

UNIVERSITY OF EDUCATION, WINNEBA
COLLEGE OF TECHNOLOGY EDUCATION, KUMASI
DEPARTMENT OF FASHION DESIGN AND TEXTILES

DESIGNING AND PRODUCTION OF BEADS FOR GARMENTS FOR
TRADITIONAL MARRIAGES IN GHANA

GIFTY AWLAVI

2023

**UNIVERSITY OF EDUCATION, WINNEBA
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TRADITIONAL MARRIAGES IN GHANA**

GIFTY AWLAVI

(200014310)

**A Thesis in the Department of FASHION AND TEXTILES DESIGN
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School of Graduate Studies, University of Education Winneba, Kumasi in partial
fulfilment of the requirements for award of the Master of Philosophy in Fashion
Design and Textiles degree.**

APRIL, 2023

DECLARATION

STUDENT'S DECLARATION

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

Signature:

Date:

SUPERVISOR'S DECLARATION

I, DR. JOSEPHINE ABOAGYEWAA-NTIRI hereby declare that the preparation and presentation of this thesis was supervised in accordance with guidelines for project supervision at the University of Education Winneba, Kumasi

Signature:

Date:

ACKNOWLEDGEMENT

I give thanks to God Almighty for granting me the strength and grace to complete this project work successfully.

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I also acknowledge the authors of various scripts that were used for the research.

Finally, I thank my family, friends and colleagues at work in making the work I have done so far successful.

DEDICATION

I solemnly dedicate this work to my family

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ABBREVIATIONS

ATAG - Authoring Tool Accessibility

GOAAG - Ghanaian Organization Aid to Artisans Ghana

BECE – Basic Education Certificate Examination

FNCCI - Federation of Nepalese Chamber of Commerce and Industry

GBS - Ghana Bead Society

GLSS - Ghana Living Standards Survey

MSLC - Middle School Leaving Certificate

NGO - Non-Governmental Organization

NVTI - National Vocational Training Institute

SME - Small and Medium Size Enterprise

UNESCO - United Nations Educational Scientific and Cultural Organization

US – United States

VCC - Vocational Competency Certificates

ABSTRACT

Beads are the basic part of the Krobo culture and have numerous uses and symbolic meanings. But in recent times, the uses and symbolism of Krobo beads seem to be below expectation. This study focused on how beads are produced, their uses and symbolism in the Krobo culture. The study sought to employ strategies in designing and fostering the promotion of made in Ghana beads for traditional marriages in the Eastern Region of Ghana. In designing the study, a mixed method was employed. The Eastern Region of Ghana, where the use of beads and the making of beads is very prominent especially in the Krobo area was selected as the setting for the study with purposive sampling employed to administer questionnaires and interview the study respondents for data collection. The study found that consumer taste and preference for beads is influenced by the characteristics of the bead. Ghanaian beads and beaded garments are highly recommended to be used in traditional marriages. The study recommends that an effective means of promoting the use of Ghanaian beads for traditional marriages should be adopted and that Government and other organisations should support members in the beads industry in terms of finance and modern technology.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

A bead is a punctured shape pierced by either a small opening or openings, that may be arranged and is comprised of various iron ore, including glass, some plant seeds, timber, ivory, acrylic, ceramics, and polythene (Hassas, 2016) Beads are created of materials such as gold, platinum, and bronze, or of both industrial and natural components with each other as gold - plated jewels are regarded a first glass base on the ore beads (Hassas, 2016). Necklaces come in a variety of colours and can be colourful, clear, or blurred. It can also assume the form of a rectangular prism, trapezoid shape, circular, polygons, oval, conical, and hexagonal shape. It comes in sizes ranging from huge to medium and is used in beautifying and decoration. This has different standards depending on its stuff, which allows it to be combined with certain other components like fabric, yarn, and leather. The beads are coloured either by dyeing them or by combining the colours with substance of the pearls (Bhat et al., 2010).

McNeill and Moore (2015) states that, clothing is considered one of the most fundamental needs in man's life: several strategies have been adopted by industry to produce garments for human consumption. Example of such strategies include sewing, crocheting and macramé. Promoting Ghanaian beads through traditional marriage and the skills of garment construction is a technique adapted by most people to decorate apparels. This technique has discouraged most people from purchasing beads for garment decoration. Mostly, beads with rough edges are used in garment decoration which frays the yarns off from the fabric. The use of heavy beads in

garment decoration normally weighs the garments which makes the wearer not to feel comfortable when it is being worn (Osei et al., 2021).

Traditional marriage is among the three forms of officially recognized wedding in Ghana (Adinkrah, 2012). The rest of the marriage categories according to Adinkrah (2012), are wedding by bylaw (the type of marriage commemorated by People of faith) and Mohammedan marriage (which is celebrated by Muslims). Traditional marriage, on the other hand, is one that is heralded in full compliance with the traditions and beliefs of the marriageable couple and their relatives.

According to Agbosu (2014), a most pervasive necessities related to traditional marital commemorations in Ghana include permission by both men and women rare allowed to marry, approval by the person's and female's relatives, appearance and swapping of gifts between both people in a relationship' families, and commemoration of a wedding ceremony. During the celebration stage, varied components of art, including beads, garments, donations, disposables, adornments, and jewelries and crystals used in the wedding, are showcased. Every one of these art symbols, as per tradition, has a specific meaning. As per Agbosu (2014), the utilization of the various art inscriptions and attributes during the wedding ceremony has multiple meanings that may vary from one culture, ethnicity, or society to the next. Thus, it has recently been observed that different societies within Ghana possess their own distinct ways of commemorating civil marriage rites. A significant number of beads are used in several of the ornamentation dressed at a marriage ceremony. During the marriage rites, the husband and wife and their relatives also present and display knitted kente cloth and other art elements (Thesaurus 2013). The obvious use and display of beads have indeed been witnessed to be a standard occurrence in these civil partnership celebrations, regardless of tribal group or religion.

Outside traditional marriage ceremonies, beads, constructed from the northern and southern Ghana are mostly used during traditional rites such as marriage, funeral and festivals. In every part of the country almost everyone decorate himself with beads particularly during occasions. There is generally a litany of reasons why people use beads as a decorative material in Ghana (Agyemang et al., 2020). Increased promotion and advocacy for bead-wearing during traditional marriages in Ghana can therefore be further explored.

1.2 Statement of Problem

Less attention has been paid by authorities and community members on the Ghanaian bead culture, in view of this there has been a decrease in our cultural identity and specifically bead production even though several efforts have been made to preserve Ghanaian bead and culture but the results have not been encouraging (Asante et al., 2016).

Beads seems to be coming very important in every day fashion due to the fact that imported beads offer a wide range of choice in terms of size, colour, and weight. They appear attractive and easy to use. However, in the design and production of the local beads, the bigger size of the local bead is a technical challenge in the local bead manufacturing industry making them competitive with the imported beads (Asante et al., 2016). The local bead artists and bead producers are slow in adapting to the modern bead designs reform methods, innovative and new technological methods due to lack of the ability to seek for the latest information on the contemporary beads industry. This category of bead producers is also unable to mastery of international beads networking and exchange of ideas (Agyemang et al.,)

The locally made bead producers and designers have remained faithful to the aged technology of the conventional local beads with mould-form design whereby there are only few elderly people ready to provide these services the youth are not interested in these jobs thereby making monotony (Agyemang et al.,).

It is fashionable these days for Ghanaian ladies to wear beaded garments for traditional marriages, however most made in Ghana beads are of bigger sizes and it weighs garments when used. This has influenced most fashion designers and consumer's preference on foreign beads in designing garments for traditional marriages (Asante et al., 2016).

1.3 Purpose of the Study

The purpose of the study is to adopt techniques in designing and fostering the promotion of made in Ghana beads for traditional marriage for boosting the local market.

1.4 The Objectives of the Study

1. To identify the type of beads classified as Ghanaian and the extent of knowledge and consumption about Ghanaian beads among the general public.
2. To evaluate trends in the bead-making and modification in the traditional industry.
3. To produce beads that will promote interest in Ghanaian beads and advocate for wider consumption.
4. To design beaded garments for traditional marriage.

1.5 Research Questions

The aforementioned questionnaires were developed to guide the survey in order to accomplish the study's goal.

1. What are the types of beads classified as Ghanaian and the extent of knowledge and consumption about Ghanaian beads among the general public?
2. What are trends that is evolved in the bead-making and modification in the traditional industry?
3. What beads can be produced to promote interest in Ghana made beads and advocate for wider consumption?
4. How can beaded garments be design for traditional marriage?

1.5 Significance of the Study

The research aimed at promoting innovative making and the utilization of Ghanaian beads for traditional marriage. The survey aims at bringing to the fore new strategies in the beads production process. The findings from the survey would generally impact literature on the usage and promotion of made-in-Ghana beads for traditional marriage. It intends to widen the horizon of the garment industry in the country including creating fresh techniques in the production process.

This survey is expected to awaken the interest of people in the fashion industry which will contribute largely to the revenue base of producers in the garment industry. Marketing and re-branding of native beads across clothing design will increase the popularity of local beads on a larger scale, and attracting predominantly not consumers but also shareholders.

Finally, the study will stimulate the interest of academia to carry surveys in this field to add to the existing body of knowledge. It will also provide an empirical work on made-in-Ghana beads and its use in traditional marriages.

