They are aspects of cultural practices, objectives or actions that a society holds in high esteem or consider important for its members. They are the goals that make the norm meaningful within the cultural context. For example, norms of a particular society ensure that life which is a value is preserved. These African values as stated by Onwubiko (1991) are articulate and include the sense of community life, sense of good human relations, sense of sacredness of life, sense of hospitality and sense of the sacred religion. Culture is continuous and comprehensive. Members of a culture may die but the cultural patterns subsist in time from one generation to another. Also, the impact of culture on its members is comprehensive, without exception. As humans cannot escape death, so they cannot escape cultures' influence and direction of life course.

2.5 Causes of Culture Change

Change is an inherent aspect of culture. No culture remains static. Currently, we are experiencing social and cultural changes on a global scale. According to Uwandu and Nwankwor (2006), culture change must be distinguished from culture dynamism, which refers to just the susceptibility of culture to receive and add to itself certain other cultural values. Culture in itself grows and changes. This occurs over a period of time. Over the years, western culture has indeed accounted for a lot of changes in our culture. There has been such intense Western effort to change the status of women all over the world, most especially in Africa where it is obvious that women are lowly placed in the scheme of things when compared with their male counterparts. Western style of education has been entrenched in our African constitutions, styles of dispensing justice and politics. However, according to Christie (2014), there are diverse factors that lead to cultural change which includes:

Invention: This is a process whereby new cultural elements are created, often out of previously existing elements such as the radio, the computers, or the microchips, the telephone, each of which has had a tremendous impact on our way of life.

Discovery: It is a means whereby we recognize or gain a better understanding of already existing elements present in the environment, usually through scientific research. Recent scientific discovery involves the identification of another planet beyond Pluto and amazing discoveries.

Diffusion: It is the process through which the cultural traits of culture are transmitted to another. This can take place through trade and other forms of economic exchanges, migration, or wars. Cultural diffusion is more likely to take place and is more intense at border areas where populations of neighbouring cultures are more likely to interact.

Environment: Environment is the surrounding in which a person, animal or plants lives or operates. Basically, we as people have to change to adapt to our environment. As a result we have to change the way we react to certain situations in our culture.

Popoola (2016) says that culture changes because the environment changes. When the environment is stable and does not shift, then the culture stays and is same. Culture also changes because of new found ideas that may seem more beneficial for that way of life. When a culture feels that a way of life is better than the current way then it is likely the culture will adapt to those better ways and incorporate that way into their lifestyle.

Acculturation: According to Suarez, (2013), acculturation is a process in which members of one cultural group adopt the beliefs and behaviour of another group. Although acculturation is usually in the direction of minority group adopting habits and languages, patterns of the dominant group. Acculturation can be reciprocal, that is, the dominant group also adopts patterns typical of the minority group. Assimilation of one cultural group into another may be evidenced by changes in language preferences, adoption of common attitudes and values, loss of separate political or ethnic identification.

2.6 Ghanaian Clothing Style that Reflects Cultural Values and Norms

Clothing is an expression, image and personality of a culture, because from clothing can be reflected the norms and cultural values of a nation (Owusu, 1999). Clothing tends to be inseparable from the culture of society, because it is influenced by habits, customs that exist in society. Ghanaian clothes are not just beautiful. The culture of this country and its ancient heritage influence the folk clothing much. That's why the designs, fabrics, and patterns are not random (Owusu, 1999). They are used by

Ghanaians for a long period of time, and therefore, they carry the old knowledge and tradition. At the same time, the national outfit of Ghana looks so bright and festive that it brightens the mood of everyone around. One of the main clothing crafts in Ghana is the weaving. Locals had wooden looms and produced handmade fabric long before the colonization of this land. They wove cloth from cotton and raffia fibers (widespread African palm tree). This craft is not forgotten even today. Ghanaians still use their traditional looms to make Gonja cloth and kente cloth – national clothing of Ghana is usually made from these fabrics.

Danso et al., (2019) study on the other hand emphasized that Ghanaians have different clothing style that depicts cultural values like Adinkra, Kente, Fugu (smock), as well as slit and Kaba. These clothes communicate extensively on the Ghanaian traditional cultural values. These clothing go beyond merely covering the body to prevent exposure but it conveys metaphorical importance in Ghanaian culture. Ghanaians emphasize communal values such as family, respect for the elderly, honoring traditional rulers, and the importance of dignity and proper social conduct. Individual conduct is seen as having impact on an entire family, social group and community; family obligations take precedence over everything else in life.

Though the traditional dress of Ghana is very bright, merry, and pretty, Ghanaian costumes are experiencing serious problems today. Lots of cheap second-hand clothes are delivered to Ghana from Great Britain and other European countries. So, locals don't have to spend time, efforts, and money to make outfits by the traditional techniques and methods. Every year, more people give up on wearing Ghana-produced clothing and replace it with modern European garments. By the way, such second-hand costumes received a smart and odd name "Obroni Wawu" (it is translated as "the dress of the dead white man"). To fight the habit of wearing cheap second-hand garments,

local authorities and top managers of large companies even implemented a new tradition: they ask their employees to wear traditional African outfits on Fridays. This tradition is called “thank Ghana it’s Friday”.

The traditional garments of Ghana are the kente cloth and the Ghanaian smock. The smock is made from the fabric called “Gonja cloth”. The kente cloth is originated from Southern Ghana, while the Gonja cloth – from Northern Ghana. Gonja cloth – thick striped cotton fabric. The cotton is picked, dyed, and woven by hand. Usually, the pattern on this cloth is blue/black and white stripes. Long narrow pieces of fabric (about 4 inches wide) are woven and then sewn together or sold in rolls. The smock is a plaid shirt that is similar to the dashiki, worn by both women and men in Ghana. It is the most popular traditional attire in Ghana. The smock is called Bingmaa in Dagbani language, Bun-nwɔ or Bana by Mamprusis, fugu in Mosi, batahari in the southern regions, dansika in Frafra, and Banaa in Kusaal both in the upper east region. It is worn by Royals and civilians across Dagbon and other northern regions, but popular across Ghana.



Figure 2. 1: Smock/Fugu for male and female
Source: <https://clipkulture.com/fugu-smock-for-women/>

Ghanaian smock (there are other names, for example, “dansika”, “fugu”, “batakari”, etc.) is a garment that resembles a shirt. It is mostly worn by men but there are female versions. Usually, the neckline and sometimes the front part of the smock is embellished with embroidery. The threads used for the embroidery pattern are white or blue & white. The pattern on the fabric itself is a combination of black and white or blue and white stripes of different width. The smock is worn with a kufi cap (a small round skull-cap widely used in Africa) or a red fez hat.

Kente cloth is another traditional garment of Ghana. It is a handwoven piece of fabric with very colorful and symbolic patterns. This outfit is mostly worn for special occasions, ceremonies, and celebrations. The garment is very important for Ghanaian culture. First kente appeared about a 400 years ago. It was woven from raffia palm fibers and the tissue structure looked like a basket. At first, kente cloth was used only by royalty but later it became an item for ordinary people. Nowadays, kente cloth is made from cotton, and this clothing fits African climate perfectly.



