

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

**THE IMPACT OF BRAIN DRAIN OF GHANAIAN FASHION DESIGN
GRADUATES ON THE FASHION INDUSTRY IN GHANA**

STELLA OKINE

OCTOBER, 2023

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BY

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A Thesis submitted to the school of Graduate Studies, Akenten Appiah-Menka University of Skill Training and Entrepreneurial Development, in partial fulfilment of the requirements for the award of a Master of Philosophy degree in Fashion Design and Textiles.

OCTOBER, 2023

DECLARATION

Candidate's Declaration

I hereby declare that this thesis is the result of my own original work and that no part of it has been presented for another degree at this university or elsewhere.

Candidate's Name: STELLA OKINE

Signature: Date:

Supervisor's Declaration

I hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the Akenten Appiah-Menka University of Skills Training and Entrepreneurial Development.

Candidate's Name: DR. DANIEL K. DANSO

Signature: Date:

DEDICATION

This thesis is dedicated to Rev. Canon Okine (Rtd) and family.

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ABSTRACT

The purpose of this study is to identify the impact of brain drain of fashion graduates in the fashion industry of Ghana and ways of preventing or reducing them. The study was guided by Human Capital Theory, Push-Pull Theory, Resource-Based View Theory, and Innovation Diffusion Theory. The study employed a descriptive design and quantitative research approach. This study made use of primary data and collected through the use of questionnaire. The study adopts both the purposive sampling technique and the snowball sampling method with a sample size of 371. Quantitative data was analysed using descriptive statistics such as frequency distribution. The study found that lack of capital, lack of better remuneration, lack of opportunity to explore other areas of fashion, and the pursuit of greener pastures were the most influential factors contributing to brain drain. It was revealed that brain drain moderately impacts the loss of experienced personnel needed to train upcoming fashion designers, highlighting the critical role of mentorship. The study found that the departure of skilled professionals may hinder innovation and slow down progress and industry advancement in the fashion design sector. The result further revealed that government support through recognized fashion associations, enhancing workplace experience learning, and increasing entrepreneurial skill training in the curriculum are effective means of reducing entrepreneurship challenges of fashion graduates and preventing brain drain. The study recommended that the government and educational institutions should collaborate with fashion design schools and universities to incorporate comprehensive entrepreneurial skill training into the curriculum. Ensure that graduates are well-prepared for entrepreneurship, including business management, marketing, and financial literacy. Government and policy makers should collaborate with recognized fashion associations to provide financial and logistical support for fashion graduates. This can include funding for start-ups, access to credit facilities, and grants for innovative projects.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The term "brain drain" refers to high-income countries taking highly trained individuals from low-income ones. According to popular perception, this harms low-income nations by robbing them of their most brilliant citizens. Instead, these people could have been future leaders, scientists or physicians of their country of origin, leading it to prosperity. As of today, the rate at which 'Brain Drain' occurs has increased in the last decades as a consequence of globalization. (Abdelmeguid, Afy-Shararah & Salinitis, 2022). The phenomenon of brain drain, characterized by the emigration of highly skilled individuals from their home countries to seek better opportunities abroad, has been a pressing global concern for decades (Ighoshemu & Ogidiagba, 2022). This migration of intellectual and professional talents can have profound implications for the socio-economic development of source countries, particularly in sectors where expertise and innovation are paramount. The phenomenon of brain drains, the emigration of highly skilled individuals from their home countries, has been studied extensively across various fields and industries. In the context of Ghana, a nation in West Africa with a growing fashion industry, brain drain among fashion design graduates has become a subject of concern.

According to the UNDP, it is estimated that Africa loses more than four billion dollars over 150,000 technical experts especially in the health sector, who leaves the continent. But all these government investments on its citizens is a waste of time and resources from what Africans lose as its trained workforce embraces the opportunities outside (Mullan, 2005). Over the years, high percentages of Ghanaian students who study Fashion as a programme do not work in their area of study after the programme but rather, they migrate to other

professions. Others who get the opportunity to travel or study Fashion abroad after completion may not return. Instead, they find their way into 'better job' opportunities or into the faculties of the Western Colleges and Universities in various research organizations and industries (Tettey, 2002).

At the sixth edition of the Fashion Forum's quarterly panel discussion programme, it was asserted that the issue of brain drain in the fashion industry is worrisome and worth discussing since most students travel abroad to work at the slightest opportunity. Currently the brain drain that industry faces is that, most of the fashion designers stay in Ghana after acquiring their education but do not end up as fashion designers or in any fashion industry but divert to pursue other professions and this creates a huge gap in the fashion industry (Laryea, 2017).

This movement of these highly skilled Fashion graduates into other professions or from Ghana to other countries offering better opportunities may occur as a result of joblessness, frustrations in search for fashion oriented jobs, frustrations in setting up small scale fashion industries, unable to secure jobs that fits their programme of study, which makes them less efficient and above all lack of funding to start a small and medium enterprise in the country (Preko, Boateng & Effah, 2019).

Studies indicate that, most skilled personnel who have the knowledge in Fashion may prefer to migrate to countries which can offer them with better job opportunities in the Fashion industry. Countries that have achieved considerable progress in recent years have had to rely heavily on their human resources, with graduates playing a prominent role. The fashion sector is becoming an increasingly significant component of industrialized economies in the twenty-first century, and anyone who believes that fashion is not a major business should

reconsider. The issue of brain drain is something the industry needs to work hard to prevent (Laryea, 2017).

Ghana's fashion industry has experienced significant growth and international recognition in recent years. The combination of traditional textiles, innovative designs, and cultural heritage has contributed to its success (Quartey, 2006). Educational institutions in Ghana, such as the Akenten Appiah-Menka University of Skills Training and Entrepreneurial Development, Accra Technical University and recently Kwame Nkrumah University of Science and Technology have introduced fashion design programmes to nurture local talent and meet the industry's demands. Brain drain is a global phenomenon that affects countries across the world. Highly skilled individuals emigrate in search of better economic, educational, and professional opportunities (Docquier, Lohest, & Marfouk, 2005). The impact of brain drain varies by sector, with some industries more vulnerable than others. Sectors like healthcare and technology have often been studied extensively in the context of brain drain (Lowell & Findlay, 2001). Brain drain is particularly pertinent in African countries, where the loss of skilled professionals has been a long-standing issue. Healthcare and academia have been the focus of many studies in this regard (Clemens, Montenegro, & Pritchett, 2008).

Brain drain can have negative consequences for source countries, including the loss of expertise, reduced innovation, and economic disparities (Beine, Docquier, & Rapoport, 2013). In Ghana's fashion industry, the departure of skilled graduates may lead to a shortage of talent, hinder industry innovation, and limit local capacity. As the Ghanaian fashion industry continues to evolve and compete on the global stage, understanding the impact of brain drain on its growth and sustainability is crucial. This study aims to fill a gap in the existing literature by focusing on fashion design graduates specifically, investigating their motivations, experiences abroad, and the implications for Ghana's fashion sector. By doing

so, it will contribute valuable insights for policymakers, educators, and industry stakeholders seeking to address the challenges posed by brain drain while capitalizing on the opportunities it may offer.

1.2 Statement of the Problem

The study of Fashion and Textile Design in Ghanaian postsecondary institutions is intended to prepare and encourage students to start small and medium fashion businesses, as well as to spread the knowledge and skills they gain about Ghanaian culture and values via their works (Adikorley, 2013).

However, studies indicate that entrepreneurship career is the lowest career choice among graduates in Ghana. Most Ghanaians with technical skills and expertise in fashion, on the other hand, would rather seek employment in the government or private sector, or work in a field that recognizes and values their work by paying them the price and value they deserve (Laryea, 2017).

In terms of job opportunities in the fashion industries, (Quarcoo, 2017) asserts that just four of the 40 big textile and garment manufacturing businesses that existed in 1977 are still operational now in Ghana. These four companies are unstable in terms of their production because production capacity has been reduced drastically over the years, hence job opportunities are limited within these companies.

This declining trend in job opportunities and entrepreneurship start-up interest, combined with an increase of skilled graduates produced yearly, predicts disaster for the fashion industry, as it will result in brain drain. While previous research has primarily focused on brain drain in fields like healthcare and academia, this study extends the discourse into the creative industries, specifically the fashion sector. As the Ghanaian fashion industry continues to evolve and compete on the global stage, understanding the impact of brain drain of fashion graduates on its growth and sustainability is crucial. It is on this background that the study sought to assess the impact of brain drain of fashion graduates on the fashion industry in Ghana. This study aims to fill a gap in the existing literature by focusing on

fashion design graduates specifically, investigating their motivations, challenges and experiences, and the implications for Ghana's fashion sector.

1.3 Purpose of the Study

The main purpose of this study is to identify the impact of brain drain in the fashion industry of Ghana and ways of preventing or reducing them.

1.4 Research Objectives

The study therefore seeks to achieve the following specific objectives:

1. To describe the causes of brain drain among university fashion graduates in Ghana.
2. To assess the impact of brain drain on the fashion design sector of Ghana.
3. To examine the challenges of university fashion graduates in their entrepreneurship set-ups.
4. To suggest means of preventing or reducing brain drain among university fashion design graduates in the Ghanaian community.

1.5 Research Questions

The research questions formulated for the research study are;

1. What are the causes of brain drain among university fashion design graduates in Ghana?
2. In which ways has brain drain affected the fashion design industry in Ghana?
3. What are the challenges of University Fashion Design graduates in their entrepreneurship set-ups?
4. In which ways has brain drain affected the fashion design industry in Ghana?
5. How can brain drain among university fashion design graduates in Ghana be prevented or reduced?

1.6 Significance of the Study

This study holds theoretical significance by contributing to the existing body of knowledge on brain drain, a widely discussed global phenomenon. While previous research has primarily focused on brain drain in fields like healthcare and academia, this study extends the discourse into the creative industries, specifically the fashion sector. By exploring the motivations, experiences, and impacts of brain drain among Ghanaian fashion design graduates, it provides a unique perspective on the dynamics of this phenomenon in a less-studied context. Additionally, the study offers theoretical insights into the relationship between brain drain and the fashion industry's development in emerging economies like Ghana. It sheds light on the role of education in nurturing talent and how brain drain can affect the innovation and sustainability of creative sectors. These theoretical contributions not only enhance our understanding of brain drain but also enrich the broader literature on the intersection of education, talent migration, and industry development.

From a practical standpoint, this study has significant implications for various stakeholders in the Ghanaian fashion industry. It offers valuable insights to educators and institutions offering fashion design programs, enabling them to better align their curricula and career support services with the needs and aspirations of their students. Understanding the factors that lead fashion graduates to emigrate can inform the development of strategies to retain and engage talent within the local fashion sector. For fashion design graduates themselves, the study can serve as a source of guidance, helping them make informed decisions about their careers and the potential consequences of emigrating. It highlights the challenges they may encounter abroad and the opportunities they can harness to contribute to the growth of Ghana's fashion industry. Fashion industry practitioners and entrepreneurs will also benefit from this research, as it provides insights into talent retention, innovation, and the

development of sustainable fashion businesses in Ghana. By addressing the issues identified in this study, practitioners can explore strategies to foster a thriving local fashion ecosystem.

On a policy level, the study offers crucial insights for government and industry leaders in Ghana. Understanding the dynamics of brain drain in the fashion sector can inform the development of targeted policies and initiatives aimed at retaining talent and promoting industry growth. By addressing the root causes of brain drain, such as joblessness and lack of funding for small enterprises, policymakers can create an environment conducive to talent retention and entrepreneurial success. Furthermore, the study can influence policy discussions around education and vocational training, emphasizing the importance of aligning educational programs with industry needs. It highlights the role of education institutions in nurturing talent that can contribute to the country's socio-economic development.

1.7 Limitations of the Study

The study's sample may not fully represent the entire population of fashion graduates in Ghana. Respondents who participated in the survey might have unique characteristics that differ from non-participants. The study adopts a cross-sectional design, which captures a snapshot of data at a specific point in time. This design may not account for changes and developments over time. Literature on the brain drain in relation to the fashion industry was scarce, restricting the depth of background information and potentially impacting the comprehensive understanding of the subject matter.

1.8 Delimitation of the Study

The research will deal with how brain drain in the fashion industry can be prevented through entrepreneurship start-ups among graduates. The history and the current state of the fashion industry in Ghana and the need for a thriving fashion industry in preventing brain drain will be considered. Brain Drain in this respect, will look at fashion graduates diverting into other

professions, what causes it, and its impact on the fashion industry, as well as factors that affect entrepreneurship start-ups among graduates will be discussed. Due to the widespread of fashion graduates and the fact that most of these graduates have complete school, the research will be centred within Kumasi and will involve only graduates from Akenten Appiah-Minka University of Skill Training and Entrepreneurial Development (AAMUSTED) and Kumasi Technical University (KsTU) to collect data for the thesis.

1.9 Organisation of the Study

The study has been organized into Six Chapters. Chapter One on the introduction of the study. The chapter is composed of the background of the study, research problem, objectives of the study, research questions, significance of the study, limitations of the study, delimitations of the study, and organization of the study. Chapter Two covers the review of relevant literature for the study. This section provides a critical review of the existing literature on the study topic. Chapter Two also explores theoretical frameworks and models underpinning the study. Existing literature was reviewed and key findings and research gaps in the literature have also been considered in this chapter. Chapter Three highlights the research methodology adopted for the study. This includes the research design, research approach, target population, sample size, sampling technique, data collection methods and instruments, method of data analysis, and ethical considerations. Chapter Four will also cover the data analysis and presentation of results. This section presents the findings of the study and also interprets the results. Chapter Five discusses the findings of the study in light of the existing literature, theoretical frameworks, and research objectives. Chapter Six which is the final chapter also deals with the summary of findings, conclusion, and recommendations from the study.

1.10 Definition of Terms

Batik Designer: A person who dyes fabrics, cloth or textile material by using removable wax as a resist.

Tie-dye Designer: A person who dyes fabrics, cloth or textile material by using cords, twine, and thread as a resist.

Clothier: Someone who sells men's materials for their clothes.

Cosmetology: Is the study of beautifying the face, hair and skin by using the right chemical or product for the individual.

Costume Designer: Someone who designs or supplies costumes (as for a play or movie). The costume designer can also be called a costume, costumier clothes designer, couturier, designer, fashion designer.

Dressmaking: The act of making dresses by way of cutting fabrics and constructing them to fit a person, goods or services.

Event Manager: Fashion Event Planners are experts who support brand retailers, corporations and charities in organising and delivering fashion events to launch new lines and products, create brand and message engagement, offer awards and rewards, and to raise money.

Fashion Consultant: Someone who advises people about fashionable clothing.

Fashion Merchandiser: Someone who works closely with buyers to ensure the right amount of stock is sent to the right stores at the right time.

Fashion Blogger: Fashion bloggers work for a newspaper, print magazine or website, writing articles on absolutely anything fashion-related, from live coverage of fashion weeks to a top ten list of Kate Middleton's biggest fashion moments.

Fashion Illustrator: Someone who works closely with fashion designers to discuss their requirements and create conceptual sketches and illustrations of their products.

Fashion Marketer Public Relations: A person who engages more customers and improve brand awareness, for example by planning marketing campaigns, writing press releases, managing social media accounts and putting on events/shows.

Garment Technologist: Someone who is responsible for choosing and testing fabrics, ensuring the design can be made within budget, overseeing garment construction methods and carrying out the quality control of products to check for faults.

Graduates: A person who has successfully completed a programme of study or training, especially a person who has been awarded an undergraduate or first academic degree.

Industry: The people or companies engaged in a particular kind of commercial enterprise.

Laundry and Dry Cleaner: A person who study the behaviour of fabrics and how they are being cared for during washing and ironing by using the right chemicals in caring for these fabrics.

Model: Is a person who wears cloths and accessories to display in magazines, catalogues, newspapers and during fashion shows.

Pattern Cutter/Grader: A person who works with designers and garment technologists to create pattern templates based on the drawings given to you.

Personal Shopper: A person who knows the fashion trend and has a good taste in selecting fashion products from different shops.

Studio Manager: A person who works for a fashion house and oversee its studio, coordinating the pattern cutters, machinists and garment technologists.

Stylist: Someone who is a master in a particular style. A stylist puts together visually appealing outfits (clothes, accessories and props) that match the artistic vision set out, whether it's for a catwalk show, photo shoot, advertisement, TV show, movie, concert or music video

Tailoring: Is the act of making expensive, neat and executive fashion clothing like suits, men's wear, etc.