1.6 Limitations of the study

Time limitation was a major constraint to the survey. Some people of the targeted population were not eager to answer the research question which really prolonged the duration assigned for the survey.

1.7 Delimitation of the study

Designing and producing of beads for traditional marriage is a process use to improve and promote made in Ghana beads. In view of the aims of the survey, the study will be limited to resizing and producing of beads for traditional marriage and the reaction of consumers towards Ghana made beads. The study will be restricted to the Eastern region of Ghana. Meaning outcomes from different regions which may differ from this region will not be captured. The study will be a quantitative and qualitative (mixed methods)

1.8 Organization of the Study

The research has been arranged into six main chapters, chapter one outlined the introduction of the survey, the problem statement, Purpose of survey, research questions, the research significance, Limitations and delimitation. Section two focused on the reviewing of existing relevant literature regarding the subject matter. Additionally, section three concentrated on discussing the methodology for the survey. The data collection, analysis and discussion of findings was covered by section four. Chapter five described the process involved in preparing the special light weight beads and Chapter six itemized the major study findings, conclusions and recommendations.

1.9 Summary of Chapter One

Beads have been embraced throughout the globe as a strategic approach to encourage young people's access to economic opportunities (Agyeman, 2016). Designing and producing of made in Ghana beads for traditional marriage as the primary goal for boosting the local market can be done through garment construction, exhibition and communication as means of advertisements to the beads and fashion industries in Ghana. In the survey, section one of the research outlined the background of the survey which explains into details what beads is, the type, the size, colour and how our older generation cover several portions of the human body with beads. The researcher identified needs for beads in our culture, the researcher also emphasized on producing Ghanaian beads for traditional marriage and the skills of garment construction for beautification which could increase the process of beads production and a surge in the manufacture of bead and jewellers all over the nation. Purpose of the Study to employ strategies in designing and fostering the production of made in Ghana beads for traditional marriage and garment construction as the primary goal for boosting the local market.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

The reviewed literature incorporated all references of secondary sources that are relevant to the topic being researched (Cunliffe, 2015). This section is highly applicable to the study's subject matter which reviews the related literature documented by some authorities and researchers in the area of history and origin of beads, developing and promoting made in Ghana beads for traditional marriage, garment construction, the concept of garment design, functions of garment, accessories, body adornment, beads and the essence of beads globally. The focus of the research is to study and produce made in Ghana beads for traditional marriages as a primary goal of the bead industry. In the study, data was gathered from manuscripts and unpublished theses, articles, journals, newspapers, webpages, and government reports, among other sources. The review of literature was authored to provide insight into the key concepts, theories, and relevant information regarding the subject under consideration.

2.2 History and Origin of Beads

The word 'bead' is derived from the Anglo-Saxon word beade or bede, meaning "prayer," and was originally applied to prayer beads. Prayer beads are aids to prayer. They enable a worshiper to count the prayers he or she is praying. The use of beads to count prayers originated with the Hindus of India in the 6th century BCE. As religious artefacts, they are also used in the Christian and Islamic faiths (Encarta 2009).

During most of their 2.5 million years on earth, members of the genus homo were distinguished by their ability to fashion utilitarian stone tools. Although anatomically

modern men (*homo sapiens*) had already evolved c. 100,000 years ago, migrating from Africa to Mediterranean Europe and eastern Asia, it was not until c. 35,000 years ago (Upper Palaeolithic period) that evidence of a great cultural milestone, a new way of thinking, first appeared. The large quantities of objects found at European (Aurignacian) sites revealed a distinctly different use of materials, not as tools but as symbols (Bead House, 2008).

There were round or oval beads of bone or ivory with carved lines as decorations, long beads made from bird bones. Wooden beads were prized for their grain patterns or scent. Often several forms were used in combination. Carved animals of almost any material were strung as well. These abstract forms were the product of sophisticated minds and showed a self-conscious spirituality. For example, there are beads carved into the form of a woman's breasts as a symbol of motherhood. Whatever the reason, even the earliest humans had a need to make and accumulate beads and make them into ornaments. With great artistic and spiritual importance attached to them, they were an important aspect of the human society (Tattersall, 2008).

The oldest true glass beads from ancient Egypt are around 3,500 years old. Forerunners to true glass, like Egyptian faience and glazed steatite, carry the beginnings of glass beads more than 2,000 years further back into history. But although the technique for making glass was well known in very ancient times, and many historically interesting beads have survived from the early millennia, it was in the fourth century B.C. that the unbroken tradition of fine glass bead making really began. The city of Alexandria, founded by Alexander the Great, and the cosmopolitan centre of Egypt, now dominated by a Greek dynasty, provided an outlet for 15 exporting glass-working skills across the Mediterranean, to Greece, Phoenicia and most importantly to Rome (Alden, 2008)

2.3 Types of beads and their characteristics

Man has long valued beads of various types. Participants have indeed been revealed in ancient tombs in Abraham's homeland, on Egyptian mummies of ancient origin, and in ancient graves in Greece and Italy. Many of the findings were made of the teeth and ivory of various animals that functioned as pendants (Coles et al, 2012).

Dubin (2016) stated that Westerners envisaged beads as merely beautification. Indeed, she claims that they limit themselves by purely hanging those neckless around the collar. Nonetheless, over the centuries, beads have used effectively than other forms of jewellery.

Beads of various shapes and sizes are now paired into ornaments, jewellery, and midriff, as well as connected to garments or furniture. Hanged beads are sported on top of, around, with, or beneath everyday clothing. Granules, plastic jewels, grain beads, steel beads, organic particles (beads), clay beads, and jeep beads represent the most basic examples of bracelets (Coles & Budwig, 2012).

2.3.1 Ashanti Beads

The Ashanti, is one of the country's ancient and most densely populated tribes, consider beads to be divine vessels of sorts, imbued with a variety of magical qualities and powers. However, their most common application is as a medium of communication, an impressive medium via all manner of private details and messages could be conveyed (Gotts, 2014).

According to Agyeman (2018), Ashanti talking beads are layers of midriff and neck beads worn by both husband and wife and single women. Customarily, Venetian trade beads carried around the neck were hung in such a manner that the wearer's clan and

tribe could be easily identified by others. The number and weights of strands worn could indicate the affluence of a woman's husband or family.

Currently, Ashanti necklaces have a wide range of applications among Ashanti's women and men, which include using it as a menstruation cycle slimming, and fashion accessory. The beads are made by layering powdered glass with dyes and pouring it into moulds. The completed piece is mostly hand decorated with original works after it has been heated and cooled. (Agyeman, 2018).



Figure 2.1 Ashanti Beads. Source: antique Ashanti layered beads.com

2.3.2 Krobo Beads

Krobo beads were once made into a form of currency. These beads were also given the name just after province in which they are manufactured. They are probably the most well-known African beads. The beads are made by layering powdered glass with dyes and pouring it into moulds. The completed specimen can sometimes be hand-painted with original works after it has been heated and cooled (Agyeman, 2018).

Glass beads production has been a flourishing industry in Krobo for years. Whole villages are involved in glass beads production. Even though glass beads may seem to be foreign, the Krobo have used them for so many years and as a result glass beads have become an integral part of Krobo culture. They use beads in all stages of their lives. This may also have happened out of admiration of the arts of foreign culture. Admiration of art of another culture has been in existence for a long time. Depending on how an individual perceives another person's culture, they may adopt aspects of the culture which are relevant through selection and forego the others. The Krobo use beads in all the stages of their lives. They produce glass beads in large quantities for both local and international consumption. Almost all the villages in Yilo; Somanya, Agogo, Odumasi and Tsebiteyi, to mention but a few, produce beads. Glass beads are made today in much the same way as they were then by artisans in small villages and cottages who learnt the technique from their grandfathers and great-grandfathers (Kumekpor, et al., 1995).

Krobo beads according to Agyeman (2016) five distinct classifications or attributes. Such groupings clearly reflect the differences in technics used to make each identifiable group of beads. Reprocessed Antique Crystals, Recycled Clear Beads, Recyclable Plastic Pellet Beads, Glazed or Decorated Beads, and Bodom Beads are among the beads available.



Figure 2.2 Krobo Beads. Source: the beads chest book page (6)

2.3.3 Recycled Glass Beads

Recycle glass beads are made by compacting bottle into a dry grain and heating it until the bits form around each other. The plastic is hurriedly poured into a porcelain mould. A cassava leaf stem is employed to create a hole. It is baked in a furnace, which causes the glass to melt and the cassava stem to incinerate. For centuries, Africans have used this technique to make beads. In Ghana, such action was suggested for standard beads in order to develop African recyclable materials (Agyeman, 2016).



Figure 2.3 Recycled Glass beads. Source: the beads chest.com

2.3.4 Glass Powder beads

Krobo particle pearls are typically produced in Western Africa, particularly Ghana. The Ashanti and Krobo tribes make such African ornaments. The making of these beads goes as far back as in 1900's (Gilvin, 2013).

The beads are derived from graphite particles that is ground glass. These are composed of primarily of processed and repurposed waste glasses or shattered glass. The beads are manufactured in a vertical mould. The mould is first clogged with earth granules before being layered with various colourful designs. The beads then are disintegrated and fused with the recycled aggregates. The colour of the beads is determined sometimes by the colour of the glass materials used. Ceramic dyes known as sOsO can be added to the powdered glass to obtain a different colour desired (Adu-Agyem 2012).