Figure 2. 2: Kente garment for male and female

Source: <https://afroculture.net/kente--for-men-and-women-traditional>

Kente is a unisex outfit, but men and women drape it in a different way. Men use it as an ancient Greek toga – across one shoulder and around the body. Women

wear a two-piece kente: one forms a wrap-around skirt (2 yards long and 45 inches wide piece of fabric) and another one is used as a shawl. A plain-colored blouse is worn to complete the attire. The most important feature of a kente cloth is its pattern. There are more than 300 various patterns, and each and every one of them has its name and a unique deeply symbolic meaning. Each pattern has a background – social or political events, achievements of a certain person, wise sayings, and so on. For example, there's a pattern called "Fathia Fata Nkrumah". It is dedicated to the marriage of the first president of the Republic of Ghana and the Egyptian woman Fathia. This marriage was important and symbolic for Ghanaians because it united different nations on the African continent.

2.7 Factors that Influence Consumers in the Adoption of Clothing

As a fundamental principle in psychology, society is a subjective understanding of the human world (Herskovits, 2015). Cultural ideals play a major role in mode and in personal identity patterns (Gruber & Grube, 2000). A study by Aksoy and Abdulfatai (2019) found a significant impact of culture on consumers purchase intention of certain fashion. In the same light, Zakaria and Talib (2010) noted a significant relationship between culture and consumers purchase decision. Cleveland et al. (2013) examined the influence of culture and religiosity on materialism. The results demonstrate that cultural beliefs significantly affect consumers' decision-making process. Numerous studies identified the vital role of culture on the purchase decision of clothing (Markus and Kitayama, 1991; Lee and Green, 1991; Bagozzi et al., 2000). Consumers' cultural orientation may be necessary for the formation of norms and values. The results demonstrate that cultural beliefs significantly affect consumers' decision-making process.

Everyday companies are introducing new styles of clothing for the consumers. There are many different factors that are involved in governing the use of clothing. The key element is to understand the requirements of different men and women belonging to different backgrounds regarding latest clothing style. According to Zeb, Rashid, and Javeed (2011), consumers' adoption of new clothing style is influenced by many factors i.e. fashion consciousness, need for uniqueness, self-concept, and brand image.

2.7.1 Need for Uniqueness

The word "unique" means "the only one of a particular type" (Dictionary.com, 2014). Generally, individuals are motivated to maintain a sense of uniqueness within selves and want to project that unique self onto others (Snyder & Fromkin 1980). Those who have a higher need for uniqueness tend to have a higher desire of dissimilarity from others (Lynn & Harris 1997). Need for uniqueness has become a universal personality for the youth group of consumers as they have higher tendency in craving for uniqueness at some point in their lives (Bao & Shao, 2002). It was further argued that uniqueness of the products (i.e. clothing) can create the "cool" and "wow" effect for the youth group of consumers.

Tian, Bearden, and Hunter (2001) indicated that consumers with a high need for uniqueness tend to have a high interest in new fashion products and brands; and they constantly look out for self-differentiating and non-out-of-date goods. Consumers who want to be different from others almost always use clothing products to display their unique selves and social image (Kumar et al. 2009; Vikkraman & Sumathi 2012; Workman & Kidd 2000). In their study on 411 undergraduate respondents in India, Kumar et al. (2009) found that the higher the level of students' need for uniqueness, the higher the level of their interest on clothing. This finding is in consistent with the

argument that clothing selection is a uniqueness-seeking behavior (Workman & Kidd, 2000).

2.7.2 Self-Concept

Self-concept refers to the way in which respective individuals take charge of their own thinking, feelings, behaviors, attitudes, and actions in interpreting the environment that surrounds them (Farber 1983; Stryker 1987). According to Kumar et al. (2009), self-concept can be regarded as a feeling whereby an individual has the thought and sense of being different from others. In the consumer market, consumers often use certain products to represent their identity or personality although those products may not have much functional or tangible quality (Kumar et al. 2009). For example, they may use adopt certain clothing style to project their desired selves among the people around them. Clothes could be a self-expression tool (Phau & Lau 2001; Kumar et al., 2009). Kumar et al. (2009) further argued that consumers usually exhibit certain fashion especially when they are concerned with their self-concept and social identity. The relationship between an individual's self-concept and their clothing interest has also been supported in other studies such as Banister and Hogg (2004), Bye and McKinney (2007), Piacentini and Mailer (2004), and Tuncay and Otnes (2008).

2.7.3 Brand Image

Brand image is defined as a set of perceptions about a product that is reflected by the brand association in the consumer's memory (Keller, 1993). A product's brand plays an important role in marketing. It serves as a source of information to identify with the product in relation to its unique features (Aaker, 2009). Brand image creates values to consumers in a variety of ways. It helps consumers to process information

about the product, to differentiate one product from the other, to provide reasons to purchase the product, to generate positive feelings from the product, and to form a basis for extended use of the product (Rajagopal, 2006).

Furthermore, brand image is able to influence customers towards a certain clothing style. It has been reported that the more the brand is being recognized by the consumers, the higher their interests with a particular product or service (Koh & Fang 2012; Matthiesen & Phau 2010; Zeb et al., 2011). It is expected that the brand image of the new fashion will have a positive relationship with consumers' interest.

2.7.4 Word of Mouth

Word of mouth (WOM) is defined as “any informal, person-to-person communication process between a perceived non-commercial communicator and a receiver regarding a service, an organization, a brand, or a product” (Harrison-Walker 2001: 63). It refers to some remarks made by an individual to another person about the good or bad experience with some products or services. In other words, WOM is a sort of personal communication about a brand, product, or service. Although the sender of information has no commercial intention (Arndt, 1967), the transmitted information may influence another individual to purchase a certain new trend of fashion (Harrison-Walker 2001; Hung & Li, 2007). WOM has been considered as one of the most powerful forces in business as it plays a very influential role in consumers' decision making (Martin & Jacob, 2010). Companies like Nestle, Loreal, and Johnson & Johnson have recognized the credibility of WOM as a highly informal persuasive tool in creating an engagement between the product and the customer (Nielsen, 2009).

Literature has indicated that WOM influence consumers' attitudes, behaviors, expectations, and perceptions toward clothing style (Trusov, Bucklin & Pauwels 2009).

WOM influences consumer buying behaviour especially when it creates one's interest in certain fashion products (Schindler & Bickart, 2012). Various studies have found a significant positive relationship between WOM and clothing interest (Kiecker & Cowles 2002; McKinney et al. 2004). The study by McKinney et al. (2004) found that WOM generated from the reference group will have direct influence on the customers' behaviour and interest in clothing selection.

2.7.5 Fashion Innovativeness

The intention to adopt clothing style can be determined by the fashion innovativeness trait of the consumers. This trait forces a consumer to think about adopting the new fashion (Goldsmith & Hofacker, 1991; Goldsmith, 2000). In consumer behavior, the researchers found that Fashion innovativeness influence their adoption behavior (Blackwell, Miniad, & Engle, 2001). Fashion innovativeness is considered as an important factor that plays central role in the consumers' fashion adoption process. It results in the increase of shopping new products through which intentions for adopting new fashion is produced (Park & Jun, 2002).

Fashion innovativeness helps a consumer to be an opinion leader and when a consumer becomes an opinion leader or fashion leader, he will be automatically become a fashion innovator. Cho and Workman (2011) discuss that consumers who are high in fashion innovativeness and opinion leadership usually inclines to use more shopping channels. Therefore, the consumers' intention to adopt new fashion trend can be determined by the degree of their fashion innovativeness (Park, Yu, & Zhou, 2010). Fashion innovativeness is a highly motivational driver, and has the positive direct effect on consumers' intentions to purchase fashion goods (Park et al., 2007). Fashion innovativeness contributes in the diffusion of a new fashion and results in a continuous

growth in the sales of the companies. Fashion innovativeness enables a consumer to get pleasure and information by buying a particular product as compared to other consumers who do not buy and it ultimately positively influence the adoption intentions of the former consumers (Workman, 2010).