Trend Forecaster: Someone who identifies new trends and predict which trends are going out of fashion. For example, a trend forecaster might investigate what is hot and what is not in terms of colours, patterns, silhouettes and fabrics – and then report these findings to retailers to help them move in the right direction. Trend forecasters could work for a trend forecasting agency, or another company specialising in gaining and providing other companies with data and information

Wardrobe Consultant: A person who does the collection of costumes belonging to a theatrical company or an individual for safety.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

This chapter surveys relevant literature on theoretical viewpoints, empirical findings, conceptual framework, and conceptual review. This chapter analyses viewpoints and findings from various researchers on the study topic and other connected topics in addition to reviewing theories related to the topic.

2.2 Conceptual Review

This section reviews related concepts to the study. These include the concept of brain drain, the concept of fashion design.

2.2.1 The Concept of Brain Drain

Brain drain is a phenomenon characterized by the emigration of highly skilled and educated individuals from one country or region to another, typically in search of better economic, educational, and professional opportunities. This migration of intellectual and professional talent can have significant social, economic, and political implications for both the source and destination countries. Brain drain involves the departure of individuals who have acquired advanced education, skills, and expertise in their home country but choose to relocate to another country with the intention of pursuing higher-paying jobs, further education, or career advancement (Gibson & McKenzie, 2011). Brain drain is not limited to a single profession or industry but can affect various sectors, including healthcare, academia, technology, and creative fields like fashion design.

The scale of brain drain varies across countries and regions. Some countries experience significant emigration of skilled workers, while others have more stable or positive migration

patterns (Pires, 2015). These are conditions or circumstances in the home country that compel individuals to consider leaving. Push factors can include limited job opportunities, low wages, political instability, lack of career prospects, and inadequate infrastructure. Pull factors represent the attractions and opportunities in the destination country that entice individuals to migrate. These factors can include higher salaries, better working conditions, access to advanced education and research facilities, and a more conducive environment for professional growth (Pires, 2015).

Brain drain is often the result of a complex interplay between push and pull factors, with individuals making migration decisions based on a combination of both. Source countries invest significantly in the education and training of their citizens. Brain drain can result in a loss of this investment as skilled professionals leave for other nations (Docquier & Marfouk, 2005). Brain drain can exacerbate economic disparities between countries. Destination countries benefit from an influx of skilled labour, while source countries may face shortages and reduced economic growth. Brain drain can lead to a "brain gain" for destination countries but may result in a loss of talent and expertise for source countries (Clemens, Montenegro, & Pritchett, 2008). The emigration of highly skilled individuals can also impact a nation's cultural and intellectual vitality, potentially leading to a decline in artistic, scientific, and academic contributions.

Source countries often implement policies to retain their skilled workforce. These policies can include creating favourable work environments, offering competitive salaries, and providing opportunities for career advancement. Some countries actively engage with their diaspora communities, encouraging them to contribute to the development of their home country through remittances, investments, or knowledge transfer (Cañibano & Woolley, 2015).

In the context of the fashion industry, brain drain may involve fashion design graduates leaving their home country for opportunities in international fashion hubs like Paris, Milan, or New York. Skilled fashion designers and professionals can contribute to the growth and competitiveness of the global fashion industry but may be tempted to leave their home countries in search of more prominent platforms and recognition. The departure of fashion graduates can result in a loss of creative talent and industry-specific knowledge for their source country's fashion sector, potentially affecting its growth and innovation. Globalization and increased connectivity have facilitated brain drain in recent years, with individuals having greater access to information about opportunities abroad. The COVID-19 pandemic has also disrupted migration patterns, with some individuals reconsidering their mobility options and the importance of home countries' healthcare systems (Papademetriou & Sumption, 2020).

2.2.2 The Concepts of Fashion Design

Fashion design is a multidimensional and dynamic field that combines creativity, artistry, and technical skills to create clothing, accessories, and footwear that reflect cultural, social, and aesthetic values. Fashion designers are responsible for conceptualizing, designing, and producing fashion collections that cater to various market segments. Fashion design is the process of conceiving, creating, and presenting clothing and accessories that meet the demands of both form and function (Stokes, 2015). At its core, fashion design is a creative process that involves drawing inspiration from diverse sources, including art, culture, history, nature, and current trends. Designers transform these inspirations into wearable and marketable garments. Fashion designers work with various elements, including colour, texture, shape, silhouette, and fabric, to craft garments that express a particular style or

message. Fashion design has evolved over centuries, influenced by changing societal norms, technological advancements, and artistic movements. It has a rich history, from the opulence of royal court attire to the democratization of fashion in the modern era (da Silva, & Gouveia, 2015).

Fashion design often reflects the cultural values, identity, and aspirations of a particular era or community. Fashion designers are artists who bring their unique vision and creativity to the industry. They conceptualize original ideas and translate them into tangible garments or collections. Successful designers also possess a deep understanding of consumer preferences, market trends, and the business side of fashion. They balance creativity with commercial viability. Fashion designers need technical skills in pattern making, garment construction, and fabric manipulation to turn their designs into reality.

Many designers undergo formal education in fashion design through degree programs offered by universities and design schools. Some designers gain practical experience through apprenticeships or working with established fashion houses. Designers begin with concept development, where they brainstorm ideas, sketch initial designs, and define the theme or narrative of their collection. Pattern makers create templates for the pieces of a garment. These templates serve as the blueprint for the final product. Skilled artisans or production teams execute the garment construction, sewing, and assembly.

Prototyping involves creating a sample or prototype of the design to assess its fit, functionality, and aesthetics. Quality control is a critical step to ensure that the final product meets the designer's standards. Fashion design has increasingly embraced sustainability principles, including ethical sourcing of materials, eco-friendly production processes, and reducing waste. The fashion industry is a global economic powerhouse, contributing to employment, trade, and cultural exchange. Cities like Paris, Milan, New York, and London

are renowned as fashion capitals, hosting major fashion events and serving as hubs for design and innovation (Seivewright, 2012). Understanding consumer behaviour and the impact of digital technology on fashion consumption is a key consideration for designers and brands. Ethical concerns such as fair labour practices and diversity and inclusion are increasingly important in the fashion industry. Fashion design can also be a form of social commentary, addressing issues such as gender, identity, and politics.

2.3 Theoretical Review

This section reviews the theory underpinning the study. The study was guided by Human Capital Theory, Push-Pull Theory, Resource-Based View (RBV) Theory, and Innovation Diffusion Theory

2.3.1 Human Capital Theory

Human capital theory, developed by Gary Becker, posits that individuals make rational decisions regarding education and career choices based on the expected returns on their investments in human capital (Becker, 1964). This theory focuses on the idea that individuals' education, training, skills, and knowledge represent investments in themselves, similar to how businesses invest in physical capital like machinery or equipment the context of this study, graduates' skills and knowledge are considered valuable human capital.

Graduates' decisions to stay or leave Ghana and their involvement in the local fashion industry can be analysed through the lens of human capital theory. The theory helps in understanding how graduates evaluate the potential benefits of staying in terms of career opportunities, skill development, and contributions to the industry, versus seeking opportunities abroad. Human capital theory is highly relevant in assessing how the migration of fashion design graduates, who possess valuable skills and knowledge, impacts the Ghanaian fashion industry. This theory helps in understanding the loss of human capital and

the potential economic and social consequences on the industry. Human capital comprises a range of factors, including formal education, vocational training, skills acquired on the job, and the general knowledge and abilities that individuals accumulate over their lifetimes. In the fashion industry, human capital can encompass the design skills, creativity, technical expertise, and industry-specific knowledge possessed by fashion design graduates. According to Human Capital Theory, individuals invest in their human capital by obtaining education and training. In the fashion industry, graduates invest time and resources in their fashion design education to acquire the necessary skills and knowledge.

Individuals make decisions about their education and careers based on the expected returns on their human capital investments. In the context of the study, fashion design graduates in Ghana invest in their education with the expectation of obtaining well-paying jobs or building successful fashion businesses in the local industry. Human Capital Theory emphasizes that human capital is a valuable resource that contributes to economic growth and development. When highly skilled individuals leave their home country, it can lead to economic inefficiencies and hinder the development of local industries. In the fashion industry, brain drain can stifle innovation, limit industry growth, and hinder the ability to compete on a global scale. Human Capital Theory suggests that policies and investments aimed at retaining and developing human capital can yield long-term benefits for a country. In the context of the study, policies and strategies aimed at preventing or reducing brain drain among Ghanaian fashion design graduates can help retain valuable human capital and support the growth of the local fashion industry.

2.3.2 Push-Pull Theory.

The "Push-Pull Theory" is often associated with E. G. Ravenstein, a 19th-century English geographer and cartographer. Ravenstein's work on migration patterns and theories

contributed to the development of this theory, which seeks to explain the factors that influence migration. The theory suggests that individuals are "pushed" away from their place of origin by certain factors (push factors) and "pulled" toward a destination by other factors (pull factors). It is widely used to analyse and understand the dynamics of human migration (Ravenstein, 1885).

Push-pull theory is a framework commonly used in the study of migration and mobility patterns. This theory posits that individuals make decisions to migrate or stay in a particular location based on a combination of "push" factors and "pull" factors. Push factors are conditions or circumstances in the individual's current location (the place of origin) that encourage or compel them to leave, while pull factors are conditions or opportunities in another location (the destination) that attract them (Saxenian, 2005). The push-pull theory can be directly applied to analyse the motivations behind the brain drain phenomenon among Ghanaian fashion design graduates. It helps identify the push factors (e.g., limited local opportunities) and pull factors (e.g., better opportunities abroad) that drive graduates' decisions to migrate.

Push factors are the conditions, circumstances, or challenges in the home country (in this case, Ghana) that drive individuals to consider emigrating. These factors create a sense of dissatisfaction or unmet needs, motivating individuals to explore opportunities elsewhere. Push factors in the context of the study may include limited job prospects in the Ghanaian fashion industry, inadequate support for entrepreneurship, difficulties in securing funding for fashion businesses, and frustrations with the local fashion ecosystem. These factors can create a sense of discontent among fashion design graduates, compelling them to seek opportunities abroad.

Pull factors are the attractions and opportunities in another location (typically a foreign country) that draw individuals toward emigration. These factors represent the perceived benefits and advantages of moving to a different place. Pull factors for fashion design graduates may include better job opportunities in foreign fashion markets, access to mentorship and networking opportunities with renowned designers and industry professionals abroad, and the allure of studying fashion in prestigious international institutions. These factors act as incentives that entice graduates to explore career prospects beyond Ghana.

Push and pull factors often interact in the decision-making process. Graduates evaluate the balance between the push factors that make them consider leaving Ghana and the pull factors that make foreign destinations appealing. In the study, researcher would investigate how graduates weigh the push factors (e.g., challenges in the local fashion industry) against the pull factors (e.g., promising opportunities abroad) when deciding whether to stay in Ghana or migrate. This evaluation process is essential in understanding the dynamics of brain drain in the fashion sector.

Push-Pull Theory suggests that policies and interventions would be designed to address both push and pull factors. In the context of the study, policymakers and stakeholders in the Ghanaian fashion industry would use insights from the theory to develop strategies that mitigate push factors and enhance pull factors. Push-Pull Theory highlights that migration decisions are influenced by a dynamic interplay of factors. The balance between these factors can change over time as individuals' circumstances and aspirations evolve. The study would use this theory to analyse the changing dynamics of brain drain in the Ghanaian fashion industry. It helps in understanding how shifts in push and pull factors impact graduates' decisions over time and in response to changing industry conditions.

2.3.3 Resource-Based View Theory (RBV)

Resource-Based View theory is an approach to achieving competitive advantage that focuses on the internal resources and capabilities of a firm. The theory emerged in the 1980s and 1990s, and some of the proponents of RBV are Birger Wernerfelt, Prahalad and Hamel, and Barney (2001). They suggested that a firm should look within the firm to find sources of competitive advantage, instead of analysing the external competitive environment.

The Resource-Based View (RBV) theory is a strategic management framework that focuses on how organizations can achieve a competitive advantage by leveraging their unique and valuable resources. The Resource-Based View theory focuses on how firms (or individuals in this context) can gain a competitive advantage by acquiring and exploiting valuable, rare, and inimitable resources (Barney, 2001). This theory suggests that a firm's resources and capabilities, which include tangible and intangible assets, are the primary determinants of its success and competitive position. RBV theory can be applied to examine how access to resources, such as funding for skill development, mentorship, and support for entrepreneurship, influences graduates' decisions to stay in Ghana. It can help identify the resources that can be leveraged to retain fashion design talent.

RBV theory identifies two broad categories of resources: tangible (physical) and intangible (non-physical). In the context of the fashion industry, tangible resources might include manufacturing facilities, equipment, and materials, while intangible resources could encompass brand reputation, design skills, industry knowledge, and innovative capacity. For the study, the resources held by fashion design graduates are predominantly intangible, including their creative skills, knowledge of fashion trends, design expertise, and industry-specific contacts. These resources are essential for the success of fashion businesses and contribute significantly to the competitive advantage of firms in the industry.

RBV theory posits that sustainable competitive advantage arises when a firm possesses and exploits resources that are valuable, rare, inimitable, and non-substitutable. These resources enable a firm to outperform competitors and achieve superior performance. In the context of the study, fashion design graduates represent valuable and unique human capital resources for the Ghanaian fashion industry. Their skills and knowledge are rare and difficult to replicate, and they can contribute significantly to the competitive advantage of local fashion businesses. RBV theory can help assess the impact of brain drain on the fashion industry in Ghana. It highlights that the loss of highly skilled graduates can lead to a reduction in the industry's competitive advantage, as these graduates take their unique skills and knowledge with them.

According to RBV theory, firms that experience a scarcity of valuable resources may face a competitive disadvantage. In this case, the loss of fashion design graduates may create a scarcity of valuable skills and knowledge in the Ghanaian fashion industry. Researchers can use RBV theory to analyse how the departure of graduates affects the competitive dynamics of the fashion industry in Ghana. It can help identify potential challenges that firms may face due to the scarcity of skilled human capital. RBV theory suggests that firms should invest in developing and nurturing valuable resources. In the study's context, this implies that the Ghanaian fashion industry should implement policies and strategies to retain and develop the skills and knowledge of fashion design graduates.

2.3.4 Innovation Diffusion Theory

Innovation Diffusion theory is a sociological theory that explains how innovations or new ideas spread within a society or a specific group. This theory was first formulated by Everett Rogers in the 1960s and has been widely used to understand the adoption and spread of innovations across various fields. In the context of the study, an innovation is typically a new idea, practice, or product that is perceived as new by the individuals or groups adopting it. In

this context, innovations would include new fashion design techniques, styles, or business practices. Adopters are individuals or organizations that decide to accept and use the innovation. They are typically categorized into different groups based on their willingness and readiness to adopt the innovation, such as innovators, early adopters, early majority, late majority, and laggards. These are the means through which information about the innovation is spread. Communication channels can include personal networks, mass media, social media, and educational institutions.

Innovation Diffusion Theory would be applied to understand how innovations in fashion design, production, and marketing spread within the Ghanaian fashion industry. It helps in examining how fashion design graduates, as potential adopters, respond to new ideas and practices. The departure of fashion design graduates, who often bring fresh ideas and skills, can influence the pace and direction of innovation diffusion in the industry. This theory would help assess how brain drain affects the industry's ability to adopt and adapt to new fashion trends and practices. According to the theory, innovators and early adopters are key players in the diffusion process. They are more likely to embrace new ideas and practices. Fashion design graduates, with their education and exposure to global fashion trends, often occupy these roles. The study would explore how fashion design graduates, as innovators and early adopters, contribute to the introduction and spread of innovative fashion concepts in Ghana. It can also examine how their departure affects the industry's access to such innovators.

The theory emphasizes the role of communication channels in spreading information about innovations. Fashion design graduates may play a role in disseminating knowledge and trends through their social networks and connections within the industry. The study would investigate how graduates' departure impacts the flow of fashion-related information and

trends within the industry. It would explore whether the loss of these individuals affects the effectiveness of communication channels in the fashion sector. The theory suggests that interventions and strategies can be designed to facilitate the adoption of innovations. In the context of the study, policies and industry initiatives would focus on retaining and incentivizing fashion design graduates to contribute to the adoption of innovative fashion practices in Ghana. Innovation Diffusion Theory underscores the importance of continuous monitoring and adaptation in the diffusion process. The study would analyse how the Ghanaian fashion industry adapts to the departure of graduates and whether it seeks alternative sources of innovation.