Figure 2.4 Glass Powder beads. Source: glass powder beads market kofordia

2.3.5 Glazed or Painted Beads

Some beads are made of strands of powder form bottle dyed and injected into moulds; others are hand painted with delicate design. As a visual clue to the sizes and scale of the beads, a star cap design is mostly painted on the bead (Wang, 2014)



Figure 2.5 Glazed or Painted Beads. Source: a gallery of painted beads.org

2.3.6 Bodom Beads

The bodom specimen, which traces its origins to the nineteenth century, represents the most valuable and important graphite ceramic insulator found in Ghana. Such beads are thought to hold a lot of powder and extremely old, and largely pricey and highly valued in within the cultures of the continent. The bodom is a huge bead with such a tin shell of typically yellow glass enclosing a dark core. It is embellished by one of a few patterns. The bodom's dark core distinguishes it from other particle glass beads. (Dubin 2016).



Figure 2.6 Bodom Beads. Source: bodom art jewellery suppliers.com

2.4 Other types of Beads

2.4.1 Natural Pearls and Shells

Natural jewels could be seawater or fresh - water cultivated jewel beads. Natural pearls and shells are typically pink, peach, or magenta in colour, whereas white pearls are off-white or creamy. Glass pearls, which try to emulate the looks of pearls while familiarity in diameter, colour, form, and finish, are also accessible (WiseGreek, 2015).



Figure 2.7 Natural pearls. Source: pure natural pearl.com

2.4.2 Toho Seeds Beads

TOHO grain necklaces are artifact beads that come in a variety of dimensions. Toho Beads are indeed very comparable to one another in a density (equal and regular), allowing someone to be employed in the greatest precise and advanced projects. Furthermore, their fastener hole is bigger than that of other small beads, allowing them to be used with fairly thick yarn, elastic, cord, or string (ALohstroh, 2019). Another benefit is the colour durability. Toho beads are the most popular lace strategy, but they are also a haven for fans of the soutache tactic. TOHO beads are constructed from glass and are manufactured by a Japanese firm as it has been working seriously over the years to improve its merchandise since 1957 (ALohstroh,2019).



Figure 2.8 Handmade 4mm Toho round beads. Source: toho 4mm beads.com

2.4.3 Bonny Beads

The jolly collection includes bottle Rivoli granules and cup chains. Rivoli can be braided in a variety of ways. Rivoli particles are circular and have sleek aspects that originate to a point in the centre, both front and back. Because they lack a threading hole, they are usually used to bind it in to a configuration or foundation, or they are bevelled with seed beads. The bonny cup chain is lovely, and it makes use of a variety of crystals that are held and placed in individual settings on metal chain. This cup chain is ideal for bead embroidery, embellishment, and inclusion in beadwork (Smith, 2015).



Figure 2.8 Bony beads. Source: <https://bonbeads.com>

2.4.4 Crystal Beads

Crystals are particle beads with a perfect finish that are created of leaded glass. They are generally segmented for added radiance. Swarovski Components are the widely recognised bracelets and beads, but Czech crystals are of high value and less expensive. Crystal beads have been frequently utilised special pieces of jewellery and are frequently used for bridal gowns and tiaras. Rhinestones are another name for

clear crystals (Filtrup, 2013). Flatbacks, chaton's, and Rivoli's are also Swarovski products. Flatbacks are crystals that have one flat side and can be glued to clothing, also known as hotfix. Chaton's are faceted crystal beads with such a pointed back or thwarting to catch the light. Rivoli crystals are spherical and have seamless aspects that come to a point in the centre. They do not have a threading hole on the front or back and are mainly utilised attach into a set - up or base.



Figure 2.9 Crystal Beads. Source: https://www.etsy.com/market/crystal_beads

2.5 The level of usage and understanding about Ghana made beads

Beads have been around for a long time so long a time that they have almost become unnoticed and forgotten. In Ghana, beads made of natural materials such as shell, stone and bauxite have been discovered and dated to about 1450 B.C. Originally beads were made from natural materials but they were later replaced by glass beads which European traders brought to trade for slaves, salt, gold and spices. The Krobo are one of the most important glass beads producers in Africa and use beads profusely in their culture. Krobo beads are decorative and have overwhelming uses and symbolism other than for decoration. Many Ghanaians associate Krobo beads with

only the initiation ceremony for young adolescent girls known as dipo and forget about the many other aspects of the beads (Agyemang, 2016).

Wearing a particular type of bead can tell whether a person is sad or happy; tell the social and spiritual status within the community; the association with a particular group or tell a period in life of the Krobo. This makes Krobo beads symbolic. The Krobo beads celebration comes to the fore during the initiation rites (dipo) for young adolescence girls into womanhood and adulthood during which beads are used profusely. Many Ghanaians therefore associate the use of beads mainly to dipo but there are so many other uses of beads in the Krobo culture. In addition, many Krobo also use beads based solely on personal wishes, feelings or perceptions, rather than on objective facts or principles of their culture. This may be attributed to foreign influences that have infiltrated the Krobo society. As a result, many people seem to have forgotten about the overwhelming uses of Krobo beads and their symbolism (Agyemang, 2016).

2.5.1 The significance of made in Ghana beads in traditional marriage

Marriage in African societies and Ghana for that matter, marriage is considered an important part of the initiation rites that usher young people into adulthood. Marriage is another stage of maturity in the life of the Krobo. Young men and women are educated in matters of sex, marriage and family life and are also taught the responsibilities of adulthood. The implication of a young man and woman who get married is that they are matured and ready for adult life. Here, beads are useful and symbolic in the Krobo culture (Agbeyewornu , 2004).

Among the Krobo, beads are part of the many items that are presented to the wife-to-be as her wedding gift by the husband-to-be. It did happen in the former days that a

few years after the birth of the girl or even before the girl was born, the father of a boy approached the parents of a girl to make his promise of marrying their daughter to his son when she reached maturity age. Whenever the girl's parents agreed, the boy's father tied a loin string for the baby and provided a quantity of cowry shells which was used to buy waist beads which held fast to the loin string. Child betrothal has become rare as puberty rites are often performed at an early age of seven or eight years. In the case of the female who was not promised in childhood, the marriage negotiations between the man's family and the female's family begin as soon as the female's puberty rites end. When both families agree, they prepare for the principal rites of 72 the traditional marriage (Agbeyewornu, 2004).

Among the items that are presented to the bride as gifts are cowry shells and beads. The wedding ceremony itself is simple even though not without colour. A variety of beads are worn around the neck and wrist. Beads of different colours are worn by both the bride and the bridegroom as well as all the family representatives present. Usually, the colour of beads that the couple wear match with the colours of their dress. This therefore makes the ceremony colourful and attractive. A newly married woman displays her colourful and expensive beads that were presented to her by her husband during the customary rites. She continues to change the beads so that people around her become aware of her new state. A married couple also continue to change their beads to show their new state. The beads symbolize the new state in which the couple has entered. They differentiate the married women from those who are not married. A further artistic work to whom the relevance has already been described by an amount of works of literature is the covering of pearls during the commemoration of marriage equality rites (Agbeyewornu , 2004).

According to Wilson (2013), beads could be worn all around head and neck for decorations and every day wear, but they should also be known to wear for cultural events, durbars, and religious congregation. As a result, the pair, close relatives, and guests all wear beads during wedding ceremonies.

Coles (2012) also discusses the importance of having to wear necklaces during wedding ceremonies. By rattling her waist beads, she indicates a woman's desire to initiate love by arousing men's passions with the adornment.

Agyemang (2016) contended that traditional marriage is also regarded as a transition that showcase beads. She references this as the purpose for why she described the waist beads to the partner she got married to; it was considered great slander for any woman to describe the waist beads to another man. It demonstrates their wealth including origin as a Krobo couple by wearing multiple a lot of beads. Brides traditionally change their outfits throughout traditional wedding ceremonies in order to symbolize entering a new phase of their lives. An essential dressing of the rite and the entire the whole ceremony is done at this stage to complete the adornment of the beads.

2.6 Trends involved in making and modification of beads

Around 1000 BC, beads were being made in Europe, India, and China. Beads have been made in India, the Middle East, China, and Europe at various times in history, Europe has emerged as an international player in the bead trade over the last centuries. This is primarily due to the two important centres of Venice and Bohemia, as well as several minor centres. Prior to the modern era, bead production was centred on two areas (Cunliffe, 2015).

Bead making began in the eleventh century B.C. and managed to reach an artistic peak during the Hallstatt period, a beginning stages of something like the Iron Age in western and central Europe. It was the ancestral home of the Celts, who scattered bead making across the continent during La Tène times. Beads were one of the many adornments worn by the Celts. All across Europe, Britain, and Ireland, examples dating back to prehistoric times have been discovered. Some of the bests have been discovered in burial sites and chambers built for strong Celtic commanders and their followers (Cunliffe, 2015).

Cultural differences favour various styles. Some traded them, others admired them, and still others claimed them as a property of theirs. Beads have contributed significantly in term of monetary value and a channel of beautification in Africans' society as well as in African kingdoms' court life. They have a close relationship with aristocracy among several countries of Africans, as evidenced by the common example of this type of valuable beads amassed by several African rulers. The possession of massive amounts of beads and a wide range of elegant beaded garments and accoutrements is a truly essential feature that differentiates authorities from ordinary men, in addition to the authority chiefs wield in controlling the distribution and utilization of the above necklaces. (Mascia -Lees, 2011).