Consumer innovativeness is a trait that forces consumers to adopt new things for their experiences and this trait has a significant impact on their purchase behavior (Hirschman, 1980). Consumer's innovative characteristics lead him/her to adopt a new fashion trend faster than others. Hirunyawipada and Paswan (2006) argue that domain-specific innovativeness increases the actual adoption. Consumer innovativeness is a characteristic of consumer that leads her/him to the stage of the development of their adoption intention of any product. Different traits of the consumers have different effects on their behavior. Similarly, consumer innovativeness trait can be treated as the useful tool to predict their adoption behavior of fashion products (Aldás-Manzano, Lassala-Navarré, Ruiz-Mafé & Sanz-Blas, 2009). Watchravesringkan, Hodges, and Kim, (2010) shows in their study that consumer's intrinsic and extrinsic motives that include innovativeness and usefulness respectively results in developing their intention to adopt new fashion trend.

2.7.6 Social Values

Social values positively influence the consumer decision making process to adopt any fashion (Sproles, 1979). Social values are the strongest forces that impact the consumer's purchase intention (Coulter et al., 2003). Vigneron and Johnson (2004) found that social values have the impact on the consumer product adoption behavior. Consumers have some internal motives which they connect with the desired world values through the use of symbolic and sensory values that develop their intention to

adopt such things that can fulfill their expectations (Watchravesringkan, 2008). Social values are considered as the tools to link individuals with the outer world or with the specific society in which they live. Social values have influence on consumers adoption of clothing style (Hung, Cheng, Peng, Hackley, & Tiwsakul, 2011).

2.7.7 Fashion Consciousness

Fashion consciousness is an important dimension that influences the decision-making of product adoption, especially with regards to clothing (Belleau, Nowlin, Summers & Jiao Xu, 2001; Khare & Rakesh, 2010). It is defined as an individual's involvement with styles or fashion (Nam, Hamlin, Gam, Kang, Kim, Kumphai, 2007). Consumers with high levels of fashion consciousness are likely to be younger and better educated, than non-fashion conscious individuals (Crask & Reynolds, 1978). These early adopters of new fashion styles - who are also referred to as fashion change agents - are more interested in and knowledgeable about new fashion products (King & Ring, 1980). They have innovative style profiles, and although they are not completely up-to-date with all current styles, they are able to elicit interest among groups for future adoption (King & Ring, 1980). These fashion agents often establish group standards of dress behaviour, due to their ability to influence and stimulate fashion adoption (King & Ring, 1980).

2.8 Influence of Globalization on the Dressing Styles of Ghanaians

Clothing styles has gradually been influenced along the coastal lands which came about with the arrival of the Portuguese and other foreign travelers through the trading in of European clothes and other goods for gold (Amankwah, Howard & Sarpong, 2012). 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, Ghanaian clothing style has become an adaptation of western fashion trends (Amankwah et al., 2012). European influence has become so rampant and so invasive across almost every activity; from education, religion, politics, social change, and fashion is no exception. The foreign influence has robbed us as a nation and especially the youth of our identity as a people. This is not the case in most developed countries whose clothing has had so much impact on how the youth clothe themselves presently (Amankwah et al., 2012).

Amankwah et al. (2012) further revealed that the desire for change is an integral part of every society. Change and adaptation of clothing are mostly expressed by the desire of individuals to accept new things. Ghanaian culture like all other cultures of the world does not remain uninfluenced by other cultures. Interaction with the world outside its boundaries gave birth to cross – cultural influences, which go a long way to change partly the Ghanaian culture and its mode of dressing. Trade liberalization, formal education and the advancement in technology (Skivko, 2018) have greatly influenced the local Ghanaian dresses that are epitomes of the rich Ghanaian cultural heritage. The influence of globalization styles is so obvious that it is no surprise to see Ghanaians, particularly the students on various higher institutions in Ghana dressed in a manner that influence people to marvel as to whether the students are in a learning environment or are a commune of harlots (Arzuah, 2011).

It is said that education is considered to be the bed-rock of development of any nation. It is concerned with the total development of the personality traits of students to positively influence their behavioral patterns (Skivko, 2018). The attainment of the lofty aims and objectives of education cannot be realized unless environments of tertiary institutions of learning are made conducive for effective teaching and learning.

Discipline is absolutely an essential ingredient of such an enabling operational learning climate. The attitudes and values of Ghanaians constitute the critical factor in the level of discipline. There is the need for Ghanaians to be aided in clarifying their values and modifying their attitudes so as to be able to make rational decisions in the society (Nwagwu, 2000). However, it is increasingly becoming obvious that indecent dressing has gradually taken over the dress pattern of students in higher institutions of learning in Ghana.

Egwim (2010) referred to indecent dressing as the attitude of a person to dress in a manner that exposes sensitive parts of their bodies such as the breasts, buttocks or even their underwear. This practice violates the acceptable norms and values of the Ghanaian society. This is in unison with the views of Adom (2013) and Adom (2016) that the Ghanaian clothing styles have been influenced by Western clothing styles in their production processes, tools and materials and designs. Adom (2016) study emphasized that globalization have been the main source of the designs influencing the Ghanaian clothing styles with foreign television shows being the second influencer. Adom pinpoint that the Ministry of Trade and Industry has to regulate the importation of foreign fashion magazines and if possible place a ban on all foreign fashion magazines that negatively impact on the Ghanaian traditional clothing styles. This would reduce the behaviour of Ghanaians in mimicking these unacceptable clothing styles. Fenning (2015) study revealed that that there will be decrease in the patronage of our locally Ghanaian made clothing because they are even costly compared to second hand clothing, and the cultural values will be affected when Ghanaians start to dress like westerners.

Danso et al. (2019) study revealed that western civilization has taken precedence over Ghanaian culture, especially on the dressing culture. The majority of

clothing styles in Ghana are considered to move toward exposure of body parts which were considered sacred and must be covered. These current dressing styles are as a result of electronic and print media, as well as importation of second-hand clothes and fashionable items into the Ghanaian markets. The study also found out that many people based their choice of this second hand clothing on economic factors because these dresses are cheaper and stylish compared to the locally made garments. These second-hand clothing normally comes with styles that are culturally unacceptable in Ghana and these styles are of great worry to Ghanaians, because they devoid of the decent ethics, moral and social norms of the Ghanaian society. It is also found that if pragmatic steps are not taken, the rich Ghanaian cultural values in clothing and dressing would be lost.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter of the research assess the procedures in conducting the research under study. It discusses the research design, population of the study, sample size and sampling technique, data collection instrument, data collection procedure, and data analysis and presentation.

3.2 Research Approach

In this study, mixed method design was adopted. This design was adopted because it provides the researcher with an in-depth look at contexts, processes and interactions and it makes it possible to obtain a precise measurement of attitudes and outcomes. In addition, this research design capitalises on the strengths of both quantitative and qualitative research and offers greater possibilities than a single method for responding to decision-maker agenda (Bryman, Becker, & Sempik, 2008). Furthermore, the aim of a mixed methods research design is not to replace qualitative or quantitative research, but to make use of the strengths of both while minimizing their respective weaknesses research undertaking and across studies (Johnson & Onwuegbuzie, 2004). Moreover, a mixed methods design enables a researcher to obtain a more comprehensive understanding of educational phenomena, ranging from simple to complex, particular to general and from internal to external perspectives (Greene, 2005).