2.4 Empirical Review

2.4.1 Causes of Brain Drain among University Graduates in Ghana

Brain drain, the emigration of highly skilled individuals from their home countries, is a significant challenge faced by various sectors in Ghana, including the fashion industry. Fashion graduates from Ghanaian universities often choose to seek career opportunities abroad, leading to a drain of talent from the local fashion sector. Several interrelated factors contribute to this phenomenon. One of the primary drivers of brain drain among fashion graduates in Ghana is the limited availability of job opportunities within the local fashion industry. The industry may not be able to absorb all the graduates, leaving many without viable career prospects in their field of study (Dzrmedo & Ahiabor, 2020). This frustration in finding fashion-oriented employment pushes graduates to consider opportunities in other countries.

Graduates in the fashion field often possess a broad skill set that is transferable to various professions. Many countries, especially in the West, offer diverse career options for individuals with creative and design skills. The allure of pursuing careers in fields such as

marketing, retail, fashion journalism, and even academia in foreign countries can be a compelling reason for graduates to leave Ghana (Peil, 1995). Graduates interested in entrepreneurship and starting their own fashion businesses in Ghana may face significant challenges. These challenges include limited access to capital, lack of infrastructure, and difficulties in navigating regulatory and administrative hurdles (Dzramedo & Ahiabor, 2020). As a result, some graduates may choose to pursue entrepreneurial ventures abroad where they perceive a more supportive environment.

The fashion industry in Ghana may struggle to provide competitive salaries and job satisfaction for recent graduates. Brain drain can occur when graduates are enticed by the prospect of higher income and better working conditions in other countries (Ighoshemu & Ogidiagba, 2022). The perception that their skills are more valued and financially rewarded elsewhere can motivate them to emigrate. Many fashion design graduates aspire to gain international exposure and expand their professional networks. They may view working or studying abroad as a means to achieve these goals. Access to advanced technology, industry events, and collaborations with international designers can be strong motivators for migration (Tsekpo, 2020). For those graduates who wish to establish their own fashion brands, a common impediment is the lack of financial resources and infrastructure support for start-ups in Ghana. Without adequate funding and resources, graduates may opt to seek opportunities in countries with more robust entrepreneurial ecosystems (Akinto, 2021). Sometimes, there can be a disconnect between the education provided by Ghanaian universities and the practical skills and knowledge required by the fashion industry. Graduates may feel ill-equipped to meet industry demands, leading to frustration and a preference for international education or employment (Tsekpo, 2020).

The increasing interconnectedness of the world through globalization has exposed Ghanaian fashion graduates to international trends, fashion weeks, and renowned fashion houses. This exposure can fuel their aspirations to work or study abroad, believing it offers a faster track to international recognition and success (Tsekpo, 2020). Graduates may perceive a stagnation in the local fashion industry's innovation and creativity. This perception can discourage them from pursuing careers in Ghana, as they seek environments that foster constant innovation, experimentation, and exposure to cutting-edge fashion concepts (Ighoshemu & Ogidiagba, 2022). There may be societal and peer pressure on fashion graduates to migrate in pursuit of prestigious and financially rewarding careers, particularly in fields like law, medicine, or engineering, which are often perceived as more socially acceptable or secure (Laryea-Adjetey, 2021). The economic challenges and occasional instability faced by Ghana can contribute to the brain drain among fashion graduates. Graduates may perceive a lack of economic prospects and seek more stable economies and currencies abroad (Agbiboa, 2012).

The fashion industry relies heavily on research and development for innovation and competitiveness. Graduates may feel that Ghana lacks the necessary resources and support for research and development in fashion, making foreign institutions more appealing for pursuing advanced studies and research (Peil, 1995). Social and cultural factors can play a significant role in brain drain. The allure of experiencing a different culture, lifestyle, and societal norms can be compelling for young graduates, prompting them to explore opportunities abroad (Laryea-Adjetey, 2021). English proficiency is essential for international communication in the fashion industry. Graduates who are fluent in English may find it easier to adapt to English-speaking countries, further motivating them to consider migration (Ighoshemu & Ogidiagba, 2022). Despite the growth of the Ghanaian fashion industry, local designers may still struggle to gain recognition and market share compared to their international counterparts. This lack of recognition can discourage graduates from

pursuing careers in their home country (Agbibo, 2012). Graduates may perceive a gap between the education they receive and the practical skills needed in the fashion industry. A lack of practical training, internships, or industry exposure during their education can lead them to seek further training and experience abroad (Boateng, 2012). The absence of strong industry regulations and standards in Ghana can deter graduates concerned about quality control, intellectual property rights, and fair labor practices in the fashion sector (Agbibo, 2012).

In conclusion, brain drain among university fashion graduates in Ghana is driven by a combination of factors, including limited job opportunities, diverse career options abroad, challenges in entrepreneurship, income disparities, the desire for exposure, and a perception of better working conditions and rewards overseas. Addressing these underlying causes requires a multi-pronged approach that includes improving industry conditions, supporting entrepreneurship, and aligning educational programs with industry needs to retain talent within the Ghanaian fashion sector.

2.4.2 The Impact of Brain Drain on the Fashion Design sector of Ghana.

Brain drain, the migration of highly skilled individuals to seek better opportunities abroad, has a substantial impact on the fashion design sector in Ghana. This review explores the multifaceted consequences of brain drain on the sector, shedding light on both its negative and potentially positive effects. One of the most evident consequences of brain drain is the loss of talented fashion designers, pattern makers, tailors, and other skilled professionals. This exodus diminishes the local talent pool, resulting in a shortage of experienced and innovative practitioners within the industry (Bobie, Darkwah & Gough, 2023). Brain drain can stifle innovation and creativity in the Ghanaian fashion sector. The absence of experienced designers and creative minds can limit the industry's ability to introduce new

styles, techniques, and trends. Consequently, the sector may struggle to compete internationally (Ighoshemu & Ogidiagba, 2022). The departure of fashion design graduates and professionals weakens the sector's overall capacity. The loss of skilled individuals hampers the industry's ability to fulfill orders, meet deadlines, and undertake large-scale fashion projects. This can lead to decreased productivity (Gibson & McKenzie, 2012). Brain drain can limit the transfer of skills and knowledge to the next generation of fashion professionals. Without experienced mentors and role models, emerging designers may struggle to acquire the skills necessary to excel in the field (Cai & Silva, 2016).

The departure of fashion professionals can impact the preservation and evolution of Ghana's unique fashion identity. The industry may become more influenced by international trends and lose touch with its rich cultural heritage (Cai & Silva, 2016). On a positive note, some Ghanaian fashion graduates who succeed abroad can bring international recognition to the country's fashion sector. Their accomplishments can serve as a form of promotion for Ghanaian fashion on the global stage, potentially attracting attention and business opportunities (Peil, 1995). Brain drain can create opportunities for collaboration between Ghanaian fashion professionals living abroad and those working locally. Networking and partnerships across borders can facilitate knowledge exchange and cross-cultural creativity (Ighoshemu & Ogidiagba, 2022). Some fashion graduates who emigrate may acquire diverse skills and experiences abroad, which they can bring back to Ghana in the future. This infusion of new skills and ideas could potentially benefit the local industry by introducing fresh perspectives (Peil, 1995).

Brain drain in the fashion design sector of Ghana results in a significant loss of skilled fashion designers, tailors, and artisans who possess indigenous design knowledge and craftsmanship (Pires, 2015). This depletion of talent can lead to a shortage of experienced

professionals, hindering the industry's ability to meet demand and innovate. The departure of creative and innovative fashion professionals can result in a stagnation of the industry's creative output. Brain drain often takes away the key drivers of innovation, limiting the sector's capacity to develop unique styles and trends that capture both local and global markets (Adjabeng, 2022).

As skilled designers and artisans leave for opportunities abroad, the Ghanaian fashion sector may struggle to compete with international fashion markets. This loss of competitiveness can hinder the sector's growth and global market share (Armando, Garcia-Pires, 2015). Brain drain can contribute to a decline in local fashion production. A shortage of skilled personnel means that businesses may find it challenging to maintain consistent production levels, leading to a potential shift towards importing rather than producing locally (Adjabeng, 2022). The loss of skilled fashion professionals may result in a dilution of Ghana's rich cultural heritage within the fashion sector. The absence of local talents who understand and incorporate traditional elements into modern designs can diminish the industry's cultural authenticity (Armando, Garcia-Pires, 2015).

On a positive note, Ghanaian fashion graduates who migrate abroad may gain valuable exposure and international networking opportunities. Some may establish connections with international designers and markets, potentially opening doors for future collaborations and exports (Darku & Akpan, 2020). Graduates who return to Ghana after gaining international experience can contribute to knowledge transfer and skill enhancement within the local industry. Their exposure to global best practices can help modernize and professionalize the sector (Armando, Garcia-Pires, 2015). The Ghanaian diaspora, including fashion professionals, can play a pivotal role in the industry's development. Initiatives to engage the

diaspora can lead to knowledge sharing, investments, and partnerships that benefit the local fashion sector (Ziguras & Gribble, 2015).

In conclusion, the impact of brain drain on the fashion design sector in Ghana is multifaceted, with both negative and potentially positive consequences. While the loss of talent and expertise can be detrimental to the industry's growth and innovation, opportunities for collaboration, global recognition, and skill diversification abroad suggest that there may be ways to harness the positive aspects of brain drain to benefit the sector in the long run. To mitigate the negative effects, efforts should be made to create an enabling environment that encourages talent retention and provides support for the local fashion industry.

2.4.3 The Challenges of University Fashion Graduates in their Entrepreneurship Endeavour

Fashion entrepreneurship is an exciting and dynamic field, but it comes with a range of challenges that university fashion graduates often encounter as they embark on their entrepreneurial journeys. This review highlights some of the key challenges faced by these graduates. A common challenge for fashion graduates starting their businesses is the limited access to capital. Securing funding for materials, equipment, marketing, and operational expenses can be a significant hurdle (Sádaba & Ambás, 2023). Many fashion graduates may lack essential business skills, such as marketing, finance, and management. While they have creative talents, they may struggle with the practical aspects of running a business (Burt & Sparks, 2002). The fashion industry is highly competitive, and emerging designers often face intense competition from established brands. Standing out and finding a unique niche can be challenging (Sádaba & Ambás, 2023). Creating a distinct brand identity and effectively marketing their products or services is another challenge for fashion graduates. Establishing a brand presence in a crowded market requires creativity and strategic thinking (Burt & Sparks, 2002).

Managing the production process can be complex, especially when dealing with suppliers, manufacturers, and quality control. Sourcing sustainable and cost-effective materials is another concern (Jones, 2007). Effective supply chain management is crucial for timely delivery and cost control. Graduates may encounter difficulties in optimizing their supply chains and logistics (Jones, 2007). Graduates may face challenges related to intellectual property rights. Ensuring that their original designs are protected from infringement can be vital but complex (Sádaba & Ambás, 2023).

The fashion industry is constantly evolving, and graduates need to stay updated with changing trends and consumer preferences. Keeping their designs and offerings relevant can be demanding (Burt & Sparks, 2002). Deciding on the most suitable retail channels, whether online or brick-and-mortar stores, and establishing distribution networks can pose challenges (Jones, 2007). Increasingly, consumers are looking for sustainable fashion options. Graduates may find it challenging to incorporate eco-friendly practices into their businesses while maintaining affordability (Burt & Sparks, 2002). Adhering to regulations related to labor, safety, and environmental standards can be complex and may require legal and compliance expertise (Gray, 2017). As entrepreneurs, graduates may aspire to scale their businesses. However, determining when and how to expand can be a daunting task (Gray, 2017).

One of the most significant challenges for fashion graduates is securing adequate funding to start and sustain their businesses. The fashion industry often requires substantial initial investments in materials, equipment, branding, and marketing (Birtwistle et al., 2003). Many fashion graduates possess strong design and creative skills but may lack essential business acumen. They may struggle with business planning, financial management, marketing strategy, and other critical aspects of entrepreneurship (Gray, 2017). The fashion industry is saturated with both established brands and emerging designers. Graduates face fierce competition for consumer attention and market share, making it challenging to stand out and gain recognition (Birtwistle et al., 2003). Developing a unique brand identity and effectively marketing their products or services is a complex task for fashion entrepreneurs. Creating a compelling brand story and reaching the target audience require strategic thinking (Burt & Sparks, 2002).

Managing the production process, including sourcing materials, finding reliable manufacturers, quality control, and meeting production deadlines, can be daunting for

graduates with limited experience (Brzozowski, 2008). Establishing and maintaining efficient supply chains and logistics networks is crucial for timely delivery and cost control. Graduates may encounter difficulties in optimizing these processes (Habib, Bao & Ilmudeen, 2020). Graduates often need to navigate the complexities of intellectual property rights, such as copyright and trademark protection, to safeguard their original designs from imitation or infringement (Brzozowski, 2008).

The fashion industry evolves rapidly, with changing trends and consumer preferences. Graduates must continually adapt their designs and offerings to stay relevant in the market, which requires ongoing research and innovation (Birtwistle et al., 2003). Deciding on the most suitable retail channels, whether online, brick-and-mortar stores, or a combination, and establishing distribution networks can pose logistical and strategic challenges (Burt & Sparks, 2002). Given the increasing demand for sustainable fashion, graduates may face difficulties in integrating eco-friendly practices into their businesses. Balancing sustainability with affordability can be a complex endeavor (Fredéric-Docquier, Olivier-Lohest, & Addeslam Marfouk, 2006). Ensuring compliance with labor, safety, environmental, and other industry-specific regulations can be a demanding task for fashion entrepreneurs (Sarpong, Howard & Osei-Ntiri, 2011). Entrepreneurs often aspire to scale their fashion businesses. Deciding when and how to expand, whether through additional product lines, new markets, or diversification, requires careful planning and risk assessment (Birtwistle et al., 2003).

In conclusion, university fashion graduates face a range of challenges when starting their entrepreneurial ventures. These challenges encompass financial constraints, skills gaps, intense market competition, branding and marketing difficulties, production and supply chain complexities, intellectual property concerns, staying current with market trends, sustainability considerations, regulatory compliance, and the strategic decisions required for business

growth. Addressing these challenges often requires a combination of creativity, perseverance, business acumen, and access to resources and support networks.

2.4.4 Means of Reducing Brain Drain among University Fashion Design Graduates

Addressing brain drain among university fashion design graduates in Ghana is crucial for retaining talent and fostering the growth of the local fashion industry. This review explores various means to prevent or reduce brain drain in this context. Creating more job opportunities within the Ghanaian fashion industry is essential. Encouraging graduates to work in their field of study by improving the availability of positions, offering competitive salaries, and fostering supportive work environments can deter them from seeking employment abroad (Essel, 2019). Facilitating the establishment of fashion start-ups by providing access to funding, mentorship, and business development resources is vital. Supporting graduates who wish to launch their fashion brands can keep talent within the country (Essel, 2019).

Collaborative efforts between educational institutions and the fashion industry can ensure that curricula align with industry needs. Graduates equipped with practical skills and industry knowledge are more likely to find suitable opportunities locally (Okai-Mensah, Howard & Okai-Mensah, 2022). Offering continuous skills development and training programs for fashion professionals can help graduates stay updated with industry trends and emerging techniques. This ongoing education can enhance their competitiveness and job prospects within Ghana (Okai-Mensah, Howard & Okai-Mensah, 2022).

Establishing mentorship programs that connect fashion graduates with experienced professionals in Ghana's fashion industry can provide valuable guidance and networking opportunities. This support system can encourage graduates to stay and grow in the local market (Opoku & Akorli, 2009). Government initiatives, such as tax incentives for fashion

businesses, subsidies for locally produced materials, and grants for fashion start-ups, can create a more favorable environment for graduates to launch their careers within Ghana (Opoku & Akorli, 2009). If graduates are sponsored for international education or experience, implementing return commitment agreements can encourage them to bring their knowledge and skills back to Ghana upon completion of their overseas ventures (Okai-Mensah, Howard & Okai-Mensah, 2022).

Celebrating and preserving Ghana's rich fashion heritage and unique design elements can instill a sense of pride and identity among graduates. Encouraging them to incorporate these elements into their work may make them more inclined to contribute to the local industry (Fianu & Zentey, 2000). Promoting Ghanaian fashion designers and brands through local and international fashion events and exhibitions can enhance their visibility. Increased exposure can attract more business opportunities to the local market (Fianu & Zentey, 2000). Encouraging graduates to adopt sustainable fashion practices, such as eco-friendly production and ethical sourcing, aligns with global trends and may attract conscious consumers, contributing to the industry's growth (Dapilah, 2011). To discourage graduates from seeking employment abroad, Ghana can focus on creating a robust fashion industry with ample job opportunities. This can involve expanding the garment and textile sector, encouraging fashion-related businesses, and fostering collaborations with global brands (Fianu & Zentey, 2000).