The headscarf gorgeous bead sequences that entangle the emperor's head are representation, thus according Hines and Bruce (2015). These represent the deity' emblems and are a stereotypical sign of monarchy. Other functionalities, such as face images beads on the crest, frequently depict blood line descendants, whereas the assembling of owls beads conveys to the universe of spirits and the royals' capacity to negotiate between both the domains of spirit world and humanity. Cameroonian

rulers, such as the Yoruba, have lavishly beaded works of art ranging from embroidered piece of art to garments, decorations, and regalia (Reed, 2016).

Various cultures had already developed throughout the mainland, and so many nomadic tribes have formed bonds at commemorations and fares. As a consequence, their customary jewellery and ornaments absorbed a wide range of interior decoration impacts from the neighbours. Body adornment and dress have also been influenced by two of Africa's major religions, Christianity and Islam, and religious beliefs are especially evident in jewellery design (Coles, 2012).

DeMello (2014) opines that Ghanaian bead may have originated in the Middle East, via the trans-Saharan shipping route, from all other West African countries, Europe, or from Ghana itself. This is supported by evidence from ancient monuments in Ghana such as Daboya, Banda, Begho, Elmina, and Shai. Archaeological digs in these areas between the 1970s and 1990s uncovered treasures of buried beads, some dating back to the A.D. 700-1800s. A catalogue of sixty-three foreign - made glass was recovered in Daboya, northern Ghana. Excavators recovered glass beads, bauxite beads, and European stretched glass beads such as the millefiori in two of Shai's villages (DeMello, 2014). Agyeman (2016), a Krobo resident who has been producing beads for years, identifies Ghanaian beads as ones whose configuration, colors, emblems, and names reflect the concept of someone being Ghanaian.

Due to their lack of capacity to search out the most current data on the contemporaneous beads market, native bead artists and producers have been slow to adapt to advanced bead layout overhaul techniques, and novel technological strategies (Agyemang et al., 2020). This group of manufacturers also fails to grasp foreign bead communications and idea transfer. Ashanti's bead makers and creatives have stayed faithful to the age-old innovation of local traditional beads with mold-formed designs.

Because the youth are uninterested in these jobs, there are only a few elderly people willing to provide these services, causing demand strong and pricey (Agyemang et al., 2020).

2.7 Promoting interest in made in Ghana beads and advocating for wider consumption

The purpose of this survey adopts techniques in designing and producing made in Ghana beads for traditional marriage by publicising and promoting made in Ghana beads for wider consumption. There seem to be numerous forms of advancement, each directed at a specific audience, ranging from consumers to corporations to businesses. Publications, papers, and booklets are perhaps the most obvious candidates; however, it also includes yearly accounts, merchandise collections, bulletins, and papers (Reed, 2016).

The Krobo take time off to celebrate their festivals and ceremonies. During these occasions' beads are utilized and the income from the sales is used to buy clothing to attend the ceremonies. It is also a time to unwind, meet new people, establish contacts and sell beads. Dipo is a major ceremony celebrated between March and May of every year by the people of Somanya. The grand festival, Kloyo sikplemi, is an annual festival celebrated in the second week of November. The significance of this festival is to pay homage to the ancestral home of the Krobo and promote interest in bead and advocate for wider consumption (Agyemang et al., 2020). The cost of these advertising ranges from pricey to free. With case of instruction booklets, many of people arrive with these other items purchased; publications, in contrast hand, are not particularly costly, so although lexicographers or reference books could be (Reed, 2016).

Promotion of beads as the aim for enhancing the domestic market can be accomplished through garment construction, communication, and advertisements. The author plans to "discover, explore, layout, and generate bead-decorated garments in order to promote awareness for a spike in the having to wear beads as a Ghanaian heritage."

2.8 The concepts of garment design

The concept of garment design is an explanation or summary of the overall goals of garment design which subsequently deals with related concepts that underline the research work and offers vital explanations for better understanding of the study. These include the meaning of garment and its functions.

2.8.1 Meaning of garment

According to Garah (2008) a garment is any article of clothing or an outer covering or outward appearance. Mascia-Lees (2011) also classified cloth as any fibric or fabric material that is fitted on the skin. Garments are mostly confined to humans and is a characteristic of almost all human communities. It is typically worn to encompass the top and bottom torsos of humans. Besides many garments are worn for specific reasons. The origin of garments dates back to the many years ago when our grandfathers thought the idea of covering and protecting themselves against the vagrancies of the weather (Mascia, 2011).

Industry players use cotton and fabric materials to construct garments for usage. Mankind is believed to be the only surviving mammal that took to the wearing of garments in some 650 thousand years ago (Choi, 2011).

However, according to a second group of researchers, garments originally came around 540,000 years ago. For the time being, the beginning of garments is unknown. Outfits are often dressed to safeguard, the human being however, they are also employed for a variety of other tasks or activities such as beautification, sporting events, and religious purposes (Hineset al, 2015).

2.8.2 Functions of Garment

Garment, is considered a major need of man including food and shelter (Adinkrah, 2012). Agyemang (2018) argued that a lot of individuals can refuse to eat food for a while without bystanders noticing but one is quickly noticed and considered insane or uncivilised if found fully or half naked. Individuals were the same kind of cloths throughout the year especially during winter or summer, hence the time of season influences the mode of dressing. Clothing's are mostly won to safeguard the human body; however, other individuals wear garments or fashion just to please the eye and that of the general public (Hines & Bruce, 2015). It is therefore incumbent for fashion designers to carefully design and cut them in a manner that will suit the interest and wish of the client. Garments are largely worn by many people in society to express their mood particularly during funerals, naming ceremonies, weddings and other social gatherings. Garments can also be worn to indicate one's personal taste and preference (Choi, 2011).

Fashion sometimes expresses an individual perception regarding customary practises, economic status, socialization and modernization of society. Garments are made from a variety of textile materials. Materials have ranged from leather and furs, to woven materials, to elaborate and exotic natural and synthetic fabrics. Not every garment is considered worthy of wearing (Cunnington, 2010).

2.8.3 Accessories

With reference to Garment Accessories (2015) accessories are the materials other than fabric used in garment for both functional and ornamentation purposes. These may be made of metal, fabric, cross-link, polymer among others and may vary according to the end use. Decorations are frequently sometimes used finalise a dress and thus are selected to supplement the user's appearance (Cunnington, 2010).

2.8.4 Types of Garment Accessories

There is varied literature used to accessorize garment on the body. These include the stated items below, namely, beads, bag, earring, hat, footwear, scarf, purse etc. Clothing wearables and basic apparel, crown mouldings, and finishing accessories are the three main categories of textile and apparel accessories (Textile learner, 2013).

a. Belts

This is a versatile band or bracelet that is generally constructed of leather or heavily loaded cloth and known to wear around the hips. Belts are offered in a wide range of materials, colors, and widths. If you have a large waist, wear belts that complement your outfit. Giant people should wear wide straps (Belt clothing, 2011).

b. Handbags

Women carry handbags or purses as a useful and stylish piece of jewelry. In British English, handbags are used to hold items such as purses; the term pouch may best represent a wallet than a handbag. They can also be utilized to store small items such as locks, cellular phones, tissue samples, business cards, and other small items (Wise Geek, 2015). Ordinarily, the person wearing ensures that her shopping bag matches these same boots she is going to wear, even if they are not necessarily the same colour. If the user's shoes and suitcases are of varied colors or not complementing the

handbag, make absolutely sure that the colour of the footwear is softer than the colour of the handbag the wearer is carrying (Hubpages, 2015).

A handbag, also widely recognized as a pouch, pocketbook, or pocket in American English, is a moderate bag with handles that is frequently fashionable and is typically used by women to hold personal belongings. A purse was originally described as a small pouch for carrying coins (Cunliffe, 2015).

c. Scarves

Another accessory is Scarf which can be worn to keep the body warm or as a decorative item. Scarves have different designs as well as different colours, sizes and fabrics. Scarf worn, adds colour to the wearer's face. Scarves can be worn on the head, neck, waist, hat tie, shawl ties, overhang, side loop and others. Hubpages (2015) and Smith (2015) also explained scarf as a rectangular, triangular, or lengthy thin piece of fabric worn for heat or decoration all around head, neck, or shoulders.

d. Footwear

Footwear refers to the things that one wears on his/her feet such as shoes and boots (Merriam-Webster, 2015).

There are different styles of footwear for men and women. It is important to ensure that the type of footwear one chooses does not dominate his/her outfits. Women shoes should go with the colour of their skirts or trousers. One can wear any type of women shoes colour that is darker than the bottom part of the garment. Men should wear shoes that blend with their belt's colour (Merriam-Webster, 2015).

e. Jewellery

This is from old French word "juellerie", from juellier and "jeweller", from Joel. Personal ornaments, such as necklaces, rings, and bracelets that are typically made from or contain jewels and precious metal (Elnasha, 2018).