3.3 Research Design

Research design is the complete strategy of attack on the central research problem. It refers to one's overall research approach with regards to the problem under

investigation (Imenda & Muyangwa, 2006). A research design describes how the study is to be conducted. It summarises the procedures for conducting the study, including when, from whom, and under what conditions the data will be obtained. In other words, the research design indicates the general plan: how the research is set up, what happens to the subjects, and what methods of data collection are to be used. The purpose of a research design is to specify a plan for generating empirical evidence that will be used to answer the research questions (McMillan & Schumacher, 2006).

Considering the nature of the study, the descriptive survey design was deemed appropriate in terms of collecting data from a large group of respondents within a relatively short period of time. Descriptive survey is used for this study because in the words of Creswell (2005), it is used to answer research questions such as ‘what is happening?’, ‘how is something happening?’ and ‘why is something happening?’. As widely accepted method in educational research, the descriptive method of research is a fact-finding study that involves adequate and accurate interpretation of findings.

3.4 Population for the Study

Population is a group of elements or cases, whether individuals, objects or events, that conform to specific criteria and to which we intend to generalise the results of the research (McMillan & Schumacher, 2006). The target population for the study include Sandwich Postgraduates students at AAMUSTED-Kumasi Campus, and fashion designers around AAMUSTED-Kumasi Campus area. This is because Postgraduate’s students are fashion oriented and these group of the population are easily accessible. The population of the study include the total population of Sandwich Postgraduates students at AAMUSTED which is 870.

3.5 Sample Size and Sampling Technique

A research sample is a group of people taking part in a given study and about whom information is collected (Imenda & Muyangwa, 2006). Moss (1994) stated that you cannot study everyone everywhere doing everything. In determining the sample size for the study, a table developed by Krejcie and Morgan (1970) was used. Based on this table the sample size determined was two hundred and sixty five (265) (refer to Appendix A). Therefore, 265 participants were selected for the study.

Convenience and purposive sampling techniques were used in selecting the 265 post-graduate students and fashion designers respectively. The convenience sampling technique was employed because of the busy schedule of the postgraduate students, only students who were readily available and willing to participate in the study were considered. Convenience sampling is a method of collecting samples by taking samples that are conveniently located around a location service (McMillan & Schumacher, 2006). Creswell (2012) asserted that convenience sampling involves using respondents who are “convenient” to the researcher. There is no pattern whatsoever in acquiring these respondents-they may be recruited merely asking people who are present on campus, in a public building, or in a workplace.

In addition, seven (7) fashion designers were purposively selected and interviewed. The use of purposive sampling in selecting the fashion designers were based on the assumption that the researcher is able to select elements which represent a ‘typical sample’ from the appropriate target population.

3.6 Instruments for Data Collection

The study made use of both questionnaire and interview to gather information from the respondents.

3.6.1 Questionnaire

For the purpose of data collection and analysis, the researcher employed questionnaire to collect data from the respondents. The questionnaire was designed for the selected postgraduate students; the items were related to the research questions raised in the study. Avoke (2005) narrated that, questionnaire are the instruments used to collect data for decision making in research. Creswell (2005) further described questionnaire as, a form used in survey design that participants in a study complete and return. It is a mechanism which information is gathered by a researcher, asking forms of questions to respondents on a topic being researched.

Likert scale type of questionnaire was used. Likert scale has been widely used as one of the educational research instruments to gather data of particular issues and to inquire into opinions and attitudes of individual (s) or group (s). Awanta and Asiedu-Addo, (2008) explained Likert scale, as a type of scale that measures the difference between individuals and effectively asking respondents to indicate their level of agreement with statements of interest, opinions and/or attitudes. The researcher divided the questionnaire into two (2) sections A and B. The section A consisted of bio data of respondents, while, B reflected the constituents of the Likert scale of which the students were expected to respond to statements raised. Respondents were expected to tick (√) the created boxes of columns where they strongly agree; agree; disagree and strongly disagree to the given statements.

In this study, the Likert scale which had five (5) columns from number five (5) to zero (1) in a requisite order attached to various columns. On the scale the rating was arranged in five (5) columns. The Likert scale provides the basis for neutral response, as well as ranking highest and lowest responses of respondents in the study.

3.6.2 Interview

An interview guide was designed for the selected fashion designers. The interviews consisted of seven (7) participants that opted to be interviewed. The interview schedules were conducted to provide the necessary qualitative data. Interviewing, according to Twumasi (2001), is a method of field investigation in which the researcher asks specific questions in his/her contact with his/her participants to find answers to his/her research problem. It provides flexibility. The interviews were face-to-face conversations where most of the talking was done by the participants, thus producing rich descriptive details about the phenomenon. The voices of participants were recorded on an audio-tape after which it was played for the participants to listen. The interview aide was partitioned into two sections. These included section “A” that had things on participants’ profile information and section “B” with things looking at the subject under study.

3.7 Validity and Reliability of Instruments

Validity is the degree to which an instrument measures what it is supposed to measure (Mugenda & Mugenda 2008). Validity is the degree to which an instrument measures what it is supposed to measure (Kothari, 2004). In an attempt to ensure that the questionnaire measured what it was supposed to measure, the researcher designed the questionnaire with reference to the purpose of the study and the pertinent research questions. Secondly, the researcher gave a draft to her supervisor to check whether the items measure the intended purpose (face validity). The supervisor on the other hand found out whether the items cover all the research questions (content validity) and the extent to which the items measure specific construct (construct validity). The examination of the items helped the researcher to reshape and reconstruct items which were not clear to the respondents.

Reliability of research instrument is much concerned with consistency where stable responses are generated to build confidence in further planning and decisions in the study to provide good results. Taale and Ngman-Wara (2003) explained that, reliability refers to the consistency that measures test items from one period to another over a period of time, situations and examiners. Normally, if results obtained seems similar, from the same test across situations, time and period, high degree of reliability is produced. Sometimes, reliability is seen when consistent or stable responses are generated. Cohen et al. (2003) reiterated that, reliability has to do with measuring the consistency and reliability over time, type of instrument, and group responses. Cronbach's alpha was used to test the reliability of the instrument and it yielded coefficient of 0.811. This coefficient was deemed was high enough to justify the use of the instrument for the study.

3.8 Procedure for Data Collection

The researcher obtained official permission from the respondents before administering questionnaire. The permission was obtained through an introductory letter, given to the researcher from the Department of Fashion Design and Textile Education, Akenten Appiah-Menka University of Skills Training and Entrepreneurial Development (AAMUSTED), Kumasi Campus. The questionnaire was personally administered by the researcher to 299 postgraduate students. The questions were explained to respondents to further establish better rapport.

The respondents were required to ticked (\surd) within the appropriate columns, with columns structured in Likert scale based on research questions raised in the study. The rationale for Likert scale was to create a platform where respondent's attitude, opinions and interests were subject to investigations; with aggregate scores identified in the strength of the agreement and disagreement. Furthermore, the researcher gave

the respondents few weeks to respond to the statements, and later collected all the questionnaires for further analysis.

3.9 Data Analysis and Presentation

The returned questionnaires were coded and keyed into SPSS-23.0. The data was analyzed using descriptive statistics in the form of frequencies, percentages, mean and standard deviation. Results of the analysis was presented descriptively in a tabular form followed by narrative description of the results.