Establishing fashion-focused business incubators and providing grants for start-ups can encourage graduates to launch their own ventures within Ghana. These initiatives can help aspiring entrepreneurs overcome financial constraints and offer mentorship (Ziguras & Gribble, 2015). Ensuring that fashion design programs align with the needs of the local industry can enhance graduates' preparedness for the job market. Collaboration between

universities and fashion companies can facilitate practical training and internships (Dapilah, 2011). Offering post-graduation workshops, seminars, and short courses can help graduates stay updated with industry trends and acquire new skills. These opportunities can make them more competitive in the local job market (Botezat & Ramos, 2020).

Implementing mentorship programs that pair graduates with experienced fashion professionals can provide valuable guidance, industry insights, and networking opportunities. Mentorship can instil confidence and encourage graduates to stay and grow in Ghana (Bauman & Lucy, 2021). The Ghanaian government can introduce policies and incentives that promote the growth of the fashion industry. These may include tax breaks for fashion businesses, subsidies for local production, and financial support for fashion education (Botezat & Ramos, 2020). When sponsoring students for international education or experiences, institutions and organizations can require return commitment agreements. These agreements would oblige graduates to contribute their acquired knowledge and skills to the Ghanaian fashion sector upon completion of their overseas ventures (Bauman & Lucy, 2021).

Encouraging graduates to incorporate Ghana's rich cultural heritage into their designs can foster a sense of identity and pride. Highlighting Ghana's unique design elements can make graduates more inclined to contribute to the local fashion industry (AbdulKareem, Olaide & Isiaka, 2021). Promoting Ghanaian fashion designers and brands through international fashion events, fashion weeks, and digital platforms can increase their visibility. This exposure can attract global recognition and business opportunities (Bauman & Lucy, 2021). Encouraging graduates to adopt sustainable fashion practices, such as using eco-friendly materials and ethical production methods, aligns with global trends and can attract environmentally conscious consumers. This can drive growth within the industry (AbdulKareem, Olaide & Isiaka, 2021). Fostering a strong local textile industry can reduce

the reliance on imported fabrics and materials. Investment in textile manufacturing can create a foundation for a thriving fashion ecosystem (Bauman & Lucy, 2021). Encouraging graduates to explore international markets while maintaining their base in Ghana can expand their reach. Government support for exporting Ghanaian fashion products can help graduates succeed both locally and globally (AbdulKareem, Olaide & Isiaka, 2021).

In summary, preventing or reducing brain drain among university fashion design graduates in the Ghanaian community involves a multifaceted approach. Strategies encompass promoting local opportunities, supporting entrepreneurship, strengthening industry-academia collaboration, continuous skills development, mentorship, government support, return commitment agreements, cultural preservation, market exposure, and sustainability initiatives. By implementing these measures collectively, Ghana can retain its fashion talent, nurture a thriving local industry, and position itself as a global fashion hub.

2.5 Conceptual Framework

The conceptual framework for the study has been developed as follows:

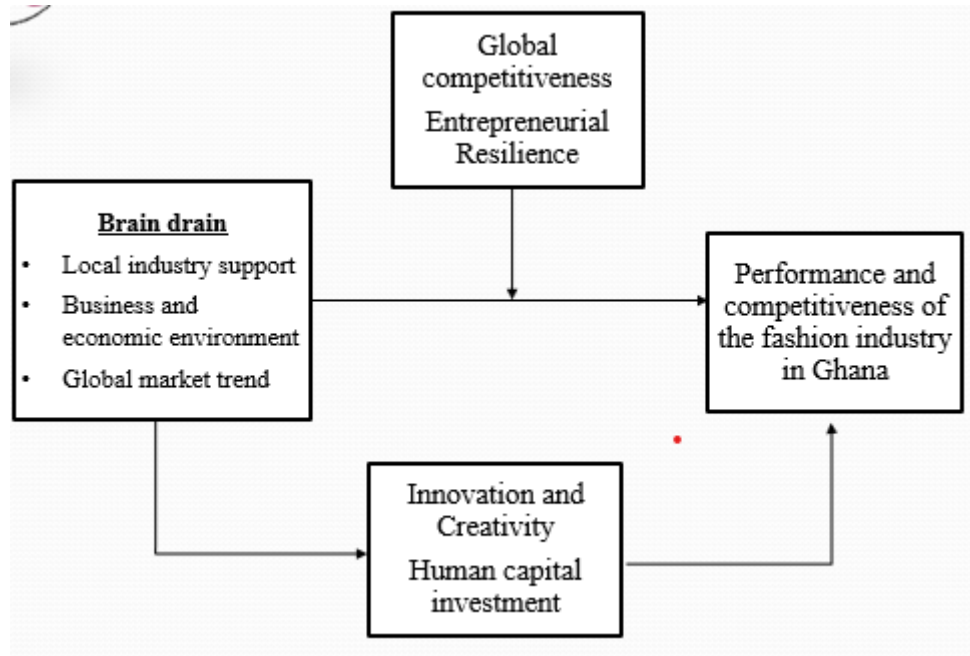


Figure 2. 1 Conceptual Framework

Source: Author's own Construct

2.5.1. Dependent Variable

Performance and Competitiveness of the Fashion Industry in Ghana represents the overall success, growth, and competitive standing of the Ghanaian fashion industry, including factors such as market share, innovation, and global recognition.

2.5.2. Independent Variables

Brain Drain: The emigration of highly skilled fashion design graduates from Ghana to seek better opportunities abroad. Brain Drain affects the Performance and Competitiveness of the Fashion Industry in Ghana directly by reducing the pool of skilled designers and professionals in the industry.

Local Industry Support: The extent of government and industry support for the local fashion industry, including policies, funding, and infrastructure development. Local Industry Support positively influences the Performance and Competitiveness of the Fashion Industry in Ghana, with this relationship mediated by Investment in Innovation and Creativity.

Economic and Business Environment: Factors such as economic stability, ease of doing business, and access to funding and resources within Ghana. Economic and Business Environment directly influences the industry's performance, with this relationship moderated by Entrepreneurial Resilience.

Global Market Trends: International fashion trends and consumer preferences that impact the Ghanaian fashion market. Global Market Trends indirectly impact the industry's performance by influencing the demand for specific fashion products and styles.

2.5.3. Mediating Variables

Innovation and Creativity: This variable mediates the relationship between Brain Drain and the Performance and Competitiveness of the Fashion Industry in Ghana. It represents how the departure of skilled graduates may impact the industry's ability to innovate and create unique fashion designs.

Human Capital Investment: This variable mediates the relationship between Local Industry Support and the Performance and Competitiveness of the Fashion Industry in Ghana. It

reflects how support from the government and the industry can lead to increased investment in developing the skills of local talent.

2.5.4. Moderating Variables

Global Competition: This variable moderates the relationship between Brain Drain and the Performance and Competitiveness of the Fashion Industry in Ghana. Global Competition moderates the impact of Brain Drain on the industry's performance, depending on the intensity of competition in the global fashion market. It considers how the intensity of global competition affects the industry's response to brain drain. For example, a highly competitive global fashion market may have a different impact compared to a less competitive one.

Entrepreneurial Resilience: This variable moderates the relationship between Economic and Business Environment and the Performance and Competitiveness of the Fashion Industry in Ghana. It explores how the industry's resilience and ability to adapt to economic challenges influence its performance.

The conceptual framework provides a structured overview of the study's variables and their interrelationships, helping to guide the research design and analysis to better understand the impact of brain drain on the Ghanaian fashion industry.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

The methodology employed to conduct the study has been covered in this chapter. Sub-topics including research methodology, research approach, design, population, sample, sampling technique, data collection tool, source of data, data gathering procedure, method of data analysis, and ethical considerations.

3.2 Research Design

Research design is a plan and the procedure for research that span the decision from broad assumptions to detailed methods of data collection and analysis (Creswell, 2014). The quality of any research is enhanced by a good understanding of the study design. A descriptive research design was used in undertaking this study. Descriptive data are usually collected through questionnaires, interviews or observations. Descriptive research is often used to gain a deeper understanding of a specific topic or to explore relationships between variables, providing a snapshot of the current state or situation. Descriptive research design can use a wide variety of research methods to investigate one or more variables which gives a holistic understanding of a research topic. Descriptive research design allows for the research to be conducted in the respondent's natural environment which ensures that high-quality and honest data is collected. Also, as the sample size is generally large in descriptive research, the data collection is quick to conduct and it is inexpensive.

3.3 Research Approach

In relation to the study objectives, this present study employs quantitative approach. The rationale underlying the choosing of quantitative approach over the qualitative and mixed

method approach is mainly due to the numerical data requirement to investigate the phenomenon as well as how it addresses the research questions. According to Dudwick, Kuehnast, Jones and Woolcock, (2006) quantitative approach becomes suitable when a study seeks to establish relationships between study variables.

Quantitative estimation allows others to validate original findings by independently replicating the analysis. In addition, this type of approach gives room for situations in terms of a cause-and-effect relationships in order to understand the realities (Creswell, 2013). Thus, the application of quantitative approach for this study is appropriate as the study seeks to investigate the impact of brain drain of fashion graduates on the fashion industry.

3.4 Population

Sidhu (2003) asserts that population is a group of people or objects that have common characteristics that are of interest to the researcher. It is the complete set of individuals (subject), object or events having common observable characteristics in which the researcher is interested in studying. The population of this study consists of all fashion graduates of Akenten Appiah-Menka University of Skills Training and Entrepreneurial Development (AAMUSTED) and Kumasi Technical University (KsTU). The population include 2587 fashion and textiles graduates of AAMUSTED and KsTU from the year 2011-2021.

3.5 Sampling Techniques

The study adopts both the purposive sampling technique, as only fashion students were purposefully selected, and the snowball sampling method where few individuals that the researcher will be able to locate provides the needed information to locate the other members of the target group for the study. Babbie (2005) explained snowball sampling as ‘appropriate’ when members of a target population are difficult to locate. Since most of the target population in this research have completed school, the snowball method is deemed fit for this

study. The respondents fall within the sample size of 371 from a population of 2,587, using the Krejcie and Morgan (1970) sample size table.

3.6 Data Collection Instrument

The study used questionnaire as the main instrument for data collection. As defined by Amedahe (2002), questionnaire consisting of a list of questions relating to the aims of the study that are to be answered by the individuals. Also, a questionnaire is a written document that contains a series of questions or statements called items that is used to collect information (Hagan, 2014). Bird (2009) explained that it is a series of questions that allow a smooth transition from one topic to the other that usually refer to the same issue. It is believed that questionnaire is one of the most pertinent instruments use to answer research questions since it is confidential and sensitive and less expensive. Another advantage that a researcher enjoys when using questionnaire is that he or she has the chance to obtain better range of information within a limited time frame. The questions for the questionnaire were developed based on the literature review and the research questions of the study. The questionnaires comprised both open-ended questions to allow the respondents to freely express their thought on the questionnaire and close ended questions to restrict the respondents to fix alternatives.

3.7 Validity and Reliability of the Instrument

Creswell (2014) said that, the goal of a good research is to maintain measures that are valid and reliable. Cobern and Adams (2020) stated that, validity must be based upon the particular instrument used to determine the purpose to which it is put. To ensure validity and reliability of questionnaire, items were shown and discussed at length with colleagues and finally shown to the supervisor of the study. Items which seem similar was deleted and restructured to make sure the questions were authentic. 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.

3.8 Data Collection Procedure

The questions for the questionnaire will be developed based on the literature review and the research objective of the study. Prior to data collection, participants were informed about the study's purpose and their rights. They were required to provide their consent before participating in the study. The researcher engaged the services of 3 research assistants to help in the data collection procedure due to the large sample size involved. The questionnaires were handed over personally by the researcher to the sample that are within the reach of the researcher and some were also be distributed electronically. The respondents were required to answer the questions in writing.

3.9 Method of Data Analysis

The data analysis was quantitatively carried out, and information from the SPSS 20.0 data templates were coded and used for analysis. The presentation of the results was predominantly in tables. The study also used relative importance index (RII) to analyse the objectives. Relative importance index is explained by Rooshdi et al., (2018) as, analysis that allows identifying most of the important criteria based on participants' replies and it is also an appropriate tool to prioritise indicators rated on Likert- type scales.

3.10 Ethical Considerations

Babbie (2004) defined ethical issues as the general agreements, shared by researchers about what is proper and improper in the conduct of scientific inquiry. These include seeking permission for voluntary participation, no harm to participants, informed consent, anonymity and confidentiality (Artal & Rubenfeld, 2017; Ryen, 2004). As a way of dealing with ethical

issues in this study, respondents were allowed to choose to participate or not in the research out of their own volition after receiving full information about the study.

Confidentiality was one of the obligations of the researcher, respondents were assured that any response they provided was strictly going to be used for academic purpose and not for any other purpose. Hence, they were asked not to indicate their names on any portion of the questionnaire. The researcher did not harm any of the respondents in any way, for example, embarrassment, irritation, anger, emotional stress, invasion of privacy and the like. As part of the observation, respondents were told they could freely withdraw from the study anytime they wanted to, they were not forced to be part of the study.

CHAPTER FOUR

PRESENTATION OF RESULTS

4.1 Introduction

The chapter dealt with the presentation of data obtained from the field as per research objectives and research questions. The data gathered were analyzed quantitatively. The chapter is presented under the following headings, background of respondents, areas of fashion practiced in Ghana, causes of brain drain among fashion graduates, impacts of brain drain on the fashion industry, challenges faced by graduates in their entrepreneurship pursuit and ways of brain drain among graduates.

4.2 Demographic Characteristics of the Respondents

This section analyzes the demographic characteristics of the respondents selected for the study. The result is presented in Table 4.1

Table 4. 1: Demographic Characteristics of Respondents

Characteristics	Responses	Frequency(n)	Percent (%)
Gender	Male	26	7
	Female	345	92.99
	Total	371	100
Age group	20-25years	50	13.47
	26-30years	140	37.73
	30-35years	59	15.9
	above 35years	122	32.88
	Total	371	100

Characteristics	Responses	Frequency(n)	Percent (%)
Educational Level	HND/Diploma	207	55.79
	First degree	145	39.08
	Masters degree	19	5.12
	Total	371	100

This chapter presents the findings of the research study, focusing on the demographic characteristics of the respondents as depicted in Table 4.1. The table provides an overview of the demographic distribution of the participants, including gender, age group, and educational level.

The study included 371 respondents, of which 26 (7%) identified as male and 345 (92.99%) as female. The results show a significant gender imbalance, with female respondents comprising the majority of the sample.

The respondents' age groups were categorized into four brackets. The largest group was the 26-30 years' category, which accounted for 140 respondents (37.73%). The 20-25 years' group consisted of 50 respondents (13.47%), the 30-35 years' group had 59 respondents (15.9%), and the above 35 years' group included 122 respondents (32.88%).

Regarding educational attainment, the majority of respondents held an HND/Diploma qualification, with 207 individuals (55.79%) falling into this category. The First degree level was the second most prevalent, with 145 respondents (39.08%), while a smaller proportion had attained a Master's degree, comprising 19 respondents (5.12%).

The demographic analysis presented in Table 4.1 provides valuable insights into the composition of the research sample. The high representation of female respondents suggests that the fashion industry is female-dominated. Additionally, the concentration of respondents

in the 26-30 years' age group indicates that the study mainly targets young adults within this age range. Moreover, the prevalence of HND/Diploma holders suggests that a substantial number of respondents may have a background in technical or vocational education.

The understanding of the demographic characteristics of the respondents is crucial for interpreting the research findings and assessing the generalizability of the results. However, it is essential to acknowledge the limitations of the sample's demographics, as the research may not fully represent the entire population of interest. Therefore, it is recommended to consider these demographic factors when interpreting the results and drawing conclusions from the study.

Table 4. 2: Current Occupation of Respondent

Occupation	Frequency (n)	Percent (%)
Student	131	35.3
Teaching	118	31.79
Dressmaking	89	23.93
Tailoring	7	1.88
Garment Technologist	4	1.07
Clothier	4	1.07
Milliner	4	1.07
House wife	4	1.07
Secretary	3	0.8
Custom officer	3	0.8
Accountant	3	0.8
Lecturer	1	0.26
Total	371	100

In this section, we will discuss the occupation distribution of the respondents as presented in Table 4.2. The table provides an overview of the various occupations represented in the research sample, along with their corresponding frequencies and percentages.