Some jewellery is classic and expensive, as they do not go out of fashion. These are jewellerys that can be used to accessorize one's outfits: rings, chains, pearl necklaces, bracelets, loop earrings, circle earrings, watches and others. One can wear necklace or chain that is of medium length if he/she wants to make his/her thick neck appear slender. To make a slender neck appear wider, round bead necklace is worn and to make a thin, long face appear wider, round earrings are worn (Elnasha, 2018).

f. Head Wear

Headgear, headwear or headdress is the name given to any element of clothing which is worn on one's head. Head wear are used to keep the head warm in cold weather and also worn to complete outfit. Example is hat. It is important to wear a hat that fits one's head size and shape. These are some of the types of head wear that one can add to his/her wardrobe: straw hats, knit ski caps, baseball caps and sport visors (Coleman, 2012).

g. Neckties

Neckties are made from different fabrics and they come in various designs. Some neckties are narrow, others wide and are used according to the current fashion style. Other people prefer bow ties (Elnasha, 2018).

h. Handkerchiefs

A small piece of linen, silk or other fabrics usually square and used especially for wiping one's nose, eyes, face, etc. is known as handkerchief. A square of cotton or other finely woven material intended for wiping one's nose. Using handkerchief to peek out of your suit's pocket can improve one's appearance depending on the occasion. Some fashion handkerchiefs have border designs, others are monogrammed (Dagg, 2012).

2.9. The Influence of Science and Technology on garment Designing

It is unquestionable that science and technology have influenced fashion, garments, and accessories. The use of technology plays some role in the choice of one dress code over another and in body adornment as well (Gilvin 2013). The traditional and cultural attire of Ghanaians is rarely seen. The influence of modernization, resulting from the development of science and technology, led to the changing of dress codes. The Scientific world mostly help the youth match their dress code to the weather and choose a particular fashion preference. Immoral lifestyle and dress code is often influence by modern technology and what is seen in social media by the youth (Gilvin 2013).

A stance blaming "provocative" clothing exclusively on women re-emphasis society view of women and how the female group have always been perceived accused of indecent dressing according to Gilvin (2013). The discovery of technology via formal and informal education in Europe have influenced the manufacturing and wearing of garments by the entire world. All calibre of persons ranging from children, the youth and the aged are all having varied dress description and preferences. Strangely, most of the youth wrongly copy how the wearing of these clothing's and the vice versa (Gilvin 2013).

Many schools of thought in academia and the private sector have acknowledge that many of these fashion designs most often than not are changed by the manufacturers due to the influx of modern technology. Attractiveness to the client is relative since women these days prefer the skinny dresses while men look for the muscular dress style (Patridge, 2019).

It is abundantly clear that the youth often spend most of the time on the internet and other social media platforms watching their preferred celebrity dress codes and

lifestyle (Patridge, 2019). WiseGeek (2015) asserted that the way an individual dresses influences the probability of being raped or molested. The Egyptian Centre report (2008) indicated that for Women's Rights, 83% of Egyptian women have ever been raped one time in their life due to some negative impact of technology on the way of dressing. Technology also influences what students in the tertiary level of education wear at a particular period within the academic year.

2.10 Body Adornment

While promoting made in Ghana beads through traditional marriage, examining how the skin has indeed been decorated around the world will be beneficial. Body decoration has historically been used throughout the world. For centuries, people have conveyed one's personality and via garments decoration (Reed, 2016).

According to DeMello (2014), civilizations all over the world had already altered portions of their bodies in an attempt to comply with ethnic beauty expectations as well as religious and/or ethical expectations. People were also recognized to adjust and decorate their objects as portion of an exercise of carving personal and communal identities for themselves, emphasizing unique in this regard and affiliation. Amputee, skin puncturing, advertising, breast enhancement and decrease, female genital mutilation, foot adhesion, genetic modification, tattooing, jewellery and clothing have all been on recorded (DeMello, 2014).

Jewellery has indeed been discovered in the ancient human tombs, and bodies discovered 5,000 years ago exhibit symptoms of deliberate head-shaping. It is obvious that proudly displaying and changing one's body is a fundamental practice. Body painting, for example, has most likely been exercised ever since Palaeolithic period, according to archaeological evidence (DeMello, 2014). While the primary focus is on

earrings in contemporary culture may be less stressful than it once was, the scope of cosmetic procedures remains unclear. Because of culture, civilization appears unlikely to give up the individual brilliance. "The mystical significance of circumcision has indeed been misplaced in these days due to differences in belief systems, but people continue to return to it incessantly and instinctively as a means of communicating their dreams and desires and fears (Mascia-Lees, 2011).

A most popular explanation would be that having a lengthy neck is a symbol of exceptional beauty and wealth, and therefore it will attract a good husband. However, an adulterous woman is said to be penalized by the expulsion of the jewels. In this case, a woman should probably have spent the remainder of her life napping because the shoulder biceps have been greatly damaged by decade's failure to assist the neck (Hines and Bruce, 2015).

2.10.1 Body Adornment in Africa

Testimony from heritage excavations in Africa which discovered shapes of cosmetic procedures, such as skin completely labelled by either a razor blade or body art syringe and enlarged earlobes and necklines, has demonstrated that the exercise of body decorations originated as far back as 30,000 years (Mascia-Lees, 2011). Muscular design, jewelry, and dress can reveal an age, racial background, belief system, social standing, and perhaps even political preferences in Africa. Body art, body modification, paintings, are all forms of African tattoos that transform the person wearing an object influenced by color, movement, textures, patterns, and designs.

Tattoos may also be created to be worn on the muscle as clothing or jewelry. Cicatrisation, in contrast, is a type of body modification in which a gaping hole is

created in the surface with a bladed weapon and then splashed with vituperative plant juices, causing irritation and the formation of permanent raised blisters.

To emphasize the scar, gloomy colorants such as earth charcoal or high explosives are often squeezed into it. When these cuts heal, they form raised scars known as keloids. These are most commonly observed on the head, torso, leg, or shoulder blade (Elnashar, 2018).

In the view of Scribner (2016), blacks have been adorning themselves of acrylic or pigment since 4000 B.C. The Sudanese used ochre, a deep red or pale-yellow earthy iron oxide, as a cosmetic. The Ancient Egyptians used beauty products and coloured their lips and face. “Red. In Egypt, both sexes of various ages wore kohl, or eye paint, with both their upper and lower eyelids. While kohl was considered beautiful, it also served to safeguard the eyes from pests and the glowering of the sun. Body paint is also used as a symbol of social prestige and racial origin, and it is used in many African rites. Although youths and women's participation in bead entrepreneurial activity has continued to increase, it is only by a small percentage. It is especially difficult to develop into a successful entrepreneur in a developing country such as Ghana, in which women are viewed as family caregivers and who are the most impoverished in terms of education and financial capital. (Reed, 2016).

2.11 Industry Review on Bead Production

Contemporary bead artists have been working to strengthen and expand Ghana's bead making industry. Their efforts are supported by professional associations, such as the Ghana Beads Manufacturers Association and the Krobo Bead Society, and cooperative enterprises, such as the Ashanti Region's Asuafua Asamang Co-operate

Beads Manufacturing and Marketing Society. Beadmakers also work with Non-Governmental Organization (NGOs) (Agyeman-Duah, 2015).

The most prominent is the Ghanaian Organization Aid to Artisans Ghana (GOAAG), established in 1989 to assist artists in Ghana's craft industries with product development, business management, and the cultivation of new local and international markets. Field coordinators assigned to the Eastern and Ashanti Regions work closely with local Krobo and Ashante bead artists (Agyeman-Duah, 2015).

Authoring Tool Accessibility Guidelines (ATAG) also partners with the US-based Non-Governmental Organization (NGO) Aid to Artisans in bringing product and design consultants to Ghana and facilitating sales in US markets. Ghanaian bead making gained United Nations Educational Scientific and Cultural Organization (UNESCO) support as "traditional craftsmanship" under the initiatives for safeguarding intangible cultural heritage (Smith, 2015).

The 2005 UNESCO project "Improved Traditional Bead Production and Marketing in West Africa" funded a workshop on the Venetian Island of Murano for seven bead producers from Ghana and Mali "to improve bead production technology and marketing strategies and establish an international network and to exchange knowledge (Smith, 2015).

In 2009, with funding from the European Commission's Cultural Initiative Support Programme, a Ghana International Beads Festival was held at Odumase Krobo to promote the local bead industry. The 2009 Beads Festival theme, "Tourism and Handicrafts, Keys to Economic Growth," highlighted the potential of Ghana's growing tourist industry for offering new marketing opportunities, including bead factories as destinations for cultural tourism. Ghanaian bead making has also served as a stimulus for local development initiatives (Dubin, 2016)

The community development project Skills Training and Entrepreneurship for Women, sponsored by Everlove Tetteh, Queenmother Nana Ohemaa Esi Nisin VIII, provides vocational training for rural teenage mothers through an intensive handicraft program using local beads. The Ghana Bead Society (GBS), established in 1995 to promote the appreciation and preservation of Ghana's bead heritage and bead making arts, is now partnering with Ghana's National Vocational Training Institute (NVTI) and with the bead and bead jewellery business Sun Trade Limited, established in 1996 by GBS founding member Kati Torda, to propose a two-year national certificate program to train Ghanaian youth in various bead making techniques and in the crafting of bead jewellery (Hubpages, 2015).

2.12 Theoretical Frame Work

The framework adopted for this study emphasises bead production and the effective characteristics of Krobo beads by (Avotri, 2009). Krobo beads also known as powder glass beads, are typically produced by craftsmen and women of Krobo, living in Ghana. Krobo bead making is first documented in the 1920's, but the practice is believed to be much older. There are three types of glass beads the Krobo produce; the translucent, the powdered and the painted glass beads. Whether producing any one of the types of beads, the tool and materials are similar (Avotri, 2009).