CHAPTER FOUR

RESULTS AND DISCUSSION

4.1 Introduction

This chapter presents the results of the field data on Sandwich Postgraduates students at AAMUSTED-Kumasi Campus, and fashion designers around AAMUSTED-Kumasi. It focuses on Ghanaian clothing style that reflects cultural values and norms, factors that influence Ghanaian's adoption of clothing style, and the influence of globalization on clothing style that reflects cultural values and norms

4.2 Response Rate

A set of 265 questionnaires was self-administered to the sandwich postgraduates' students at AAMUSTED-Kumasi Campus. However, the researcher retrieved 215 of them from the respondents. This accounted for the response rate of 81.3%. This response rate far exceeds normal expectations for similar studies (Nadiri et al., 2009). Thus, the response rate was regarded as more than satisfactory. The excellent response rate can be ascribed to the fact that majority of the graduates completed the questionnaires immediately after the explanation. For the interview, all the 7 fashion designers around at AAMUSTED-Kumasi Campus area were reached to give clarifications regarding the matter under investigation, give their own particular and more autonomous perspectives and recommendations.

4.3 Demographic Characteristics of Respondents

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

Table 4. 1: Demographic characteristics of respondents

Characteristics	Responses	Frequency (N)	Percentage (%)
Age group	21-30years	4	1.9
	31-40years	44	20.5
	41-50years	164	76.3
	Above 50years	3	1.4
	Total	215	100.0
Gender	Female	192	89.3
	Male	23	10.7
	Total	215	100.0
Employment status	Unemployment	4	1.9
	Self-employment	33	15.3
	Civil servant	178	82.8
	Total	215	100.0
Marital status	Married	189	87.9
	Divorced	3	1.4
	Single	23	10.7
	Total	215	100.0

Source: Field Data, 2023

From Table 4.1, four respondents constituting 1.9% were between the ages of 21-30years, while, 44 respondents constituting 20.5% were in the age category of 31-40years. In addition, 164 respondents constituting 76.3% of the participants were between the ages of 41-50years. This indicates the majority of the selected sandwich postgraduate students were between the ages of 41-50 years and they are at their middle age.

As displayed in Table 4.1, both males and females were captured in the study. This is because the views of both males and females were needed to make fair conclusions on the subject. The result of the analysis shows that 192 respondents representing 89.3% were females, whereas 23 respondents representing 10.7% were males. This indicates that more female's sandwich postgraduate students were included in the study. In terms of the employment status of the sandwich students, 4 of them representing 1.9% were unemployed, while 33 representing constituting 15.3% were

self-employed. However, 178 respondents representing 82.8% were civil servant. The finding showed that most the sandwich postgraduate students were civil servants. On the marital status of the respondents, 189 respondents constituting 87.9% were married, whereas 3 of them forming 1.4% were divorced. In addition, 23 respondents representing 10.7% were single. This finding showed that majority of the respondents included in the study were married and give a fair view on the issue at hand.

4.4 Ghanaian clothing style reflecting cultural values and norms

In addressing research question one, the respondents were asked to indicate their level of agreement on the Ghanaian clothing style that reflects cultural values and norms. The statements were measured with mean and standard deviations and the significant mean level was fixed at 3.0. The statement above 3.0 threshold is considered as significant and those below the cut-off point were rejected. The results obtained were ranked in descending order as shown in Table 4.2.

Table 4. 2: Responses on clothing style reflecting Ghanaian cultural values and norms

S/N	Clothing style	Mean	Std. Dev.	Decision
CS1	Kaba and Slit which comprises the long wrap skirt and matching blouse	4.12	1.238	Agreed
CS2	Batakari/Fugu worn by women and men	4.07	.608	Agreed
CS3	Jokoto or the joker pants made from African wax print	3.29	1.133	Agreed
CS4	Jumper usually worn by men who wrap in Ntoma	3.11	1.149	Agreed
CS5	Ntama style as a cloth wrapped around the chest of both Ghanaian men and women.	3.07	1.096	Agreed
CS6	The Jalabiya usually worn by Ghanaians	2.46	1.044	Disagreed
CS7	Balloon/Puff sleeve styles worn by women	2.35	1.092	Disagreed
CS8	Lace dress styles worn by women	2.27	.901	Disagreed

Note: Agreed: > 3.0, Disagreed: <3.0

The data displayed in Table 4.2 shows that there are certain clothing style that reflects Ghanaian cultural values and norms. This is because the mean score ranges from 2.27 to 4.12 which which indicated that there are clothing style that reflects Ghanaian cultural values and norms. For instance, responses to the clothing style, “Kaba

and Slit which comprises the long wrap skirt and matching blouse” had a mean score of 4.12 and a standard deviation of 1.238. Again, in relation to the clothing style “Batakari/Fugu worn by women and men” had a mean score of 4.07 and a standard deviation of 0.608. Moreover, on the clothing style “*Ntama* style as a cloth wrapped around the chest of both Ghanaian men and women” a mean score of 3.29 and a standard deviation of 1.133 was recorded. However, the clothing style “Jumper usually worn by men who wrap in *Ntoma*” had a mean of 3.11 and a standard deviation of 1.149. Furthermore, the respondents agreed that *Ntama* style as a cloth wrapped around the chest of both Ghanaian men and women reflects Ghanaian Ghanaian cultural values and norms. This reflected a mean score of 3.07 and a standard deviation of 1.096.

On the other hand, the respondents emphasized that Jalabiya usually worn by Ghanaians, balloon/Puff sleeve styles worn by women, and lace dress styles worn by women does not reflect Ghanaian cultural and values. All these clothing style had a mean score less than 3.0. This indicates that Jalabiya, balloon/Puff sleeve styles, and lace dress styles adorn by Ghanaian during occasions are the result of globalization.

The overall results show that the Kaba and Slit, Batakari/Fugu worn by women and men, Jokoto or the joker pants made from African wax print, jumper worn by men who wrap in *Ntoma*, *Ntama* style as a cloth wrapped around the chest of both Ghanaian men and women reflects the norms and cultural values of a nation. Ghanaian clothing style tends to be inseparable from the culture of society, because it is influenced by habits, customs that exist in society. The view of the respondents agrees with Danso et al. (2019) study that Ghanaians have different clothing style that depicts cultural values like Adinkra, Kente, Fugu (smock), as well as slit and Kaba. These clothes communicate extensively on the Ghanaian traditional cultural values. These clothing

go beyond merely covering the body to prevent exposure but it conveys metaphorical importance in Ghanaian culture.

4.5 Factors that Influence Ghanaian’s Adoption of Clothing Style

In addressing research question two, the respondents were asked to indicate the factors that influence their adoption of certain clothing style. The factors were measured by 11 statements and the results obtained were ranked in descending order as shown in Table 4.3. The statement above 3.0 threshold is considered as significant causes and those factors below the cut-off point were rejected as factors influencing the adoption of clothing style.

Table 4. 3: Factors influencing Ghanaian’s adoption of clothing style

S/N	Factors	Mean	Std. Dev.	Decision
FAC1	Suitability of clothing style for an occasion	3.94	0.783	Agreed
FAC2	Decency/modesty of the clothing style	3.72	0.994	Agreed
FAC3	Fashion trend	3.66	1.250	Agreed
FAC4	Religious expectation	3.33	1.248	Agreed
FAC5	Comfort and protection	3.05	1.514	Agreed
FAC6	Uniqueness of the clothing style	3.01	1.316	Agreed
FAC7	Low price of the clothing style	2.72	1.410	Disagreed
FAC8	Parental consent and direction	2.33	0.940	Disagreed
FAC9	Attracting the opposite sex	2.17	0.898	Disagreed
FAC10	Weather condition	2.17	0.767	Disagreed
FAC11	Type of fabrics and texture	2.06	1.134	Disagreed

Note: Agreed: > 3.0, Disagreed= <3.0

As depicted in Table 4.3, the respondents agreed that suitability of clothing style for an occasion influence their purchase of certain clothing style. This statement had a mean of 3.94 and a standard deviation of 0.783. Also, the respondents indicated that decency/modesty of the clothing style influence their purchase of the cloth with a mean of 3.72 and a standard deviation of 0.994. In addition, with a mean of 3.66 and a standard deviation of 1.250, the respondents agreed that fashion trend influence their purchase of certain clothing style.