The most prevalent occupation among the respondents is "Student," accounting for 131 individuals (35.3%). This significant representation of students in the sample suggests that the research study may be relevant to young individuals pursuing their education. The second most common occupation is "Teaching," with 118 respondents (31.79%). This indicates that a substantial proportion of the sample consists of individuals working in the education sector.

"Dressmaking" and "Fashion Designer" are the next two prominent occupations in the sample, with 63 respondents (16.95%) and 26 respondents (6.98%), respectively. These occupations suggest that the research may be of particular interest to individuals involved in the clothing and fashion industry. The remaining occupations in the table, including "Tailoring," "Garment Technologist," "Clothier," and "Milliner," have lower frequencies ranging from 7 respondents (1.88%) to 4 respondents (1.07%). These occupations also pertain to the apparel and fashion domain, indicating a targeted focus on professionals in the clothing industry. The table also includes various other occupations such as "Housewife," "Secretary," "Custom Officer," "Accountant," and "Lecturer," each comprising a smaller percentage of the sample.

The analysis of the occupation distribution provides valuable insights into the composition of the research sample. The significant representation of students and individuals from the teaching, dressmaking, and fashion design fields suggests that the research study may have a strong relevance to individuals in the clothing and fashion industry and those pursuing education in related fields. The knowledge of the respondents' occupations is essential for

interpreting the research findings and understanding how the study's results may be applicable to different professional groups. The occupational diversity in the sample allows for a comprehensive analysis of the research topic from multiple perspectives, enabling a more nuanced understanding of the study's implications.

In the following sections of the research, the occupation of the respondents will be taken into account while analysing the research findings and drawing conclusions. It will help to explore potential variations in responses based on different occupational groups and provide a holistic understanding of the research topic in the context of the target population.

Table 4. 3: Areas of Fashion Practiced in Ghana

Areas of fashion	Frequency(n)	Percent (%)
Dressmaking	219	59.03
Tailoring	59	15.9
Modelling	27	7.28
Batik Tie Dye Designer	27	7.28
Stylist	13	3.5
Costume Designer	7	1.89
Fashion Illustrator	7	1.89
Pattern Cutter/Grader	4	1.08
Clothier	4	1.08
Wardrobe Consultant	3	0.8
Garment Technologist	1	0.27
Total	371	100

Table 4.3 presents the areas of fashion practiced in Ghana, along with their respective frequencies and percentages. The table offers insight into the various fashion-related occupations and activities represented in the research sample.

The most prevalent area of fashion practiced in Ghana is "Dressmaking," with 219 respondents (59.03%). This indicates that dressmaking is a significant aspect of the fashion industry in the country. The second most common area is "Tailoring," with 59 respondents (15.9%). Tailoring represents another prominent fashion-related occupation in Ghana. Both "Modelling" and "Batik Tie Dye Designer" areas have the same frequency of 27 respondents (7.28%). This suggests that these two aspects of fashion are equally represented in the research sample.

The areas of "Stylist," "Costume Designer," and "Fashion Illustrator" each have relatively lower frequencies, with 13 respondents (3.5%), 7 respondents (1.89%), and 7 respondents (1.89%) respectively. The table includes additional areas of fashion practice, such as "Pattern Cutter/Grader," "Clothier," "Wardrobe Consultant," and "Garment Technologist," with frequencies ranging from 4 respondents (1.08%) to 1 respondent (0.27%).

The analysis of the areas of fashion practiced in Ghana provides valuable insights into the diversity of fashion-related activities in the country. The prevalence of dressmaking and tailoring suggests that garment construction and design are fundamental components of the fashion industry. Moreover, the presence of modelling and batik tie-dye design indicates the significance of fashion representation and textile design in the country.

The understanding of the different areas of fashion practice is essential for contextualizing the research findings and understanding the diversity of fashion-related occupations and activities in Ghana. It allows for a targeted analysis of the research results based on the

specific fashion fields, helping to identify potential variations in responses and preferences among different fashion professionals.

In the subsequent sections of the research, the areas of fashion practiced in Ghana will be considered in the interpretation of the research findings. It will aid in drawing conclusions and providing insights into the relevance and applicability of the study's results to the various fashion-related occupations and practices in the country.

Table 4. 4: The desire to leave the fashion profession

Responses	Frequency (n)	Percent (%)
Yes	90	24.26
No	281	75.74
Total	371	100

Table 4.4 presents the respondents' desire to leave the fashion profession, along with the corresponding frequencies and percentages. A total of 90 respondents (24.26%) expressed a desire to leave the fashion profession. This suggests that a considerable portion of the respondents are considering or contemplating leaving their current fashion-related occupations.

The majority of respondents, 281 (75.74%), indicated that they have no desire to leave the fashion profession. This implies that a significant number of individuals in the fashion industry are content with their current occupations and do not intend to leave. The analysis of the desire to leave the fashion profession provides valuable insights into the level of job satisfaction and turnover intention within the fashion industry. The percentage of respondents indicating a desire to leave indicates potential challenges or dissatisfaction within the profession, which may require further investigation.

Understanding the respondents' intentions to leave the fashion profession is essential for evaluating the industry's attractiveness, identifying factors that may influence turnover, and designing interventions or strategies to improve job satisfaction and retention. In the subsequent sections of the research, the desire to leave the fashion profession will be considered in the context of other variables, such as occupation, age group, and educational level, to explore potential relationships and implications for the fashion industry in Ghana. The findings will contribute to a comprehensive understanding of the current state of the fashion profession in the country and inform potential areas for improvement or support within the industry.

Table 4. 5: Reasons for desiring to leave the fashion profession

Responses	frequency (n)	Percent (%)
Loss of interest	22	5.92
Lack of capital	16	4.31
For greener pastures	13	3.50
Frustrations on the field of work	11	2.96
For assess to good fashion facilities	11	2.96
Lack for better remuneration	9	2.42
Lack of motivation	4	1.07
High cost of production materials	3	0.80
Lack of support	1	0.27
Total	90	100

Table 4.5 provides the reasons for desiring to leave the fashion profession, along with the corresponding frequencies and percentages.

The most common reason for desiring to leave the fashion profession is "Loss of Interest," with 22 respondents (5.92%) indicating a decline in their passion or enthusiasm for their fashion-related occupations. "Lack of Capital" is another significant factor, with 16 respondents (4.31%) expressing that a lack of financial resources is driving their desire to leave the fashion profession. Approximately 13 respondents (3.50%) stated that they desire to leave the fashion profession to explore better opportunities or "Greener Pastures" in other fields or industries.

The "Frustrations on the Field of Work" is a reason provided by 11 respondents (2.96%), suggesting that challenges and difficulties in their current fashion occupations are contributing to their intention to leave. Another 11 respondents (2.96%) expressed a desire to leave the fashion profession to gain access to better fashion facilities or resources. Nine respondents (2.42%) stated that the lack of satisfactory remuneration or pay is influencing their decision to leave the fashion profession.

Four respondents (1.07%) cited a "Lack of Motivation" as a reason for considering leaving their current fashion-related occupation. Three respondents (0.80%) mentioned the "High Cost of Production Materials" as a factor contributing to their intention to leave the fashion profession. One respondent (0.27%) expressed that a lack of support in their fashion profession is influencing their desire to leave.

The analysis of the reasons for desiring to leave the fashion profession offers valuable insights into the challenges and concerns faced by fashion professionals in Ghana. The findings suggest that factors such as loss of interest, lack of financial resources, frustrations at work, and inadequate access to facilities are significant contributors to turnover intention within the industry.

Understanding the reasons behind the desire to leave the fashion profession is crucial for identifying areas of improvement and implementing interventions to enhance job satisfaction and retention within the fashion industry. These insights can inform policy-making, resource allocation, and support systems aimed at promoting a thriving and sustainable fashion sector in Ghana.

In the subsequent sections of the research, the reasons for desiring to leave the fashion profession will be further explored in relation to demographic variables, such as age, occupation, and educational level, to uncover potential patterns and associations. The findings will contribute to a comprehensive understanding of the factors affecting turnover intention and job satisfaction within the fashion profession in the country.

Table 4. 6: Fashion graduates who have left the profession

Responses	Frequency(n)	Percent (%)
Yes	210	56.6
No	161	43.4
Total	371	100

Table 4.6 presents the responses of fashion graduates regarding whether they have left the profession. The table shows the frequency and percentage distribution of these responses within the sample of 371 respondents. In this sample, 210 out of 371 respondents, which is approximately 56.6% of the total, have chosen to exit the fashion profession. Also, 161 out of 371 respondents, which is approximately 43.4% of the total, have decided to continue their careers in the fashion industry. In summary, the majority of the fashion graduates in this sample, around 56.6%, have left the profession, while approximately 43.4% have remained in

the fashion industry. This information provides valuable insights into the extent of attrition within the fashion profession among the surveyed graduates.

Table 4. 7: Areas of work fashion graduates migrate into

Responses	Frequency(n)	Percent (%)
Teaching	48	22.85
Banking	40	19.04
Security service	35	16.67
Nursing	17	8.09
Human resource coordinator	14	6.67
Trading	10	4.76
Secretaryship	10	4.76
Radio presenter	9	4.28
Air hostess	9	4.28
Baking	7	3.33
Entrepreneur	4	1.9
Basketry	3	1.42
Estate officer	2	0.95
Journalism	1	0.47
Marketer	1	0.47
Total	210	100

Table 4.7 presents the areas of work where fashion graduates migrate to after completing their fashion-related education, along with the corresponding frequencies and percentages.

The most common area of work where fashion graduates migrate to is "Teaching," with 48 respondents (22.85%) choosing this career path. "Banking" is another popular field, with 40 respondents (19.04%) indicating that they migrate to the banking sector after their fashion education. Approximately 35 respondents (16.67%) mentioned "Security Service" as the area where they pursue employment after completing their fashion-related education. The nursing

profession is selected by 17 respondents (8.09%), indicating that a portion of fashion graduates chooses to enter the healthcare industry. Fourteen respondents (6.67%) mentioned "Human Resource Coordinator" as the area of work they migrate to after their fashion education. "Trading," "Secretaryship," "Radio Presenter," and "Air Hostess" were each mentioned by 10 respondents (4.76%) as areas of work where they migrate to after their fashion-related education. Seven respondents (3.33%) stated that they pursue a career in "Baking" after completing their fashion studies.

The remaining areas of work, including "Entrepreneur," "Basketry," "Estate Officer," "Journalism," and "Marketer," were also mentioned by smaller number of respondents, with frequencies ranging from 4 respondents (1.9%) to 1 respondent (0.47%).

The analysis of the areas of work where fashion graduates migrate to provides valuable insights into the career paths and diversification of employment opportunities for fashion professionals in Ghana. The findings suggest that fashion graduates pursue diverse career choices, with some opting for professions directly related to fashion, such as teaching and trading, while others explore opportunities in fields such as banking, security services, and nursing. Understanding the areas of work that attract fashion graduates after completing their education is essential for assessing the career prospects and employability of fashion professionals. These insights can inform educational institutions, policymakers, and industry stakeholders in tailoring curriculum and support systems to better align with the diverse career aspirations of fashion graduates.

In the subsequent sections of the research, the areas of work where fashion graduates migrate to will be further explored in relation to demographic variables, such as age, occupation, and educational level, to identify potential patterns and associations. The findings will contribute

to a comprehensive understanding of the career trajectories and opportunities available to fashion graduates in Ghana.

4.3 Causes of Brain Drain among Fashion Graduates

This section analyses the first objective of the study which sought to identify and describe the causes of brain drain among university fashion graduates in Ghana. The study employed frequency distribution and relative importance index to analyse this objective.

The respondents were introduced to statements indicating the causes of brain drain among fashion graduates. They were to strongly agree, agree, not sure, disagree and strongly disagree to the statements to ascertain the causes of brain drain among fashion graduates

The study also used the relative importance index to ascertain the most important causes of brain drain among fashion graduates. The important relative index is calculated for each of the statements using the formulae below

$$\text{Relative Importance Index} = \frac{5n_5 + 4n_4 + 3n_3 + 2n_2 + 1n_1}{A*N} \text{ where}$$

n_5 = number of respondents for “strongly agree.” (SA)

n_4 = number of respondents for “agree.” (A)

n_3 = number of respondents for “neutral.” (N)

n_2 = number of respondents for “disagree.” (D)

n_1 = number of respondents for “strongly disagree.” (SD)

A = highest weight (5)

N = total number of respondents (371)

The result is presented in table 4.8

Table 4. 8: Causes of Brain Drain among Fashion Graduates

Responses	SD	D	N	A	SA	Mean	RII	Rank
Lack of capital	17 (4.6%)	5 (1.3%)	15 (4.0%)	102 (27.5%)	232 (62.5%)	4.42	0.88	1
Lack of better remuneration	8 (2.2%)	32 (8.6%)	59 (15.9%)	112 (30.2%)	160 (43.1%)	4.03	0.81	2
Lack of opportunity to explore other arears of fashion	11 (3.0%)	46 (12.4%)	21 (5.7%)	131 (35.3%)	162 (43.7%)	4.04	0.81	3
Seek for greener pastures	32 (8.6%)	26 (7.0%)	35 (9.4%)	108 (29.1%)	170 (45.8%)	3.96	0.79	4
Lack of prerequisite technical know-how	5 (1.3%)	46 (12.4%)	48 (12.9%)	162 (43.7%)	110 (29.6%)	3.87	0.78	5
Scholarship opportunities for further studies in other programs	25 (6.7%)	47 (12.7%)	19 (5.1%)	146 (39.4%)	134 (36.1%)	3.85	0.77	6
Inadequate entrepreneurial skills	12 (3.2%)	51 (13.7%)	46 (12.4%)	152 (41.0%)	110 (29.6%)	3.8	0.76	7
Further studies abroad and do not return	23 (6.2%)	71 (19.1%)	48 (12.9%)	116 (31.3%)	113 (30.5%)	3.6	0.72	8
Peer pressure influence	29 (7.8%)	70 (18.9%)	51 (13.7%)	113 (30.5%)	108 (29.1%)	3.54	0.71	9
Lack of motivation	32 (8.6%)	66 (17.8%)	42 (11.3%)	139 (37.5%)	92 (24.8%)	3.52	0.70	10
No role models to understudy	47 (12.7%)	102 (27.7%)	75 (20.2%)	91 (24.5%)	56 (15.1%)	3.01	0.60	11
Pressure from family	27 (7.3%)	131 (35.3%)	91 (24.5%)	71 (19.1%)	51 (13.7%)	4.45	0.59	12
Graduates of Fashion Design do not want to set-up their own business after school.	66 (17.8%)	121 (32.6%)	39 (10.5%)	60 (16.2%)	85 (22.9%)	2.93	0.59	13

n = 371

Table 4.8 presents the results related to the causes of brain drain among fashion graduates in Ghana. The table includes responses from participants, categorized based on their level of agreement with each cause. The table also provides the Mean, Relative Importance Index (RII), and the ranking of each cause.

Lack of Capital (Mean = 4.42, RII = 0.88, Rank = 1): This cause is ranked highest, indicating that a significant proportion of respondents strongly agreed (62.5%) that the lack of capital is a primary reason for brain drain among fashion graduates. It is considered the most influential factor contributing to brain drain. The data in Table 4.8 also shows that lack of better remuneration (Mean = 4.03, RII = 0.81, Rank = 2) is a significant factor causing brain drain in the fashion industry. The lack of better remuneration is the second most significant cause, with 43.1% of respondents strongly agreeing with this factor.

Similar to the lack of better remuneration, lack of opportunity to explore other areas of fashion (Mean = 4.04, RII = 0.81, Rank = 3) is another significant factor causing brain drain in the fashion industry. This cause is also considered significant, with 43.7% strongly agreeing. Again seek for greener pastures (Mean = 3.96, RII = 0.79, Rank = 4) is another significant factor causing brain drain in the fashion industry. While a notable cause, it is ranked fourth, with 45.8% of respondents strongly agreeing. The pursuit of "greener pastures" implies a desire for better overall living standards, career prospects, and quality of life. Fashion graduates may believe that other countries offer a more favourable environment for personal and professional growth.

Lack of Prerequisite Technical Know-How (Mean = 3.87, RII = 0.78, Rank = 5) also has a significant influence on graduates on their decision to leave the fashion industry. This factor is considered significant, with 43.7% strongly agreeing. On the statement of scholarship opportunities for further studies in other programs (Mean = 3.85, RII = 0.77, Rank = 6),

respondents also consider this as a significant cause of brain drain, with 39.4% strongly agreeing. Inadequate Entrepreneurial Skills (Mean = 3.8, RII = 0.76, Rank = 7): While significant, it is ranked lower, with 41.0% strongly agreeing. Further Studies Abroad and Do Not Return (Mean = 3.6, RII = 0.72, Rank = 8) is also seen as a cause of brain drain in the fashion industry. This cause is seen as significant, with 31.3% strongly agreeing.