The production processes used in the past have not changed much from the ones used today. Coca cola, Fanta and beer bottles and other glass items like louvre blades are the glass materials used. The glass materials are first washed and sorted out by colours. They are then broken into small fragments for making translucent beads by pounding on a hard stone as platform with a metal mortar and pestle. The pounding is often done at great risk because the apprentices do not wear any protective attire and

may cause injury to the eye. The small fragments of glass are sieved with a wire mesh, to remove the powdered element in them. The fragments are poured into a clay mould known locally as mue-tɛ. The clay mould, which determines the shape and size of the bead, is coated with kaolin to harden it, preventing the melted glass from getting stuck at the bottom of the mould and extending its life span. (Avotri, 2009).

Meanwhile, a locally made mud or clay oven or kiln is heated at a high temperature. The filled moulds are placed in the oven with a long-improvised metal spatula to avoid the heat for about thirty-five to forty-five minutes to melt the glass. When the glass reaches its molten state, the moulds are removed. The beads producers use a locally made metal awl to make holes in the molten glass beads as soon as they are removed from the oven. While one awl maintains the mould in place, the other one is used for turning the bead around in the mould to shape it. The fused glass slowly hardens at air temperature and left to cool down. The beads are then polished on a stone with water and sand and rubbed vigorously against one another until a smooth finish is obtained. The beads are washed to get rid of the sand, dried sometimes rubbed with oil to give it a glossy finish. It is then threaded for the market (Avotri, 2009).

There are two kinds of beads on Krobo lands, the older ones which originated from grounds and the modern ones made with glass. The older type is the one preserved by great ground fathers and therefore considered as a property to every family. It is believed that, when one steals this type of beads from a family, it will result in death. Even if a family member takes it without authority from elders, he or she will face consequences especially when sold and misuse the money for good purposes which in a way will benefit the whole family. The beads are only to be used for protection and wealth making (Avotri, 2009).

Beads are very important in Ghana due to the various roles they play in related fields including health. Beads can also treat diabetes because the ceramics dyes used for beads production has some power to cure diabetes. It can therefore be inferred those beads can be used for protection as well as healing of some ailments. It is believed that, beads are properties of families as handed by the ancestors for the well-being of the family members. (Avotri, 2009).

According to Avotri (2009), Beads also help and make sexual intercourse more enjoyable to men and women, the main reason why women, especially Kobo's, like wearing beads. A woman interviewed confessed: "All that I know is that, beads are adorned by women to arouse the feelings of the opposite sex especially the one adorns at waist line" (Interviewed, female, 2018).

Beads are mixed with cowry to perform special function(s) since the cowry represents spiritual inference. These specially made beads are mostly adorned by chiefs and top-ranking members in societies to ward-off evil spirits and for protection. Even how the beads are arranged on string or thread made it medicinal. These views are supported by (Dubin, 2016).

From the perspective of the researcher, theoretical framework supports the concept of research topic, the problem statement, the importance and the research questions. The theoretical framework also serves as an anchor for the literature review and the methods of analysis.

This theory is employed and applied in the research to ensure that bead production and beaded garments for traditional marriage are given a modern look and acceptance.

2.13 Conceptual framework

Conceptual framework presents a systematic structure of interrelated ideas or concept which offers a true picture or clear display of how concepts in a given field of study relate within the theoretical framework. In a more concise manner, the conceptual framework defines the road map to any research work (Krathwohl, 2009).

The conceptual framework explains the relationship between the independent variables and dependent variables. In an attempt to build the relationship between the dependent, and the independent variables, the study intends to employ the bead making methods in a careful step for the bead production. To attain this development, the use of glasses and the application of synthetic dyes are seen as preliminary stage for the production of innovative beads which can be used for designing garments for traditional marriages.

The conceptual framework as shown in figure 2.10 illustrates how the independent variables such as the significance of beads, General knowledge on beads, trends in bead making and beaded garments affect the successful utilization of bead production and traditional marriage as shown below.

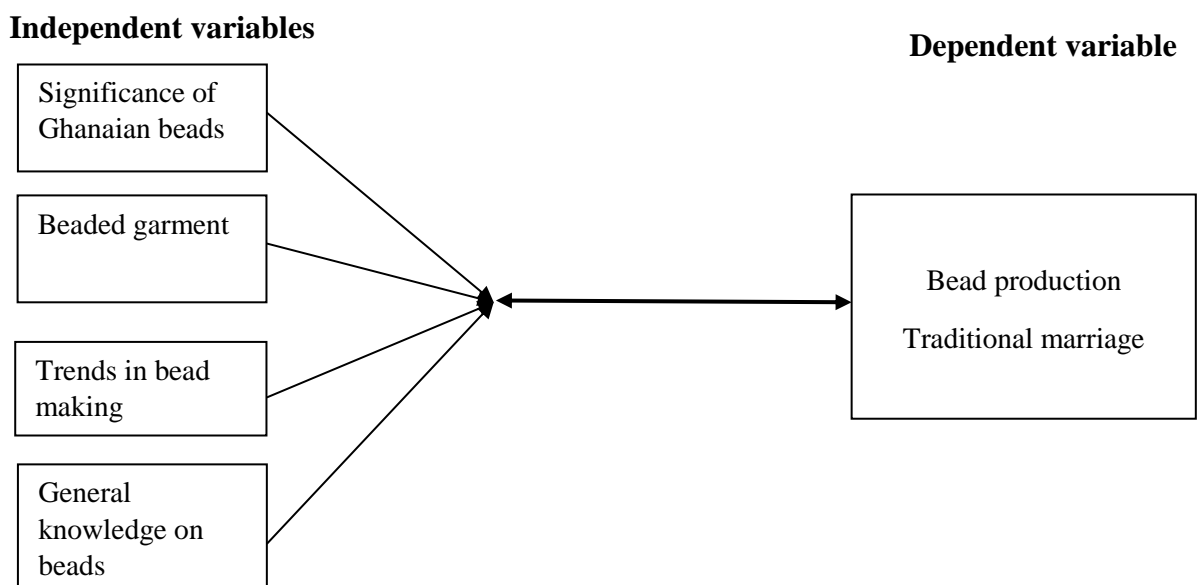


Figure 2.10 Conceptual Framework. Source: Researcher's concept, (2022).

2.14 Summary of chapter two

Chapter two is devoted to reviews the related literature documented by some authorities and researchers in the area of developing and promoting made in Ghana beads for traditional marriage and garment construction, the concept of garment design, based on some definitions of garment from various authorities, the researcher explains garment as any outer covering put on the body. The researcher gives functions and social implications of garment Wearing. Accordingly, parts of the body that social norms require to be covered, act as a form of adornment, and serve other social purposes, also the researcher explained various garment Accessories, the researcher emphasized that body adornment has been practiced globalized. Humans for centuries have communicated their identity through their choice of clothing and adornment of their bodies.

The researcher highlighted beads and Significance of Beads, African Beads, and most importantly Ghanaian Beads, how some Ghanaian festivals displayed beads as means of their traditions. The focus of the researcher is to study and promoting made in Ghana beads for traditional marriage and garment construction as a primary goal of the bead and Fashion industry.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter contains the research methodology that was used for the study on designing and producing of made in Ghana beads for traditional weddings. This chapter further discussed the research design, the study area, sources of data, study population, sample and sampling procedure, research instrument, data collection procedure, data analysis, and ethical considerations.

3.2 Research Design

The method adopted for the study was the mixed research method. The descriptive method was used in describing the process of producing glass beads, their uses and symbolism and also the ceremonies the researcher participated in, the researcher explored categories of beads classified as Ghanaian and their characteristics from the study population of bead-users, bead producers, and bead-sellers.

3.2.1 Studio based practice

Studio-based practice which includes the use of creativity and aesthetics in producing functional products (Marshall, 2010) was adopted by the researcher for the designing and production of beads artworks using glass, pigments, molds and ovens to be used as materials and tools for the production process. This study is dependent on studio activities which required the use of materials, techniques, tools and aesthetic analysis.

The materials and steps to be followed for the projects were:

- Glass: Material widely used in Krobo for producing beads.
- Dyes: mostly used for colouring powdered glasses.
- Metal Pestle: This is used for pounding the glass materials.
- Mortar: It is in the mortar that the glass is pounded.
- Stone Platform: The glass material is pound on the stone platform.
- Clay Moulds: Receptacle for the pounded glass material. It also shapes the beads.
- Cassava Leaf Stalks: The stalks create the holes in the beads during firing.
- Sieve: This is used to sift the pounded glass into fine powder.
- Bamboo or Metal for Spatula: Used to level the powdered glass in the mould.
- Metal Awl: This tool is in making holes in translucent beads and in shaping the beads.
- Firewood Oven or Kiln: This is used to turn the pounded glass into molten state.
- Firewood: Fuel for the oven.
- Granite Stone: It is on this stone that the beads are polished

3.2.2 Qualitative Research

Qualitative research is a research strategy that usually places emphasis on words rather than quantification in the collection and analysis of data (Shelton, 2015).