Conversely, the respondents agreed that religious expectation influence the purchase of certain clothing style for an occasion. This statement reflected a mean of 3.33 and a standard deviation of 1.248. On the other hand, the respondents emphasized comfort and protection influence their purchase for certain clothing style. This statement attained a mean of 3.05 and a standard deviation of 1.514. However, with a mean score of 3.01 and a standard deviation of 1.316, the respondents agreed that uniqueness of the clothing style influence their purchase of the clothing style.

On the contrary, the respondents disagreed to Low price of the clothing style. This statement had a mean of 2.72 and a standard deviation of 1.410. Moreover, the respondents disagreed to Attracting the opposite sex as a factor that influence their clothing style representing a mean score of 2.17 and a standard deviation of 0.898. The respondents on the other hand disagreed that to weather condition. This statement attained a mean score of 2.17 and a standard deviation of 0.767. Furthermore, with a mean score of 2.06 and a standard deviation of 1.134, the respondents disagreed to type of fabrics and texture as a factor that influence the purchase of clothing style. These statements were below the 3.0 threshold and is considered as insignificant factors that influence the respondents purchase clothing style for occasions and events.

The finding showed that suitability of clothing style for an occasion, decency/modesty of the clothing style, fashion trend, religious expectation, comfort and protection, and uniqueness of the clothing style are the major factors that influence the adoption of certain clothing style for events. This implies that consumers' purchase of clothing style is influenced by a number of different factors, some of which marketers cannot control. The finding buttresses with the result of Kumar et al. (2009). In their study on 411 undergraduate respondents in India, the result showed that the higher the level of students' decency of clothing, comfort and the need for uniqueness influence

the students adoption of certain clothing style for occasions. This finding is in consistent with the argument that clothing selection is a uniqueness-seeking behaviour (Workman & Kidd, 2000). Tian, Bearden, and Hunter (2001) indicated that consumers with a high need for uniqueness tend to have a high interest in new fashion products and brands; and they constantly look out for self-differentiating and non-out-of-date goods. Consumers who want to be different from others almost always use clothing products to display their unique selves and social image (Vikkraman & Sumathi 2012; Workman & Kidd 2000).

Park and Jun (2002) considered suitability, and decency/modesty of the clothing style are important factor that plays central role in the consumers' clothing adoption process. Vigneron and Johnson (2004) found that social values have the impact on the consumer product adoption behaviour. Consumers have some internal motives which they connect with the desired world values through the use of symbolic and sensory values that develop their intention to adopt such things that can fulfil their expectations (Watchravesringkan, 2008).

4.6 Influence of Globalization on Clothing Style Reflecting Cultural Values and Norms

In addressing research question three, the respondents were asked to indicate the extent to which globalization has affected clothing style reflecting cultural values and norms. The statements and the results obtained were ranked in descending order as shown in Table 4.4. The statement above 3.0 threshold is considered as significant influence of globalization and below the cut-off point were rejected as the effect of globalization on clothing style.

Table 4. 4: Response on how globalization has affected Ghanaian clothing style

S/N	Globalization effect	Mean	Std. Dev.	Decision
GE1	Ghanaian clothing style has become an adaptation of Western fashion trends	3.87	1.345	Agreed
GE2	Breeding of indecency	3.67	1.163	Agreed
GE3	Low patronage of Ghanaians clothing style	3.12	1.158	Agreed
GE4	Ghanaians start to dress like Westerners	3.07	1.322	Agreed
GE5	Devaluing Ghanaian clothing style	2.65	1.313	Agreed
GE6	Second-hand clothing has change dressing style of Ghanaians	2.60	1.210	Agreed
GE7	Clothing styles in Ghana are considered to be stylish	2.13	1.165	Agreed

Note: Agreed: > 3.0, Disagreed= <3.0

Concerning the extent to which globalization has affected clothing style reflecting cultural values and norms (Table 4.4), the respondents agreed that Ghanaian clothing style has become an adaptation of western fashion trends. This statement had a mean score of 3.87 and a standard deviation of 1.345. Also, with a mean of 3.67 and a standard deviation of 1.163, the respondents agreed to breeding of indecency due to globalization. In addition, the respondents agreed that globalization has brought about low patronage of Ghanaians clothing style. This statement reflected a mean of 3.12 and a standard deviation of 1.158. Furthermore, with a mean score of 3.07 and a standard deviation of 1.322 the respondents agreed that due to globalization Ghanaians now dress like westerners.

On the contrary, the respondents disagreed that globalization has devalue Ghanaian clothing style. This statement had a mean score of 2.65 and a standard deviation of 1.313. With a mean score of 2.60 and a standard deviation of 1.210, the respondents further disagreed that since second-hand has change the dressing styles of Ghanaians. However, the respondents disagreed to the statement due to globalization Ghanaian clothing style are considered to be stylish. This statement reflected a mean of 2.13

and a standard deviation of 1.165. These statements failed to meet the predetermined cut-off point of 3.0

The finding showed that globalization and technological advancements have brought essential transformations into Ghanaian clothing style. It was evident that due to globalization, Ghanaian clothing style has become an adaptation of western fashion trends, breeds indecency, low patronage of Ghanaians clothing style, and Ghanaians nowadays dress like westerners. Today's clothing style is being shaped by globalization. The finding agrees with Eicher (2018) study who asserted that globalization process is having tremendous impact on the clothing style of people; the effect is that the way and how people dress has changed. Dickerson (1999) comment that the way people dress is not exempted from the globalization process, since the business of clothing is now a global economy.

The finding is consistent with Dogoe (2013) study who revealed that due to globalization, foreign clothing has gained popularity and admiration among the people of Ghanaian as a result of reading foreign fashion magazines, exposure to television music videos, unbridled access to Western fashion. It has changed the perception and cultural values related to clothing in Ghana. The result of globalization is the gradual erosion of local traditions, and their replacement by social ways of dressing are alien to the cultures of most communities in Ghana. According to Akuoku (2015), many Ghanaian societies have lost the beauty and richness of the ceremonies and rituals that accompanied with dressing style. Akuoku mentioned that Ghanaians clothing style has become an adaptation of western fashion trends, and Ghanaians nowadays dress like westerners.

Adom (2016) on the other hand reported that Ghanaian clothing styles have been influenced by Western clothing styles and as a result leads to breeding of indecency and leading to low patronage of Ghanaians clothing style. Adom further

emphasized that globalization have been the main source of the designs influencing the Ghanaian clothing styles with foreign television shows being the second influencer.

4.7 Analysis of Qualitative Data

The researcher conducted an interview among seven fashion designers. The interviews were conducted face-to-face and responses were recorded and later transcribed. For the purpose of anonymity the interviewees were given pseudonyms. The participants were named: FD1 to FD7. The interview was conducted to compliment the questionnaire for the quantitative data.