Peer Pressure Influence (Mean = 3.54, RII = 0.71, Rank = 9). It is considered a cause, but its influence is somewhat lower, with 30.5% strongly agreeing. Lack of Motivation (Mean = 3.52, RII = 0.70, Rank = 10). This factor is ranked tenth, with 37.5% strongly agreeing. No Role Models to Understudy (Mean = 3.01, RII = 0.60, Rank = 11). While considered a cause, it is ranked lower, with 27.7% strongly agreeing. Pressure from Family (Mean = 4.45, RII = 0.59, Rank = 12). This factor is ranked twelfth, with 35.3% strongly agreeing. Graduates of Fashion Design Do Not Want to Set-Up Their Own Business After School (Mean = 2.93, RII = 0.59, Rank = 13). This cause is ranked lowest, with 32.6% strongly agreeing.

The results indicate that the lack of capital, lack of better remuneration, the lack of opportunity to explore other areas of fashion, seek for greener pastures, and lack of prerequisite technical know-how are the top five causes of brain drain among fashion graduates in Ghana. These factors suggest that financial constraints and limited opportunities within the local fashion industry play a significant role in the decision of graduates to seek opportunities abroad. Addressing these challenges could potentially reduce the brain drain phenomenon in the Ghanaian fashion sector.

4.4 Impact of Brain Drain on the Fashion Design Sector in Ghana

This section analyses the second objective of the study. This objective sought to identify and describe the impact of brain drain on the fashion design sector of Ghana. The result is presented in table 4.9.

Table 4. 9: Impact of Brain Drain on the Fashion Design sector in Ghana

Responses	SD	D	N	A	SA	Mean
Collapse of small- and large-scale industries	34 (9.2%)	58 (15.6%)	28 (7.5%)	153 (41.2%)	98 (26.4%)	3.6
Increase of importation of fashion products	7 (1.9%)	28 (7.5%)	25 (6.7%)	148 (39.9%)	163 (43.9%)	4.15
Loss of experienced personnel to train up-coming fashion designers	18 (4.9%)	45 (12.1%)	50 (13.5%)	185 (49.9%)	73 (19.7%)	3.68
High cost of fashion products	12 (3.2%)	26 (7.0%)	34 (9.2%)	149 (40.2%)	150 (40.4%)	4.07
Thwarting of progress or development towards the fashion design sector	4 (1.1%)	22 (5.9%)	116 (31.3%)	143 (38.5%)	86 (23.2%)	3.76
Loss of interest in the study of fashion design at the university	43 (11.6%)	84 (22.6%)	76 (20.5%)	95 (25.6%)	73 (19.7%)	3.19

On the statement that brain drain causes collapse of small and large-scale industries, 34 (9.2%) of the respondents strongly disagreed, 58 (15.6%) disagree, 28 (7.5%) were neutral, 153 (41.2%) agreed and 98 (26.4%) strongly agreed. This statement received a mean score of 3.6, indicating that respondents believe that brain drain has a moderate impact on the collapse of small and large-scale fashion industries in Ghana. The departure of experienced fashion professionals may result in a loss of skilled labour, affecting the productivity and sustainability of both small and large-scale fashion businesses. The moderate impact suggests

that respondents see this as a significant concern, but it may not be the most severe consequence of brain drain. 7 (1.9%) strongly disagree, 28 (7.5%) disagree, 25 (6.7%) were neutral, 148 (39.9%) agree, and 163 (43.9%) strongly agree to the statement that increase of importation of fashion products as impact of brain drain on the fashion design sector of Ghana. This statement received a relatively high mean score of 4.15, indicating that respondents strongly believe that brain drain significantly increases the importation of fashion products into Ghana. Brain drain can lead to a shortage of skilled local designers and manufacturers, which may necessitate importing fashion products from other countries. Respondents perceive this as a substantial impact on the fashion industry, potentially affecting the competitiveness of local products.

With regards to loss of experienced personnel to train upcoming fashion designers, 18 (4.9%) strongly disagree 45 (12.1%) disagreed 50(13.5%) were neutral, 185 (49.9%) agree, and 73 (19.7%) strongly agree. This statement received a mean score of 3.68, suggesting that respondents believe brain drain moderately impacts the loss of experienced personnel needed to train upcoming fashion designers. Experienced professionals play a crucial role in mentoring and training the next generation of fashion designers. The departure of such individuals may hinder the development of new talent within the local industry. Respondents see this as a significant concern but not the most severe consequence. In relation to the statement of high cost of fashion products as impact of brain drain on the fashion design sector of Ghana, 12 (3.2%), strongly disagree, 26 (7.0%) disagree, 34 (9.2%) were neutral, 149 (40.2%) agree, and 150 (40.4%) strongly agree. This statement received a relatively high mean score of 4.07, indicating that respondents strongly believe that brain drain significantly contributes to the high cost of fashion products in Ghana. The loss of skilled professionals can lead to increased production costs and a reliance on imported fashion items, both of

which may contribute to higher prices for locally made products. Respondents view this as a substantial impact on consumers and the industry.

Also, 4 (1.1%) strongly disagree, 22 (5.9%) disagree, 116 (31.3%) were neutral, 143 (38.5%) agree, and 86 (23.2%) strongly agree that thwarting of progress or development towards the fashion design sector is one of the impact of brain drain on the fashion design sector of Ghana. This statement received a mean score of 3.76, suggesting that respondents believe that brain drain moderately thwarts progress and development in the fashion design sector. Brain drain can slow down the growth and development of the local fashion industry. The departure of skilled professionals may result in missed opportunities for innovation and advancement. Respondents see this as a significant concern, but not the most severe consequence. Lastly, with regards to the statement of Foss of interest in the study of fashion design at the university, 43 (11.6%) strongly disagree, 84 (22.6%) disagree, 76 (20.5%) neutral, 95 (25.6%) agree, and 73 (19.7%) strongly agree. This statement received a mean score of 3.19, indicating that respondents believe that brain drain moderately leads to a loss of interest in the study of fashion design at the university level. When graduates observe that their predecessors are leaving the profession in large numbers, it may discourage new students from pursuing fashion design programs. This can impact the vitality of fashion education and the influx of new talent into the industry. Respondents see this as a concern, but it is rated lower than some other impacts.

To summarize, these results highlight the perceived impacts of brain drain on the fashion design sector in Ghana. Respondents consider the increase in the importation of fashion products and the high cost of local products as significant consequences of brain drain. Additionally, they recognize the importance of experienced professionals in training upcoming designers and see this as a moderate impact. Overall, the results emphasize the

multifaceted nature of brain drain's effects on the fashion industry, encompassing economic, educational, and industry-related aspects.

4.5 Challenges of University Fashion Graduate in their Entrepreneurial Pursuit

This section analyses the challenges of university fashion graduates in their entrepreneurship set-ups. The result is presented in Table 4.10

Table 4. 10: Challenges of University Fashion Graduate in their Entrepreneurial Pursuit

Responses	SD	D	N	A	SA	Mean
Lack of capital to start business	17 (4.6%)	12 (3.2%)	6 (1.6%)	93 (25.1)	243 (65.5%)	4.43
Inadequate entrepreneurial skills training	5 (1.3%)	43 (11.6%)	56 (15.1%)	182 (49.1%)	85 (22.9%)	3.8
Inadequate skills in fashion designing acquired in school	17 (4.6%)	77 (20.8%)	34 (9.2%)	119 (32.1%)	124 (33.4%)	3.69
Fashion Design-related jobs are not easy to come by for graduates	32 (8.6%)	55 (14.8%)	40 (10.8%)	135 (36.4%)	109 (29.4%)	3.62
Higher revenue or tax payment	5 (1.3%)	69 (18.6%)	87 (23.5%)	81 (21.8%)	129 (34.8%)	3.7
The arears of fashion design studied are limited	22 (5.9%)	65 (17.5%)	44 (11.9%)	125 (33.7%)	115 (31.0%)	3.66
Inadequate tools and equipment to work with	12 (3.2%)	37 (10.0%)	40 (10.8%)	176 (47.4%)	106 (28.6%)	3.88
Frustrations on the field of work	17 (4.6%)	39 (10.5%)	69 (18.6%)	171 (46.1%)	75 (20.1%)	3.66

With regards to the statement of lack of capital to start business as a challenge of university fashion graduate in their entrepreneurial pursuit, 17 (4.6%) strongly disagree, 12 (3.2%)

disagree, 6 (1.6%) were neutral, 93 (25.1%) agree, and 243 (65.5%) strongly agree. This statement received a high mean score of 4.43, indicating that respondents strongly believe that a lack of capital is a significant challenge for fashion graduates in starting their businesses. Insufficient financial resources can be a major hurdle for graduates who aspire to establish their fashion businesses. The high mean score suggests that respondents view this as a substantial challenge, potentially impeding entrepreneurship among fashion graduates. On the statement that inadequate entrepreneurial skills training as a challenge of university fashion graduate in their entrepreneurial pursuit, 5 (1.3%) strongly disagree, 43 (11.6%) disagree, 56 (15.1%) were neutral, 182 (49.1%) agree, and 85 (22.9%) strongly Agree. This statement received a mean score of 3.8, suggesting that respondents believe that inadequate entrepreneurial skills training is a moderate challenge for fashion graduates in their entrepreneurial pursuits. Graduates may face challenges in terms of knowledge and skills related to entrepreneurship. While this is considered a challenge, the moderate mean score suggests that respondents see it as less severe than the lack of capital.

Also, on the statement that inadequate skills in fashion designing acquired in school 17 (4.6%) strongly disagree, 77 (20.8%) disagree, 34 (9.2%) were neutral, 119 (32.1%) agree, and 124 (33.4%) strongly agree. This statement received a mean score of 3.69, indicating that respondents believe that inadequate skills in fashion designing acquired in school are a moderate challenge for fashion graduates. Graduates may perceive gaps in the skills they acquired during their academic training, which can impact their confidence and ability to succeed as entrepreneurs. While this is a challenge, it is rated lower than the lack of capital. Again, with regards to the factor that fashion design-related jobs are not easy to come by for graduates as a challenge for university fashion graduates in their entrepreneurial pursuit, 32 (8.6%) strongly disagree, 55 (14.8%) disagree, 40 (10.8%) were neutral, 135 (36.4%) agreed, and 109 (29.4%) strongly agree. This statement received a mean score of 3.62, suggesting

that respondents believe that the difficulty of finding fashion design-related jobs is a moderate challenge for graduates. Graduates may face challenges in securing employment within the fashion industry, which can lead them to consider entrepreneurship as an alternative. While this is a concern, it is rated lower than some other challenges.

Also, 5(1.3%) strongly disagreed, 69 (18.6%) disagree, 87 (23.5%) neutral, 81 (21.8%) agreed, and 129 (34.8%) strongly agreed to the statement that higher revenue or tax payment as a challenge of university fashion graduate in their entrepreneurial pursuit. This statement received a mean score of 3.7, indicating that respondents believe that the requirement for higher revenue or tax payments is a moderate challenge for fashion graduates in their entrepreneurial pursuits. The financial obligations and tax burdens placed on entrepreneurs may pose challenges, especially for those with limited resources. This is seen as a concern but is rated lower than the lack of capital. Again, the statement that the areas of fashion design studied are limited as a challenge of university fashion graduate in their entrepreneurial pursuit, 22 (5.9%) strongly disagreed, 65 (17.5%) disagreed, 44 (11.9%) were neutral, 125 (33.7%) agreed, and 115 (31.0%) strongly agree. This statement received a mean score of 3.66, suggesting that respondents believe that limited areas of fashion design studied in school are a moderate challenge for graduates. Graduates may feel that their academic programs do not cover a wide range of fashion design specialties, limiting their career options. This challenge is viewed as significant but not the most severe.

Furthermore, 12 (3.2%) strongly disagreed, 37 (10.0%) disagreed, 40 (10.8%) were neutral), 176 (47.4%) agree, and 106 (28.6%) strongly agree to the statement of inadequate tools and equipment to work with as a challenge of university fashion graduate in their entrepreneurial pursuit. This statement received a mean score of 3.88, indicating that respondents believe that inadequate tools and equipment are a moderate challenge for fashion graduates in their

entrepreneurial pursuits. The lack of necessary tools and equipment can hinder graduates from delivering high-quality fashion products or services. While it is a challenge, it is rated lower than the lack of capital. Lastly, 17 (4.6%) strongly disagree, 39 (10.5%) disagree, 69 (18.6%) were neutral, 171 (46.1%) agree, and 75 (20.1%) strongly agreed to the factor that frustrations on the field of work as a challenge of university fashion graduate in their entrepreneurial pursuit. This statement received a mean score of 3.66, suggesting that respondents believe that frustrations on the field of work are a moderate challenge for fashion graduates. Graduates may encounter frustrations related to their work environment, which can impact their motivation and success as entrepreneurs. This challenge is considered significant but not the most severe.

These results highlight various challenges that fashion graduates face when pursuing entrepreneurship. Lack of capital stands out as the most significant challenge, followed by issues related to skills, employment opportunities, and financial obligations. Understanding these challenges is essential for devising strategies to support and empower fashion graduates in their entrepreneurial endeavours.

4.6 Means of Preventing Brain Drain among University Fashion Design Graduates in Ghana

This section also examines the fourth objective of the study which sought to find out means of preventing or reducing brain drain among university fashion design graduates in the Ghanaian community. The result is presented in table 4.11

Table 4. 11: Means of Preventing Brain Drain among University Fashion Design Graduates in Ghana

Responses	SD	D	N	A	SA	Mean
Government to support graduates of fashion through recognized fashion associations	27 (7.3%)	4 (1.1%)	3 (0.8%)	88 (23.7%)	249 (67.1%)	4.42

Responses	SD	D	N	A	SA	Mean
Increase entrepreneurial skill training in fashion design curriculum	20 (5.4%)	10 (2.7%)	9 (2.4%)	82 (22.1%)	250 (67.4%)	4.43
Increase workplace experience learning for students in schools	15 (4.0%)	8 (2.2%)	3 (0.8%)	104 (28.0%)	241 (65.0%)	4.47
Establish school based enterprises (SBE's) to train fashion design students in the schools	15 (4.0%)	0 (0.0%)	22 (5.9%)	105 (28.3%)	229 (61.7%)	4.43
Provide improved facilities	15 (4.0%)	0 (0.0%)	22 (5.9%)	130 (35.0%)	204 (55.0%)	4.36
Provide in-service training	19 (5.1%)	7 (1.9%)	0 (0.0%)	126 (34.0%)	219 (59.0%)	4.39
Provide adequate remuneration	12 (3.2%)	14 (3.8%)	54 (14.6%)	139 (37.5%)	152 (41.0%)	4.09
Motivate workers	12 (3.2%)	17 (4.6%)	19 (5.1%)	126 (34.0%)	197 (53.1%)	4.29
Adopt the Competency-Based Training approach to train fashion design students.	19 (5.1%)	1 (0.3%)	18 (4.9%)	75 (20.2%)	258 (69.5%)	4.48

Data in Table 4.11 shows that the government to support graduates of fashion through recognized fashion associations has a mean value of 4.42, suggesting that respondents strongly believe that government support for graduates through recognized fashion associations is an effective means of preventing brain drain. Respondents see government involvement and support for graduates as crucial in retaining talent. Collaboration with recognized fashion associations can provide a structured platform for support. Also,

increasing entrepreneurial skill training in the fashion design curriculum received a high mean score of 4.43, indicating that respondents strongly believe that enhancing entrepreneurial skill training within the fashion design curriculum is an effective way to reduce brain drain. The emphasis on entrepreneurial skills suggests that respondents consider business acumen essential for graduates to establish their own ventures and remain in the country.

Increase workplace experience learning for students in schools also received a high mean score of 4.47, indicating that respondents strongly believe that increasing workplace experience learning for students in schools is an effective means of preventing brain drain. Providing students with practical exposure through workplace experience can help them gain valuable skills and build networks within the local fashion industry. Data in table 4.11 above further shows that the establishment of school-based enterprises to train fashion design students in schools has received a high mean score of 4.43, suggesting that respondents strongly believe that establishing school-based enterprises (SBEs) to train fashion design students in schools is an effective approach. SBEs can serve as practical training grounds, allowing students to work on real projects and develop hands-on skills, which may increase their commitment to staying in the country.