In order to go much deeper into situations that call for the use of the qualitative research mentioned above, Gentles et al., (2015) posit that there are several considerations when determining qualitative inquiry. Qualitative research can be used to better understand any occurrence about which very little is known. It can also be

used in gaining new understandings or perspectives on phenomena that are already known or to gain more thorough information.

3.2.3 Quantitative research

According to Cohen (2016), quantitative research is defined as social research that employs empirical methods and empirical statements. Quantitative approach refers to a variety of techniques for conducting structured investigations of human behavior utilizing descriptive statistic data. As a result, statistical research entails measuring system and presumes that perhaps the phenomenon under investigation can be evaluated. It intends to investigate data to identify patterns and associations, as well as to validate the data obtained. Some things, like size and weight are simple to measure; others, like what individuals feel more challenging to quantify. This entire spectrum is covered by quantitative research. Across all kinds of measurement obtain a homogeneous are used to confirm, evaluate, and interpret information. (Rinne et al., 2018)

3.2.4 Mixed Method Research

The mixed-method refers to the combining of more than one methodology, approach or conceptual model, to investigate a particular problem or issue from different relevant angles or points of view (Duberley et al., 2012)

The researcher used mixed method to examine different aspects of the research questions. In all cases, the mixing of methods would help answer the research questions and make improvements over a more basic study design. Fuller and richer information will be obtained in the mixed methods study. This produces better

insights and more in-depth learning for the research and client team as it combines the advantages of both the quantitative and qualitative research methods.

3.3 Study Area and Sources of Data

The study area and region chosen for the in-depth study was the Eastern Region of Ghana where the use of beads and the making of beads is very prominent especially in

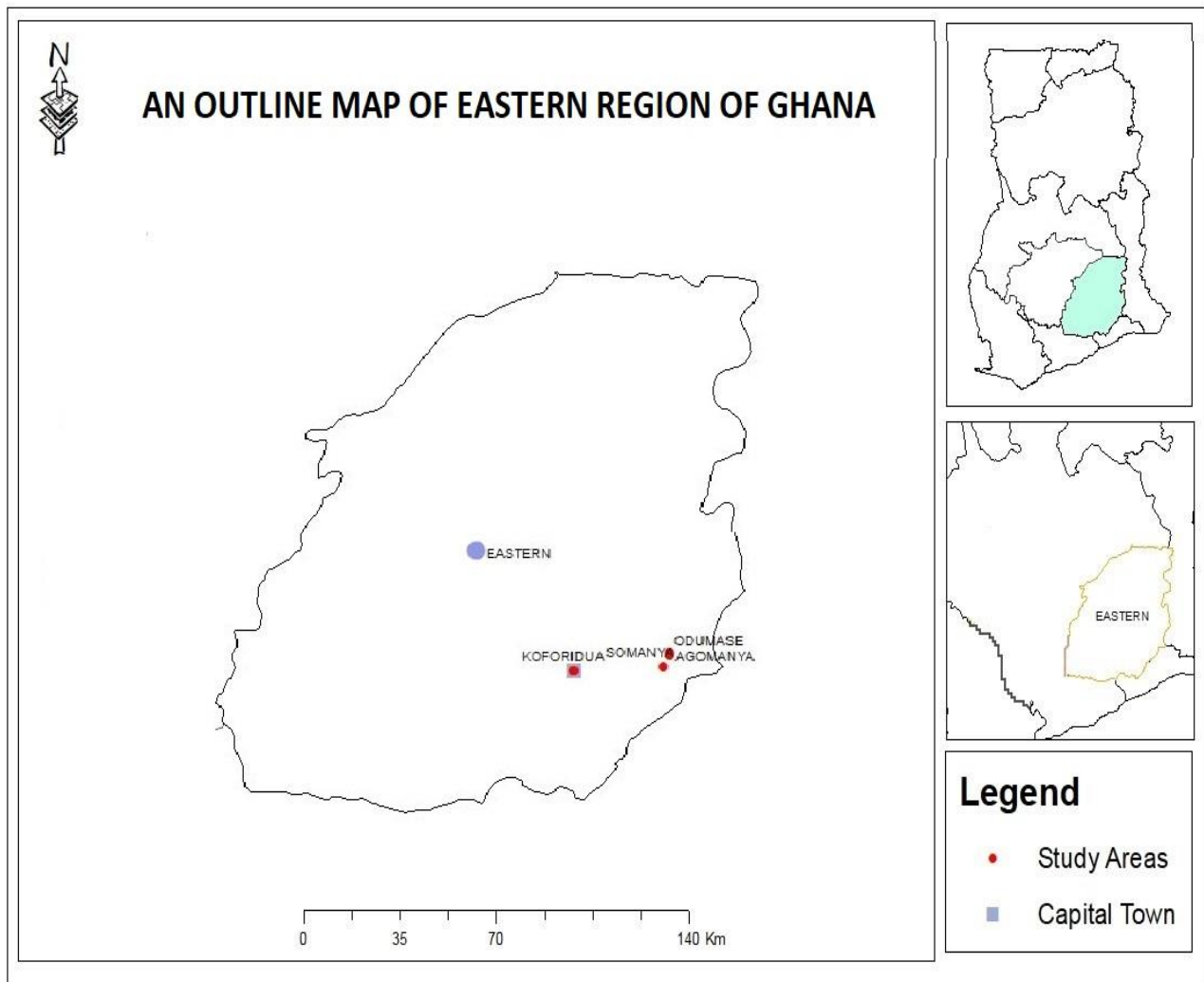


Figure 3.1 Map of Ghana showing the location of Eastern Region (Krobo) parts of Ghana

Source: Google Map, (2015) an outline Map of eastern region of Ghana.

3.4 Population for the study

The population is a full set of fundamentals that may include individuals, groups, organizations, human products and events from which a sample can be drawn to generalize results for the entire population (Ingham 2014).

The population for this study was determined using Krejcie and Morgan (1970)'s table for determining sample size for a given population. The population size considered for the study is a total of five hundred and fifty (550) which comprised bead makers, bead sellers, bead users, chiefs and elders and fashion designers in the Eastern Region (Krobo) of Ghana.

The target population included people of Krobo community, and the study population was people of Ghana Bead Association, whilst the accessible population is the Cedi Beads Company at Odumase Krobo in the Eastern Region of Ghana.

The population size (550) based on the sampling frame of bead makers, bead sellers, bead users, chiefs and elders and fashion designers in the Eastern Region (Krobo) of Ghana is shown in table 3.2

No.	Categories	Location/ District	Year	Number
1	Registered Bead Producers	Upper and Lower Manya Krobo	2018 to 2022	163
2	Registered Bead sellers	Upper and Lower Manya Krobo	2018 to 2022	65
3	Bead Users whose records are available with the bead sellers	Lower Manya Krobo	2018 to 2022	61
4	Registered Fashion Designers (Dress makers and tailors association)	Koforidua and Lower Manya Krobo	2018 to 2022	250
5	Chiefs, Queens and Elders	Upper and Lower Manya Krobo	1997 to 2022	11
Total				550

Table 3.2 Population Distribution by Category. Source: researchers field work, (2022)

3.5 Sample and Sampling Procedure

A sample is a finite part of a statistical population whose properties are studied to gain information about the whole population. The small group that is observed is called sample and the larger group about which the generalization is made is called a population (Abdul et al., 2019). A non-probabilistic sampling method, which is the purposive sampling was employed as the sampling technique in this study.

Purposive sampling is a technique that identifies and isolates its sample based on the objective of the research. It goes directly to the source from which information

regarded as important to the research can be found. It does not work with generalizations or proportions but with facts from ‘experts’ (Campbell et al., 2020).

The researcher visited bead producers at different places and sought answers to a set of questions related to the classification and characteristics of Ghanaian beads, the level of usage and understanding of beads among the general public and trends evolved in bead production and bead making industry.

Among the areas visited by the researcher for discussions with bead producers were Agomanya, Koforidua and Odumase Krobo.

3.5.1 Sample Size Determination

The sample size is a portion out of the study population selected to represent the entire population and are known as the participants of the study. Since the mixed method was employed in this study, the sample size will be determined using Krejcie and Morgan (1970)’s table for determining sample size for a given population. Based on the table, the sample size is $(n) = 225$

The researcher selected respondents from the five categories of respondents to make up the total sample size of 225. The selection of sample size based on the category of respondents is shown in table 3.3

No.	Categories	Location/ District	Year	Population Number	Sample Size
1	Registered Bead Producers	Upper and Lower Manya Krobo	2018 to 2022	163	67
2	Registered Bead sellers	Upper and Lower Manya Krobo	2018 to 2022	65	27
3	Bead Users whose records are available with the bead sellers	Lower Manya Krobo	2018 to 2022	61	25
4	Registered Fashion Designers (Dress makers and tailors association)	Koforidua and Lower Manya Krobo	2018 to 2022	250	102
5	Chiefs, Queens and Elders	Upper and Lower Manya Krobo	1997 to 2022	11	4
Total				550	225

Table 3.3 Determination of sample size. Source: researchers field work, (2022).

Source: researchers field work, (2022)

3.5.2 Sample frame

The sampling frame is the list of sample units from which the sample is drawn (Brown, 2010). A list of registered bead producers, registered bead sellers, bead users whose records are available with the bead sellers, registered fashion designers from the dress-makers and tailor's association and a list of Chiefs, Queens and Elders in the study area was used as the sampling frame of the study.