4.7.1 Demographic Characteristics of Participants

Concerning the gender of the fashion designers, six (6) of them representing 85.7% were females while one (1) respondent constituting 14.3% was a male. On age category of the participants, majority (n=4) of them constituting 57.1% were in the age bracket of 40-49 years whilst two (2) respondents representing 28.6% were between the ages of 30-39 years. In addition, one respondent constituting 14.3% was more than 50 years. With regards to educational status, only one (1) respondent constituting 14.3% of the participant had no formal education and two (2) respondents representing 28.6% had completed secondary school. The remaining four (4) respondents constituting 57.1% had attained education up to the tertiary level.

4.7.2 Influence of Globalization on Ghanaian clothing style

To complement the quantitative data, an interview was carried out between fashion designers. The participants in this study mentioned that Ghanaian clothing and clothing and dressing styles have change due to globalization and do not reflect the traditional Ghanaian cultural values. The dressing style of Ghanaian today had negative

impacts on their moral lives leading to a high rise in moral decadence. In finding out from the participants' how globalization has affected Ghanaian clothing style, they pinpoint that the patronage of locally Ghanaian made clothing style has reduced due to the influx second hand clothing style. The participants were of the view that globalization and the advancement in technology have greatly influenced the local Ghanaian dresses style. The general description of dressing style given by all the respondents used for this study was that of indecent one. The overall atmosphere of dressing was said to be an unpleasant one; majority of the female students were described to dress most times with very tight, transparent or body-exposing materials that expose their thighs, breasts, chests, pants, stomach and abdomen. There is no difference even when they wear trousers. The following response emerged through the interview.

FD 1 reported:

Observing the trend of dressing style at various campuses, particularly the AAMUSTED campus, there is the weird impression that Ghana is moving away from its own culture and norms.... The clothing and dressing style preferred and adorn by the present younger generation are jeans with tops... indication of western cultural imperialism.

FD 2 said:

“.....cultural expression is incomplete without clothing. As a means of communicating values, beliefs and customs, clothing style has an important social function which is to foster feelings of group identity and solidarity. It is a means by which culture and its traditions as well as shared values may be conveyed and preserved through dressing. Clothing style is fundamental to cultural identity; it is a defining feature of a person's identity contributing to how they see themselves and

how other individuals or groups see and define them.....but the dressing style of Ghanaians nowadays does not reflect Ghanaian culture and norms affecting our clothing line.

FD 3 had this to say:

Globalization has affected the patronage of Ghanaian clothing style and dressing style of the students are indecent one. It is unfortunate that not just the students alone but majority of the youth in all the institutions of higher learning in Ghana enjoy indecent dressing without any sense of shame. They expose their bodies especially private parts all in the name of new innovation or western way of dressing. It has become a culture in many campuses that dressing should not cover ones' private parts. Even boys expose their chest and buttocks in the name of a style called 'low waist'. Globalization has not helped Ghanaians dressing style to depict cultural values and norms.

“.....Globalization allows global markets and cultures to influence local markets and cultures.....Due to globalization the dressing style of most Ghanaians is totally morally unacceptable. It is ruining the moral life and image of Ghanaians. [FD 4, and FD 7]

FD 6 reported that:

“.....Globalization have provided Ghanaians with an abundance of different clothing styles sold by massive retailers with the resources to provide a constant supply of products available onlineit is very difficult to identify the ethnic groups or tribe of an individual based on dressing style. It was very easy in the olden days to identify a person through dressing style. This was because every tribe has its own cultural wears and style of dressing.....instead of this now, it is rather easier to imagine a student's level of insanity based on the dressing style.

The finding proved that globalization has affected Ghanaian's adoption of clothing style that reflects cultural values and norms. It was evident that globalization have reduce the patronage of locally Ghanaian made clothing style and reduce the decency in dressing nowadays. The finding agrees with Skivko (2018) that trade liberalization, and the advancement in technology have greatly influenced the local Ghanaian dresses that are epitomes of the rich Ghanaian cultural heritage. The influence of globalization styles is so obvious that it is no surprise to see Ghanaians, particularly the students on various higher institutions in Ghana dressed in a manner that influence people to marvel as to whether the students are in a learning environment or are a commune of harlots (Arzuah, 2011). Fenning (2015) study revealed that that globalization has decrease the patronage of locally Ghanaian made clothing because they are even costly compared to second hand clothing, and the cultural values will be affected when Ghanaians start to dress like westerners

The finding was also consistent with Danso et al.'s (2019) study that western civilization has taken precedence over Ghanaian culture, especially on the dressing culture. The majority of clothing styles in Ghana are considered to move toward exposure of body parts which were considered sacred and must be covered. These current dressing styles are as a result of electronic and print media, as well as importation of second-hand clothes and fashionable items into the Ghanaian markets. The study also found out that many people based their choice of this second hand clothing on economic factors because these dresses are cheaper and stylish compared to the locally made garments. These second-hand clothing normally comes with styles that are culturally unacceptable in Ghana and these styles are of great worry to Ghanaians, because they devoid of the decent ethics, moral and social norms of the

Ghanaian society. It is also found that if pragmatic steps are not taken, the rich Ghanaian cultural values in clothing and dressing would be lost.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

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

5.2 Overview of the Study

The current Ghanaian clothing and dressing styles do not reflect the traditional Ghanaian cultural values. The dressing style of Ghanaian today had negative impacts on their moral lives leading to a high rise in moral decadence. The concern expressed by this trend among Ghanaians is the fact that the young girls are the mothers of future Ghanaian homes and will be sources of the transmission of the Ghanaian cultural values and traditions to the next generation. Many Ghanaians have discarded the known Ghanaian traditional ways of dressing for the western way of dressing. To achieve this, the following specific objectives were considered; determine Ghanaian clothing style that reflects cultural values and norms; examine the factors that influence Ghanaian's adoption of clothing style; and ascertain the influence of globalization on clothing style that reflects cultural values and norms.

The research design adopted for the study was descriptive research design. The target population for the study comprised Sandwich Postgraduates students at AAMUSTED-Kumasi Campus, and fashion designers around AAMUSTED-Kumasi Campus area. Based on this table developed by Krejcie and Morgan (1970), a sample size two hundred and sixty five (265) were used for the study. Convenience and purposive sampling techniques were used in selecting the 265 post-graduate students

and fashion designers respectively. Questionnaire and interview were used to gather information from the respondents. The reliability test achieved 0.811 alpha. The questionnaire was mostly Likert scale type. Data collected were edited and computed into the SPSS-23.0 for analysis.

5.3 Summary of Findings

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

5.3.1 Ghanaian clothing style reflecting cultural values and norms

- The result showed that the Kaba and Slit, Batakari/Fugu worn by women and men, Jokoto or the joker pants depicts clothing style reflecting cultural values and norms.
- The findings revealed that jumper worn by men who wrap in Ntoma, Ntama style as a cloth wrapped around the chest of both Ghanaian men and women reflects the norms and cultural values of a nation.

5.3.2 Factors that influence Ghanaian's adoption of clothing style

- The finding showed that suitability of clothing style for an occasion, decency/modesty of the clothing style, fashion trend, religious expectation, comfort and protection, and uniqueness of the clothing style are the major factors that influence the adoption of certain clothing style for events.

5.3.3 Globalization influence on clothing style reflecting cultural values and norms

- The study revealed that globalization and technological advancements have brought essential transformations into Ghanaian clothing style. It was evident that due to globalization, Ghanaian clothing style has become an adaptation of

western fashion trends, breeds indecency, low patronage of Ghanaians clothing style, and Ghanaians nowadays dress like westerners.

- The finding from the interview proved that globalization had reduce the patronage of locally Ghanaian made clothing style and reduce the decency in Ghanaian style of dressing nowadays.