Again, providing improved facilities received a mean score of 4.36, indicating that respondents believe that providing improved facilities is an effective means of preventing brain drain. Access to modern facilities can enhance the quality of education and training, making it more attractive for students to remain and pursue their careers in Ghana. Data further shows that providing in-service training received a mean score of 4.39, suggesting that respondents believe that providing in-service training is an effective means of preventing

brain drain. Continuous training and professional development for graduates can keep them updated with industry trends and promote their career growth within the country.

Providing adequate remuneration received a mean score of 4.09, indicating that respondents believe that providing adequate remuneration is an effective means of preventing brain drain. Competitive salaries can incentivize graduates to stay and work within the local fashion industry rather than seeking better-paying opportunities abroad. Also, motivating workers received a mean score of 4.29, suggesting that respondents believe that motivating workers is an effective means of preventing brain drain. Providing incentives and recognition can boost the morale and commitment of fashion industry workers, making them less likely to leave the country. Lastly, adopting the competency-based training approach to train fashion design students received a high mean score of 4.48, indicating that respondents strongly believe that adopting the competency-based training approach is an effective means of preventing brain drain. Competency-based training focuses on practical skills and outcomes, aligning with industry needs and increasing graduates' employability within Ghana.

These results highlight various strategies and interventions that respondents view as effective in preventing or reducing brain drain among fashion design graduates. Government support, enhanced training, practical experience, and improved facilities are all considered essential in retaining talent within the local fashion industry.

CHAPTER FIVE

DISCUSSION OF RESULTS

5.1 Introduction

This section presents a discussion of the results presented in chapter four of this study. The discussion is centred on the objectives of the study.

5.2 Causes of Brain Drain among Fashion Graduates

The result revealed that lack of capital was the main factor causing brain drain among fashion graduates. The study highlights that a lack of capital is the most significant factor contributing to brain drain among fashion graduates in Ghana. This factor aligns with the broader challenge of access to financial resources faced by many entrepreneurs, particularly in emerging markets. Graduates who lack the necessary capital to start their fashion businesses may opt to leave the industry or seek opportunities elsewhere. This not only impacts their individual careers but also hampers the growth and vibrancy of the local fashion sector. This factor ranks highest in causing brain drain, with 62.5% of respondents strongly agreed. It suggests that a significant portion of fashion graduates face financial constraints that hinder them from establishing their fashion businesses or pursuing their careers effectively. Numerous studies highlight the critical role of capital in entrepreneurial success (Audretsch, 2016; Shane & Venkataraman, 2000; Karim & Tarazi, 2008). A lack of financial resources can deter graduates from realizing their entrepreneurial ambitions, leading them to seek opportunities elsewhere.

The study identifies the lack of competitive remuneration within the fashion industry as a significant factor leading to brain drain. The second most significant cause with 43.1% strongly agreed, indicating that fashion graduates perceive limited financial rewards within

the industry. This issue is often tied to job satisfaction and income levels. Graduates who perceive that their earnings do not align with their education and effort are more likely to consider alternative careers with better financial prospects. Research often associates job satisfaction with remuneration (Judge et al., 2010). When graduates feel that their earnings do not reflect their education and effort, they may consider leaving the field in pursuit of better-paying jobs.

The study underscores that the limited scope for graduates to explore diverse areas within the fashion industry contributes to brain drain. This factor is also highly significant, with 43.7% strongly agreed. It implies that fashion graduates may feel confined within specific roles and lack the chance to diversify their skills and knowledge. This suggests a need for broader career development opportunities. Graduates seeking personal and professional growth may leave if they feel confined within specific roles. Local fashion industries should foster an environment of continuous learning and career progression. Career growth and job satisfaction are linked to opportunities for skill development and role expansion (Tims et al., 2011). Graduates who perceive limited growth prospects may seek alternative careers where they can explore new areas of interest.

The pursuit of "greener pastures" abroad is another significant factor contributing to brain drain. While a notable cause, it ranks fourth, with 45.8% of respondents strongly agreed. This suggests a desire for better living standards, career prospects, and overall quality of life. This reflects graduates' aspirations for better living standards and career prospects. Economic factors significantly influence migration decisions (Stark, 2004). Graduates may perceive better opportunities abroad, both in terms of income and lifestyle.

These identified factors collectively highlight the multifaceted nature of brain drain in the fashion industry in Ghana. Graduates' decisions to leave or stay are influenced by a complex

interplay of economic, career-related, and educational factors. Addressing brain drain in the fashion sector necessitates strategic interventions, such as improving access to capital, enhancing remuneration packages, providing career development opportunities, and creating an enabling environment for entrepreneurship.

5.3 Impact of Brain Drain on the Fashion Design Sector in Ghana

In relation to the second objective of the study which seeks to identify and describe the impact of brain drain on the fashion design sector of Ghana, the respondents perceive brain drain as having a moderate impact on the collapse of small and large-scale fashion industries in Ghana. This finding underscores the pivotal role of skilled professionals in sustaining these industries. Brain drain may lead to a talent shortage, affecting productivity and competitiveness. The fashion industry relies heavily on skilled designers, artisans, and professionals who contribute to product quality and innovation. Studies emphasize the importance of a skilled labour force in maintaining the vitality of creative industries like fashion (Caves, 2000). The departure of experienced workers can hamper industry growth (Stark, 2004).

Respondents strongly believe that brain drain significantly contributes to the increased importation of fashion products into Ghana. This points to the potential decline in local manufacturing capabilities. A rise in imports can undermine the competitiveness of locally made fashion products and negatively impact the trade balance. It may also lead to a loss of cultural authenticity in fashion. The impact of brain drain on importation has been observed in various industries (Stark, 2004). Reduced local production capacity can result in increased reliance on foreign goods.

Brain drain is perceived to moderately impact the loss of experienced personnel needed to train upcoming fashion designers. This underscores the critical role of mentorship in

nurturing talent. Without experienced mentors, the development of new talent within the fashion industry may be hindered. The transfer of industry-specific skills becomes challenging. This part of the result signifies that as skilled professionals leave the industry (either by emigrating or switching to other professions), there is a noticeable reduction in the pool of experienced individuals who traditionally play a role in training and mentoring upcoming fashion designers. The fact that these experienced personnel are "needed" for training implies that mentorship is a critical component of the education and skill development process within the fashion design sector. Mentorship involves passing on industry-specific knowledge, skills, and insights to the next generation of designers. The result underscores the importance of mentorship in the context of nurturing talent. Mentorship is not just a nice-to-have but an essential element in ensuring the continuity and growth of the fashion industry. Mentors provide guidance, support, and real-world experience that aspiring designers need to succeed. Mentorship is essential for knowledge transfer in creative fields like fashion (Arora & Gambardella, 2010). Brain drain can disrupt this critical aspect of skill development.

Brain drain is strongly associated with the high cost of fashion products in Ghana. The departure of skilled professionals can lead to increased production costs and reliance on imports. Higher costs may deter consumers and impact the affordability of locally made fashion. It can also affect the industry's ability to compete in the global market. Brain drain's strong association with high production costs suggests that the departure of skilled fashion professionals has tangible economic consequences. When experienced designers leave, it can result in a shortage of skilled labour within the local fashion industry. This shortage may lead to increased labour costs, as remaining professionals may demand higher wages due to their relative scarcity. The finding also highlights the reliance on imports as a consequence of brain drain. With fewer skilled professionals available for local production, the fashion

industry may need to import a significant portion of its products to meet consumer demand. Importing products often incurs additional costs related to tariffs, shipping, and customs, further contributing to the high cost of fashion products in the local market.

High production costs and reliance on imports can translate into higher prices for fashion products. This can affect consumers directly by making locally produced fashion items less affordable. As a result, consumers may opt for imported products or alternative choices, which can impact the competitiveness of the local fashion market. The high cost of fashion products can also affect the competitiveness of the Ghanaian fashion industry both domestically and internationally. Locally made products may struggle to compete with cheaper imports, potentially leading to a loss of market share and reduced export potential. Brain drain may not only affect costs but also innovation and product quality. Skilled professionals often contribute to the development of innovative designs and high-quality products. Their departure may hinder the industry's ability to produce unique and desirable fashion items. A sustainable fashion industry relies on a balance of skilled professionals, from designers to garment workers. Brain drain can disrupt this balance and challenge the industry's long-term sustainability. Reduced local production capacity can lead to cost inefficiencies (Mayer & Zignago, 2011). High production costs are a known consequence of brain drain in manufacturing.

In summary, the finding that brain drain is strongly associated with the high cost of fashion products in Ghana indicates that it is a significant driver of economic and industry-related challenges. The departure of skilled professionals not only affects costs but also influences consumer choices, competitiveness, and the industry's capacity for innovation. Addressing brain drain and retaining talent within the local fashion sector may be crucial for improving affordability, sustainability, and competitiveness in the Ghanaian fashion industry.

Respondents believe that brain drain moderately thwarts progress and development in the fashion design sector. This suggests that the departure of skilled professionals may hinder innovation and industry advancement.

The finding that respondents believe that brain drain moderately thwarts progress and development in the fashion design sector in Ghana carries several important implications for the fashion industry and its long-term growth and sustainability. Here's what this finding means: Brain drain, as perceived by respondents, hinders innovation within the fashion design sector. Skilled professionals often play a crucial role in driving creativity and introducing new design concepts. Their departure may lead to a stagnation of design ideas and fewer ground breaking innovations in the industry. This can have a direct impact on the industry's ability to attract consumers seeking unique and trendy fashion products.

An industry that lacks innovation and progress can struggle to compete both domestically and globally. Respondents' perception of brain drain hindering progress suggests that the Ghanaian fashion design sector may face challenges in keeping up with international fashion trends and competitors. This could result in a loss of market share and decreased competitiveness. The fashion industry often benefits from a close relationship with educational institutions. The departure of experienced professionals can negatively impact the training and education of upcoming fashion designers. It may become more challenging for students to access mentorship and hands-on experience, which are essential for their development.

A lack of progress and development can have economic implications for the fashion industry. If the industry is not advancing and attracting customers, it may experience slower growth and reduced revenue. This can affect job opportunities and economic contributions associated with the sector. Understanding that brain drain hampers progress can motivate stakeholders,

including fashion businesses, educational institutions, and government bodies, to implement strategies aimed at retaining talent. These strategies may include mentorship programs, incentives for professionals to stay, and efforts to create a conducive environment for innovation. Recognizing the need for progress, the industry may seek opportunities for collaboration with international fashion organizations and professionals. Collaboration can bring fresh ideas and perspectives into the sector, potentially mitigating the impact of brain drain. Brain drain has been linked to reduced innovation in various industries (Beine et al., 2013). A skilled workforce is essential for industry development.

The study's results illuminate the multifaceted impact of brain drain on the fashion design sector in Ghana. Brain drain is perceived to affect not only the collapse of industries and the importation of fashion products but also the loss of experienced trainers, higher production costs, and industry progress. These findings underscore the need for strategic interventions to mitigate the consequences of brain drain in the fashion sector, such as talent retention programs and efforts to enhance the local design ecosystem.

5.4 Challenges of University Fashion Graduate in their Entrepreneurial Pursuit

The findings related to the challenges faced by university fashion graduates in their entrepreneurial pursuits provide valuable insights into the obstacles and barriers that emerging fashion entrepreneurs encounter.

The study's results reveal that the lack of capital is perceived as the most significant challenge for fashion graduates aspiring to start their own businesses. This finding resonates with existing literature, which consistently identifies limited access to financing as a major hurdle for entrepreneurs across various industries (Cassar, 2010; Robb & Fairlie, 2010). In the context of the fashion industry, start-up costs, including production, marketing, and retail space, can be substantial (Culp, Piazza, Messina & O'Reilly, 2019). The absence of sufficient

capital can hinder graduates from translating their creative ideas into viable businesses (Lackéus, 2015).

Respondents also identified inadequate entrepreneurial skills training as a challenge. While this is considered a moderate challenge, it highlights the importance of equipping fashion graduates with not only design skills but also the business acumen required to succeed in entrepreneurship (Stenard, 2021). Entrepreneurship education can bridge this skills gap and empower graduates to navigate the complexities of running a fashion business (Lyken-Segosebe, Montshiwa, Kenewang & Mogotsi, 2020). The perception of inadequate skills in fashion designing acquired in school as a challenge indicates potential gaps in the education and training provided by academic institutions. This aligns with existing research suggesting that some fashion programs may not adequately prepare students for the practical demands of the industry (Meoli, Fini, Sobrero & Wiklund, 2020). It underscores the need for curricular adjustments and industry collaboration to ensure that graduates possess the skills demanded by the market (Secundo, Mele, Sansone, & Paolucci, 2020).

The challenge of finding fashion design-related jobs is a concern for graduates. This finding reflects broader trends of youth unemployment and underemployment, particularly in the creative industries (Laalo, Kinnari & Silvennoinen, 2019). It can be an impetus for graduates to consider entrepreneurship as a means of creating their own employment opportunities. However, it also highlights the importance of facilitating job placement for fashion graduates within established fashion firms. Respondents expressed concerns about the financial obligations and tax burdens placed on entrepreneurs. This finding resonates with the financial challenges faced by start-up businesses, including the need to navigate tax regulations and meet revenue requirements (Mei & Symaco, 2022). Policymakers should consider creating an enabling environment that eases the financial burden on emerging fashion entrepreneurs.

Graduates perceiving limited coverage of fashion design specialties in their academic programs suggests a potential mismatch between educational offerings and industry demands (Laalo, Kinnari & Silvennoinen, 2019). Fashion education should evolve to encompass a broader range of design areas, preparing graduates for diverse career paths within the sector (Secundo, Mele, Sansone, & Paolucci, 2020). The perceived challenge of inadequate tools and equipment reinforces the need for investment in infrastructure and resources within fashion programs (Legas, 2015). Graduates require access to state-of-the-art equipment to compete effectively in the market and produce high-quality fashion products.

Graduates' reported frustrations in the field of work highlight potential workplace challenges. This underscores the importance of fostering a supportive and motivating work environment to retain talent in the fashion industry (Dreyer, Botha, Van der Merwe, Le Roux & Ellis, 2016). In conclusion, the challenges identified in this study align with existing literature on entrepreneurship and the fashion industry. They emphasize the need for a holistic approach to fashion education that includes entrepreneurship training, access to financing, and the development of practical skills. Additionally, policymakers, industry stakeholders, and educational institutions should collaborate to create an enabling environment that nurtures and supports emerging fashion entrepreneurs, ultimately contributing to the growth and sustainability of the fashion industry in Ghana.

5.5 Means of Preventing Brain Drain among University Fashion Design Graduates in Ghana

The results presented in Table 4.11 shed light on several effective strategies and interventions that respondents believe can help prevent or reduce brain drain among university fashion design graduates in the Ghanaian community. These findings are significant as they provide valuable insights into potential solutions to a pressing issue in the fashion industry.

Respondents strongly endorsed the idea of the government supporting graduates through recognized fashion associations, as indicated by the high mean score of 4.42. This finding aligns with existing literature that emphasizes the role of government policies and support in promoting the growth of the fashion industry. Governments can play a pivotal role in providing financial incentives, infrastructure, and regulatory frameworks to foster a conducive environment for fashion entrepreneurs (Goworek, & Molthan-Hill, 2013). Collaborating with recognized fashion associations can help channel resources and support to graduates, enabling them to establish and sustain their businesses. The high mean score of 4.43 for increasing entrepreneurial skill training within the fashion design curriculum underscores the importance of equipping graduates with business acumen. This aligns with the broader literature highlighting the significance of entrepreneurship education in empowering fashion graduates to become successful entrepreneurs (Hines and Bruce, 2007). Integrating practical business training into the curriculum can prepare graduates to navigate the challenges of running fashion businesses, making them more likely to stay and thrive in the local fashion industry.

The high mean score of 4.47 for increasing workplace experience learning in schools suggests that respondents recognize the value of practical exposure for students. This aligns with studies emphasizing the importance of internships, apprenticeships, and industry placements in enhancing graduates' employability and industry engagement (Shaw, Attree, Jackson & Kay, 2009). Such experiences provide students with real-world skills and connections within the local fashion sector, making it more appealing for them to build their careers in Ghana. The mean score of 4.43 for establishing SBEs to train fashion design students indicates that respondents view this as an effective approach. SBEs can serve as incubators for student creativity and innovation while providing hands-on experience in running fashion businesses. This concept aligns with the literature on experiential learning

and entrepreneurship education, which emphasizes the value of practical, real-world projects (Lackéus, 2015).

Respondents believe that providing improved facilities, as indicated by the mean score of 4.36, can contribute to retaining talent in the local fashion industry. Adequate facilities, including well-equipped design studios and workshops, are essential for quality education and creative expression (Arthur & Arthur, 2020). Access to modern facilities can enhance the overall educational experience and attractiveness of local institutions. The mean score of 4.39 for providing in-service training underscores the importance of continuous professional development for graduates. This aligns with the idea that fashion is a dynamic industry, and staying updated with evolving trends and technologies is crucial for career growth (Bobie, Darkwah & Gough, 2023). Providing opportunities for graduates to upskill and adapt to industry changes can make them more inclined to stay and contribute to the local fashion scene.

Adequate remuneration (mean score of 4.09) and motivation (mean score of 4.29) are also seen as effective means to prevent brain drain. Competitive salaries and incentives can help retain talent within the country (Okai-Mensah, Howard & Okai-Mensah, 2022). Motivating workers through recognition and rewards can boost morale and job satisfaction, reducing the likelihood of professionals seeking opportunities abroad (Essel, 2019). The high mean score of 4.48 for adopting the competency-based training approach highlights its effectiveness. Competency-based training aligns education with industry needs, ensuring that graduates possess the practical skills and knowledge required by employers (Darku & Akpan, 2020). This can enhance graduates' employability and job retention within Ghana.

In conclusion, the results suggest that a multifaceted approach involving government support, curriculum enhancements, practical experience, facilities improvement, and incentives is

essential for addressing brain drain among fashion design graduates in Ghana. These strategies are in line with existing literature and offer a comprehensive framework for nurturing local talent and retaining it within the Ghanaian fashion industry. By implementing these measures, stakeholders can work together to mitigate the challenges associated with brain drain, ensuring a vibrant and sustainable fashion sector in the country.

CHAPTER SIX

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

6.1 Introduction

This chapter presents a summary, major findings, and conclusion. Based on the conclusion drawn from the study some possible recommendations to the findings in the study were made.

6.2 Summary

The purpose of this study is to identify the impact of brain drain in the fashion industry of Ghana and ways of preventing or reducing them. Specifically, the study sought to; identify and describe the causes of brain drain among university fashion graduates in Ghana, identify and describe the impact of brain drain on the fashion design sector of Ghana, to find out the challenges of university fashion graduates in their entrepreneurship set-ups, and to find out means of preventing or reducing brain drain among university fashion design graduates in the Ghanaian community. The study was guided by Human Capital Theory Push-Pull Theory, Resource-Based View (RBV) Theory, and Innovation Diffusion Theory. The study employed a descriptive design and quantitative research approach. This study made use of primary data

and collected through the use of questionnaire. The study employs the multi-stage sampling procedure. The study adopts both the purposive sampling technique, as only fashion students were purposefully selected, and the snowball sampling method where few individuals that the researcher will be able to locate provides the needed information to locate the other members of the target group for the study. The study used a sample size of 371. Quantitative data was analysed using descriptive statistics such as frequency distribution.

6.3 Summary of Key Findings

6.3.1 Causes of Brain Drain among Fashion Graduates

Lack of Capital emerged as the most significant cause of brain drain, with 62.5% strongly agreeing. It is considered the most influential factor contributing to brain drain.

Lack of better remuneration, lack of opportunity to explore other areas of fashion, and the pursuit of greener pastures were also significant factors contributing to brain drain.

Lack of Prerequisite Technical Know-How and inadequate entrepreneurial skills were identified as causes, though ranked slightly lower.

Peer Pressure Influence, Lack of Motivation, and No Role Models to Understudy were also recognized but had less influence.

6.3.2 Impact of Brain Drain on the Fashion Design Sector in Ghana

Respondents believe that brain drain moderately impacts the loss of experienced personnel needed to train upcoming fashion designers, highlighting the critical role of mentorship.

Brain drain was strongly associated with the high cost of fashion products in Ghana, which can result from increased production costs and reliance on imports.

Respondents also felt that brain drain moderately thwarts progress and development in the fashion design sector, indicating that the departure of skilled professionals may hinder innovation and industry advancement.

6.3.3 Challenges of University Fashion Graduates in their Entrepreneurial Pursuit

Lack of capital was identified as the most significant challenge, with a high mean score of 4.43, making it a substantial hurdle for graduates.

Inadequate entrepreneurial skills training and inadequate skills in fashion designing acquired in school were recognized as moderate challenges, though rated lower than the lack of capital.

Difficulty in finding fashion design-related jobs was considered a moderate challenge, pushing graduates to consider entrepreneurship.

Higher revenue or tax payments and limited areas of fashion design studied in school were viewed as moderate challenges.

Inadequate tools and equipment and frustrations on the field of work were also recognized as challenges but rated lower than the lack of capital.

6.3.4 Means of Preventing Brain Drain among University Fashion Design Graduates

Respondents strongly believe that government support through recognized fashion associations is an effective means of preventing brain drain, emphasizing the role of government involvement.

Increasing entrepreneurial skill training in the curriculum, enhancing workplace experience learning, and establishing school-based enterprises (SBEs) were considered effective approaches.

Providing improved facilities, in-service training, adequate remuneration, and motivation were seen as essential strategies for preventing brain drain.

Adopting the competency-based training approach was strongly endorsed as an effective means of retaining talent within the local fashion industry.

6.4 Conclusions

In conclusion, this study sheds light on the multifaceted issue of brain drain among fashion graduates in Ghana and its implications for the local fashion design sector. The findings from the study's objectives provide valuable insights into the causes, impacts, challenges faced by graduates, and potential solutions to mitigate brain drain in this sector.

The primary causes identified include the lack of capital, insufficient remuneration, limited opportunities to explore various aspects of fashion, the pursuit of better prospects abroad, and the absence of prerequisite technical know-how. These factors collectively point to financial constraints and limited local opportunities as significant contributors to brain drain in the Ghanaian fashion industry. The study reveals that brain drain has a moderate impact on various aspects of the fashion design sector. It affects the loss of experienced personnel critical for mentoring and training new designers, leads to the high cost of fashion products due to increased production costs and imports, and can hinder progress and development in the industry.

Fashion graduates face several challenges in their entrepreneurial pursuits. The lack of capital emerges as the most significant hurdle, followed by inadequate entrepreneurial skills training, skills gaps acquired during their academic training, difficulty in finding fashion-related jobs, financial obligations, limited areas of fashion design studied, and insufficient tools and equipment. To counteract brain drain, respondents suggest a range of effective strategies. Government support through recognized fashion associations is seen as crucial, alongside enhancing entrepreneurial skill training within the curriculum, providing more workplace experience opportunities, establishing school-based enterprises (SBEs), offering improved facilities, in-service training, competitive remuneration, and motivating fashion industry

workers. Additionally, adopting a competency-based training approach is highly recommended.

In a broader context, these findings indicate the need for comprehensive measures to address the challenges faced by fashion graduates and promote the growth of the local fashion design sector in Ghana. These measures should encompass financial support, enhanced training, practical experience, government involvement, and infrastructure development. By implementing these strategies, stakeholders can work together to retain talent within the country, thereby fostering a vibrant and sustainable fashion industry. This study underscores the importance of addressing brain drain to ensure the continued growth and vitality of the Ghanaian fashion sector.

6.5 Policy Recommendations

Based on the findings and conclusions of the study, the following policy recommendations are proposed for relevant institutions and the fashion industry:

- ❖ Policies development to foster brain gain will promote sustainability of talents and experienced hands. Introduction of government incentives for entrepreneurship start-ups retains fashion talents and encourages return of emigrants. These incentives could include tax breaks, grants, and subsidies for fashion businesses.
- ❖ The government and educational institutions should collaborate with fashion design schools and universities to incorporate comprehensive entrepreneurial skill training into the curriculum. Ensure that graduates are well-prepared for entrepreneurship, including business management, marketing, and financial literacy.
- ❖ The universities and fashion schools in the country should address the skills gap by improving the quality and relevance of technical training in fashion design programs. Equip students with practical skills that are in demand within the industry.

- ❖ The universities and fashion schools should facilitate partnerships between educational institutions and fashion companies to provide students with real-world, hands-on experience. Internships and apprenticeships can help students build valuable industry networks and skills.
- ❖ Government and policy makers such as the ministry of employment, ministry of special initiative, ministry of finance should collaborate with recognized fashion associations to provide financial and logistical support for fashion graduates. This can include funding for start-ups, access to credit facilities, and grants for innovative projects.
- ❖ Governments, the universities and fashion schools should invest in modern facilities and equipment in fashion design schools. Access to state-of-the-art resources enhances the quality of education and attracts students to pursue their careers within the country.
- ❖ Fashion industry associations should establish mentorship programs that pair experienced professionals with emerging designers. This can help retain talent and facilitate knowledge transfer. The industry players should actively build and maintain professional networks within the Ghanaian fashion industry. Networking can lead to valuable job opportunities and collaborations.
- ❖ Fashion industry associations and organizations should strengthen their bargaining power to advocate for competitive salaries and benefits within the fashion industry to retain skilled professionals. Encourage fashion companies to offer attractive compensation packages to employees. Recognize and reward outstanding contributions to the industry. Provide incentives for fashion professionals to stay and contribute to the growth of the sector.

- ❖ Ghana Revenue Authority and the Ministry of Finance should consider offering tax incentives for fashion businesses that demonstrate a commitment to nurturing local talents, such as engaging fresh graduates and investing in training programmes. There should also be support initiatives that promote locally made fashion products. Encourage the consumption of Ghanaian fashion by government agencies, educational institutions, and the private sector.

6.6 Limitations of the Study and Suggestions for Further Study

The study's sample may not fully represent the entire population of fashion graduates in Ghana. Respondents who participated in the survey might have unique characteristics that differ from non-participants. The study adopts a cross-sectional design, which captures a snapshot of data at a specific point in time. This design may not account for changes and developments over time. The study primarily relies on quantitative data, and there may be aspects of the brain drain phenomenon that are better explored through qualitative methods such as interviews or focus group discussions. Also, the study primarily gathers data from fashion graduates, but other stakeholders, such as fashion industry employers, could provide additional insights into the issue.

Future research can adopt longitudinal designs to track the career paths of fashion graduates over an extended period, providing insights into the dynamics of brain drain and potential return migration. Future studies should conduct comparative studies between Ghana and other countries to understand brain drain patterns, causes, and impacts within the context of the global fashion industry. Future studies should employ qualitative research methods such as interviews, case studies, or ethnographic approaches to gain a deeper understanding of the motivations and experiences of fashion graduates regarding brain drain.

Future studies should investigate the perspectives of fashion industry employers to understand their recruitment strategies, challenges in retaining talent, and the role they play in addressing brain drain. Future studies should explore brain drain trends and challenges among graduates of other creative disciplines, such as art, music, and film, to identify commonalities and differences. Future studies should investigate if there are gender-specific factors influencing the decision to stay or leave the fashion industry in Ghana and how these dynamics impact the sector.

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APPENDIX A

AKENTEN APPIAH-MENKA UNIVERSITY OF SKILLS TRAINING AND

ENTREPRENEURIAL DEVELOPMENT, KUMASI

DEPARTMENT OF FASHION DESIGN AND TEXTILES EDUCATION

QUESTIONNAIRE FOR FASHION DESIGN GRADUATES

Dear Respondent,

I am a final year MPhil Fashion Design and Textiles student of the above-mentioned institution, researching on the IMPACT OF BRAIN DRAIN OF GHANAIAN FASHION DESIGN GRADUATES ON THE FASHION INDUSTRIES IN GHANA as part of the requirements for the award of Master of Philosophy in Fashion Design and Textiles. This questionnaire is being used to seek your opinion on key issues on the subject matter to help in the research.

Please, you would effectively be contributing to the success of the study by offering answers to the questions. You do not require writing your name on any part of this questionnaire for the purpose of confidentiality and anonymity.

INSTRUCTIONS: Kindly tick your choice (s) from the options given and provide written answers where the spaces have been provided for.

THANK YOU!!!

SECTION A: DEMOGRAPHIC DATA ON RESPONDENTS

1. **Gender:** Male [] Female []
2. **Age:** 20 – 25 years[] 26 – 30 years[] 30 – 35 years[] Above 35 years[]
3. **Occupation:**
4. **Educational level:** HND/Diploma [] First Degree [] Masters Degree []
Others (please specify) -----

5. Which arear (s) of fashion design are you practicing? (Please tick as appropriate)

- | | | | |
|----------------------------|-----|--------------------------|-----|
| Tailoring | [] | Studio Manager | [] |
| Fashion Consultant | [] | Pattern Cutter/Grader | [] |
| Stylist | [] | Trend Forecaster | [] |
| Dressmaking | [] | Clothier | [] |
| Modeling | [] | Fashion Illustrator | [] |
| Cosmetology | [] | Wardrobe Consultant | [] |
| Costume Designer | [] | Laundry and Dry Cleaning | [] |
| Batik and Tie Dye Designer | [] | Garment Technologist | [] |
| Fashion Merchandiser | [] | Personal Shopper | [] |
| Fashion Blogger | [] | Fashion Marketer | [] |
| Event Manager | [] | | |
| None of the above | [] | | |

Current occupation (please state)

SECTION B: CAUSES OF BRAIN DRAIN AMONG UNIVERSITY FASHION DESIGN GRADUATES IN GHANA.

6. Have you ever had the experience or desire of leaving your profession as a fashion designer to work in a different profession or outside Ghana? Yes [] No []

b. If yes, state the reason?

.....

7. Do you know anybody who studied Fashion in the tertiary institution and is working in different profession? Yes [] No []

b. If yes, state the current job of the person?

8. Use the 5-point Likert scale below to indicate your level of agreement or disagreement to the following statements on the causes of brain drain among fashion design graduates of Ghana.

SA: Strongly Agree, A: Agree, N: Neutral, D: Disagree, SD: Strongly Disagree.

STATEMENT	SA	A	N	D	SD
Peer pressure influence					
Inadequate entrepreneurial skills training					
Lack of prerequisite technical know-how					
Lack of capital to start fashion business					
Lack of better remuneration for workers in the fashion industry					
Lack of opportunity to explore other fashion design areas					
No role models to understudy					
Lack of motivation					
Seeking for greener pastures					
Pressure from family members to leave job					
Further studies abroad and do not return.					
Scholarship opportunities for further studies in other programs					
Graduates of Fashion Design do not want to set-up their own business after school.					

**SECTION C: CHALLENGES OF UNIVERSITY FASHION DESIGN GRADUATES
IN THEIR ENTREPRENEURSHIP PURSUITS**

9. Use the 5-point Likert scale below to indicate your level of agreement or disagreement to the following statements on the challenges fashion design graduates are facing in their entrepreneurship pursuit or careers.

SA: Strongly Agree, A: Agree, N: Neutral, D: Disagree, SD: Strongly Disagree.

STATEMENT	SA	A	N	D	SD
Lack of capital to start business					
Inadequate entrepreneurial skills training					
Inadequate skills in fashion designing acquired in school					
Fashion Design-related jobs are not easy to come by for graduates					
Higher revenue or tax payment					
The areas of fashion design studied are limited					
Inadequate tools and equipment to work with					
Frustrations on the field of work					

Others (please state).....

SECTION D: IMPACT OF BRAIN DRAIN ON THE FASHION DESIGN SECTOR IN GHANA.

10. Use the 5-point Likert scale below to indicate your level of agreement or disagreement to the following statements on the impact of brain drain on the fashion design sector in Ghana.

SA: Strongly Agree, A: Agree, N: Neutral, D: Disagree, SD: Strongly Disagree.

STATEMENT	SA	A	N	D	SD
Collapse of small and large scale industries					
Increase of importation of fashion products					
Loss of experienced personnel to train up-coming fashion designers					
High cost of fashion products					
Thwarting of progress or development towards the fashion design sector					
Loss of interest in the study of fashion design at the university					

Others (please state).....

SECTION E: MEASURES TO PREVENT BRAIN DRAIN AMONG FASHION DESIGN GRADUATES

11. Use the 5-point Likert scale below to indicate your level of agreement or disagreement to the following statements on the measures to curb brain drain among fashion design graduates in Ghana.

SA: Strongly Agree, A: Agree, N: Neutral, D: Disagree, SD: Strongly Disagree.

STATEMENT	SA	A	N	D	SD
Government to support graduates of fashion through recognized fashion associations					
Increase entrepreneurial skill training in fashion design curriculum					
Increase workplace experience learning for students in schools					
Establish school based enterprises (SBE's) to train fashion design students in the schools					
Provide improved facilities					
Provide in-service training					
Provide adequate remuneration					
Motivate workers					
Adopt the Competency-Based Training approach to train fashion design students.					

Others (please state).....

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Other Comments:

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