5.4 Conclusions

Today's clothing style is being shaped by globalization. Globalization process is having tremendous impact on the dressing style of people; the effect is that the way and how people dress has changed. Globalization is associated with technological advancement which facilitates the movement of people and goods worldwide. The study revealed that Kaba and Slit, Batakari/Fugu worn by women and men, Jokoto or the joker pants, jumper worn by men who wrap in Ntoma, Ntama style as a cloth wrapped around the chest of both Ghanaian men and women reflecting the norms and cultural values of Ghana have been modified due to globalization. Globalization results in the modification of the traditional culture which can be viewed as offensive and licentious, negatively impacting traditional culture.

According to the study, suitability of clothing style for an occasion, decency/modesty of the clothing style, fashion trend, religious expectation, comfort and protection, and uniqueness of the clothing style are the major factors that influence the adoption of certain clothing style for events. The study concluded that globalization and technological advancements have brought essential transformations into Ghanaian clothing style.

5.5 Recommendations

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

- The study recommends that cultural ethics and moral values have to be encouraged in schools, churches and at traditional gatherings to correct the possible moral degradation in the Ghanaian society through clothing.
- The electronic and print media in Ghana must be circumspect in what they print and show in the papers and on the television screens, as they are the mouthpiece of the nation.
- The government and non-governmental agencies in Ghana should promote clothing style reflecting cultural values and norms in order to rid of dressing styles that negatively affect the Ghanaian cultural values regarding clothing.
- The policy makers in Ghana needs to put measures in place to control the importation of second-hand goods and other fashionable items. Ghana should learn from other countries that were able to resist Western culture. For instance India banned importation of Western clothes sometime in the past and today India is one of the largest producers of textiles in the world.

5.6 Suggestion for Further Studies

Based on results from this study, the following recommendations were thought important for further studies. First, findings of this study might have largely reflected the situation, influence of globalization on Ghanaian culture values in terms of clothing among only Sandwich students at AAMUSTED only. Hence, there is a need to conduct a similar study that would involve as many Ghanaians as possible so as to ascertain how globalization has affected Ghanaian culture values in terms of clothing for the purpose of generalization of findings. Second, the present study did not involve the textiles

industries in Ghana. Therefore, there is a need to conduct a study specifically to find out the views of the manufacturers on how globalization has affected their production.

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APPENDIX A

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

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

Note.—*N* is population size.
S is sample size.

APPENDIX B

AKENTEN APPIAH-MENKA UNIVERSITY OF SKILLS TRAINING AND ENTREPRENEURIAL DEVELOPMENT

QUESTIONNAIRES FOR STUDENTS

Preamble: This questionnaire is designed for academic purpose and is only meant to solicit views to assist us in carrying out a study aimed at investigating “**Globalization and its influence on Ghanaian cultural values**”. Please be assured that the information you will provide will be treated with the needed confidentiality and will be used solely for the purpose of this project.

Section A: Demographic information

Please tick [] where applicable.

1. What is your gender?
a. Female [] b. Male []

2. What is your age group (Years)?
a. 21-30 [] b. 31-40 [] c. 41-50 [] d. Above 50 []

3. What is marital status?
a. Single [] b. Married [] c. Divorce []
If other (Specify):.....

4. What is your employment status?
a. Unemployed [] d. Self employed []
d. Civil servant []

Section B: Ghanaian clothing style that reflects cultural values and norms

5. Please tick [√] to indicate your position on the Ghanaian clothing style that reflects cultural values and norms. Please rate using a scale of 1 to 5: Strongly Disagree (1), Disagree (2), Uncertain (3), Agree (4), and Strongly Agree (5).
(Please tick the box which best reflect your view)

S/N	Ghanaian clothing style	Scale				
		1	2	3	4	5
1.	Batakari/Fugu worn by women and men					
2.	Kaba and Slit which comprises the long wrap skirt and matching blouse					
3.	Jokoto or the joker pants made from African wax print					
4.	Ntama style as a cloth wrapped around the chest of both Ghanaian men and women.					
5.	The Jalabiya usually worn by Ghanaians					
6.	Jumper usually worn by men who wrap in Ntoma					
7.	Lace dress styles worn by women					
8.	Balloon/Puff sleeve styles worn by women					

6. Please tick [√] to indicate your position on the following cultural forms of dressing in Ghana. Please rate using a scale of 1 to 5: Strongly Disagree (1), Disagree (2), Uncertain (3), Agree (4), and Strongly Agree (5).

S/N	Ghanaian clothing style	Scale				
		1	2	3	4	5
1.	Dressing to depict ones educational level					
2.	Wearing clothes to portray ones parental training					
3.	Dressing to suite an occasion					
4.	Dressing in conformity to the moral standard of the community					
5.	Total covering of the sensitive parts					

Section C: Factors that influence Ghanaian’s adoption of clothing style

7. Please tick [] to indicate your position on the factors that factors that influence Ghanaian’s adoption of clothing style. Please rate using a scale of 1 to 5: Strongly Disagree (1), Disagree (2), Uncertain (3), Agree (4), and Strongly Agree (5). *(Please tick the box which best reflect your view*

S/N	Factors	Scale				
		1	2	3	4	5
1.	Suitability of clothing style for an occasion					
2.	Type of fabrics and texture					
3.	Parental consent and direction					
4.	Religious expectation					
5.	Fashion trend					
6.	Low price of the clothing style					
7.	Attracting the opposite sex					
8.	Uniqueness of the clothing style					
9.	Weather condition					
10.	Decency/modesty of the clothing style					
11.	Comfort and protection					

Section D: Influence of Globalization on the dressing styles of Ghanaians

8. To what extent do you think globalization has affected Ghanaian clothing style?
 Large extent[] Moderate extent [] Low extent [] No effect []

9. Where do you source for information on foreign clothing style?
 Foreign magazine [] Social gathering [] Television []

10. Please tick [] to indicate your position on the influence of globalization on clothing style that reflects cultural values and norms. Please rate using a scale of 1 to 5: Strongly Disagree (1), Disagree (2), Uncertain (3), Agree (4), and Strongly Agree (5). *(Please tick the box which best reflect your view)*

S/N	Influence of globalization on clothing	Scale				
		1	2	3	4	5
1.	Low patronage of Ghanaians clothing style					
2.	Breeding of indecency					
3.	Devaluing Ghanaian clothing style					
4.	Ghanaians start to dress like westerners					
5.	Ghanaian clothing style has become an adaptation of western fashion trends					
6.	Clothing styles in Ghana are considered to be stylish					
7.	These second-hand clothing normally comes with styles					

APPENDIX C

AKENTEN APPIAH-MENKA UNIVERSITY OF SKILLS TRAINING AND ENTREPRENEURIAL DEVELOPMENT

DEPARTMENT OF FASHION DESIGN AND TEXTILES

INTERVIEW GUIDE FOR FASHION DESIGNERS

1. Do you think globalization has affected Ghanaian clothing style?
2. As a designer what do you think is the Ghanaian clothing style that reflects cultural values and norms?
3. What are cultural forms of dressing in Ghana?
4. Do Ghanaians follow any foreign clothing trend?
5. Do you think Ghanaian fashion designers are creative enough when it comes to designing style that reflects cultural values and norms?
6. Do you think Ghanaian fashion designers are able to create clothing trends reflecting cultural values and norms?
7. What do you think are the factors that influence Ghanaians choice of clothing style?
8. Ways of promoting Ghanaian traditional clothing?