No.	Location of Bead producers	Number of Bead producers
1	Agomanya	24
2	Koforidua	14
3	Odumase Krobo	29
Total		67

Table 3.4 Number of bead producers contacted from each area. Source: researchers field work, (2022)

From table 3.3, purposive sampling technique was used for selecting bead producers at different areas. These areas include Odumasi Krobo, Agomanya, and Koforidua. The researcher sought their opinion on a set of questions related to the trend of innovations and the meaning of Ghanaian locally made beads. 67 bead producers were identified and engaged by the researcher.

No.	Location of Bead sellers	Number of Bead sellers
1	Agomanya Market	9
2	Koforidua	5
3	Odumase Krobo	13
Total		27

Table 3. 5 Number of Beads sellers contacted from each area. Source: researchers field work, (2022)

Table 3.5 shows one more group of individuals the researcher sampled, using the purposive sampling technique which were bead sellers. Since the researcher is interested in determining the level of bead consumption and public facts about beads, data related to this objective were attained from 27 respondents sampled from different areas. The areas are presented in the table above.

No.	Location of Beads users	Number of Beads users
------------	--------------------------------	------------------------------

1	Agomanya Market	8
2	Koforidua	5
3	Odumase Krobo	12
Total		25

Table 3. 6 Number of Beads users contacted from each area. Source: researchers field work, (2022)

Table 3.6 shows another group of individuals the researcher sampled, using the purposive sampling technique which was bead users. Because the researcher was interested in discovering the extent of bead consumption and public knowledge about beads, data related to this objective were obtained from 25 respondents were sampled from different areas. The researcher focussed on women because bead wearing is usually associated with women, men occasionally but scarcely wear it.

No.	Area	Number of designers
1	Agomanya	22
3	Koforidua	42
5	Odumase Krobo	38
Total		102

Table 3.7 Number of fashion designers contacted from each area. Source: researchers field work, (2022)

From table 3.7, another group of individuals the researcher sampled using the purposive sampling technique, were fashion designers. Because the researcher is interested in discovering the extent of beaded garments consumption and public knowledge about beads, data related to this objective were obtained from respondents sampled from different areas. The areas are presented in the table above.

No.	Location of Chiefs, Queens, and Elders	Number of Kings and Queens
1	Koforidua	1
2	Agomanya	1
3	Odumasi Krobo	2
Total		4

Table 3.8 Number of Chiefs, Queens and Elders contacted from each area.

Source: researchers field work, (2022)

From, table 3.8, purposive sampling technique was used for selecting Chiefs, Queens and Elders at different areas. These areas include Odumai Krobo, Agomanya, and Koforidua. The researcher sought their opinion on a set of questions related to the trend of innovations and the meaning of Ghanaian locally made beads. 4 of these Chiefs, Queens and Elders were identified by the researcher to serve as respondents in the study.

3.6 Research Instruments

The main instruments used for the collection was a well-structured questionnaire and an Interview guide. The researcher prepared a set of questionnaires to obtain information based on the objective of the study. The questionnaire was divided into two parts. Part one sought to obtain personal information about the respondents and part two designed to obtain information on the uses, characteristics, current trends, knowledge and symbolism of beads in their culture.

3.6.1. Observation

This method of data collection was adopted because, it helped the researcher to carefully follow, view, and notice the respondents in their natural state for information to be collected about them. Observational research is a type of co-relational research

in which a researcher observes ongoing behaviour. There is a variety of observational research with both strengths and weaknesses. These varieties include; Participant Observation and non-participant observation. The non-participant observation involves studying behaviour that occurs naturally, there is no attempt to manipulate variables. With participant observation, the researcher intervenes in the environment. Basically, the researcher inserts him or herself as a member of a group in order to observe behaviour he/she would not otherwise have access to (Urquhart, 2015).

3.6.2 Interview

According to Collis and Hussey (2013), interviews are a method of collecting data in which selected participants are asked questions in order to find out what they do, think, or feel". Interview questions can offer a plethora of valuable information since the research study can pose a wide range of questions on related topics to the subject matter under inquiry.

Interview ensures good use of limited time because descriptive study is adaptable, interview guide schedule can sometimes be assessed and queries that are incompatible only with survey's intent are eliminated (Lofland et al, 2012).

The main reason for utilizing the interviews in the survey was because the survey centered on entrepreneurial tactics employed by bead makers and opinion of bead sellers on the contribution of ideas to beading.

A structured interview method was implemented to acquire truthful evidence. The interview guide was used to gather data from bead sellers and bead producers on promoting interest in beads and advocating for wider consumption.

3.6.3 Questionnaire

A questionnaire is a data collection tool which consist of a sequence of research designs for purposes of assembling views from participants. A questionnaire consists of a series of survey designs administered to participants of a survey when investigation phenomenon (Van et al, 2016).

Data collection instruments are mostly executed either through in person, via social media, polls or by post. This method of data collection gives the researcher the opportunity to control the sample size and data gathered from every participant including the probability of attaining the set objectives (Van et al, 2016). The research has engaged both closed-ended and open-ended questionnaires. The questionnaires were designed in manner that the research objectives could be achieved

3.7 Data Collection Procedure

Saunders et al, (2013), opines that data can be described as views which have been collected and documented for reference. Different approaches and tools for data collection were employed to gather relevant data from the field. With regard to classifications and characteristics of Ghanaian Beads, the researcher engaged the bead-makers and bead-sellers for data collection. Guided by a questionnaire, the researcher asked a list of closed and open-ended questions to obtain information. The researcher took a keen observation of beads displayed by respondents (bead-makers, sellers, and fashion designers). The respondents were given one day to complete the questionnaire for data analysis.

The designed questionnaire consisted of a section with items for chiefs and elders, beads users and fashion designers respectively. On knowledge about beaded

garments, the researcher use observation to obtain data on the love of beaded garments among Ghanaians. The researcher visited the most recent festival celebrated by Krobo traditional area in the Eastern part of Ghana, the researcher observed that custom for the occasion was African wear (Ghanaian made clothes) with different diversity of design and some of which are beaded garments, upon investigation, its known that most people have a love for beaded garments but could not access or afford it. Using this technique, the researcher gathered a set of data on trends of improvements in beaded garment making in the fashion industry. Data on the trends involve in making and modification of beads were gathered based on the researcher's self-made and modified lightweight beads.

In summary, the researcher used the questionnaire to collect data on the objectives – category of beads considered as Ghanaian and their characteristics, the level of usage and understanding about beads and the trends involve in making and modification of beads from all 131 respondents. The interview guide was also used to gather information on promoting interest in beads and advocating for wider consumption from the 94 bead sellers and bead producers.

3.8 Validity

An assessment method's validity is defined by its accuracy in measuring what it is supposed to measure. Research validity in surveys is determined by how well the survey assesses the elements that need to be assessed. High validity means that the results of the survey correspond to real properties, characteristics, and variations in the physical or social world. (Guba, 2010). Several more scholars have created their own theories of plausibility and have frequently coined or embraced more appropriate

terminology, such as value, rigor, and integrity. (Lincoln et al, 2010). The instruments for data collection went through verification by the supervisor.

3.9 Reliability

Sarmah et al, (2012), perceived reliability as “The extent to which results are consistent over time and an accurate representation of the total population under study.

The research instruments were also tested among the category of study respondents in the Somanya Township in the Eastern Region of Ghana. This ensured the practicability of the research problem and also helped to make the necessary corrections before the final testing was done to elicit the views of selected respondents on the subject of the study. 22 respondents, representing 10% of the study respondents with similar characteristics as the study respondents were used for the pre-testing exercise.

The pre-testing exercise was done to establish the reliability and internal consistency of the instruments. Cronbach alpha coefficient was used to determine the reliability of the instruments on data on bead sellers and fashion designers as 0.635 and 0.641 respectively.

3.10 Data Analysis

Data analysis techniques are statistical methods used to analyse data so that it can be interpreted (Kombo & Tromp, 2006). Data collected was analysed using the Statistical Package for Social Science (SPSS) version 16.0 for windows 2007. Data collected on the questionnaire were analysed using descriptive statistics. Fashion designers, bead users, chiefs, and queens were taken through how to fill the

questionnaire to reflect in their responses. The responses from the original questionnaire were transform into two likert scale that is Disagree (1) and agree (1) with respect to research question two and part of research question one. This enabled the researcher to compute the descriptive statistics and to identify the average mean of the respondents. For example, an item like: do you prefer Ghanaian beads which requires yes or no was transformed to, do you prefer Ghanaian bead, agreed or disagree. Also, results from interviewing the 94, bead producers and bead sellers were analysed with some responses quoted verbatim to show respondents answers and reactions to the questions asked. Data analysis was done in relation to the study objectives.

3.11 Ethical consideration

Ethical clearance was sought from the University of Education Winneba Kumasi, to undertake the study. Approval and guidance were also taken from the department and the research supervisor in carrying out the survey.

Permission was sought from Chiefs, Queen mothers, elders and stakeholders of the catchment areas selected for the study. Participants of the study were duly informed about the nature of the study, what it sought to achieve and how data collected about them will be handled. The participants were also made aware that they are free to exit the study at any time they so will.

Informed consent was obtained from every participant before commencement of data collection and every participant was assured of anonymity and confidentiality by ensuring that identification features such as names and age were not recorded on the research tools. Also, participants were assured that research findings will not be put into the public domain without permission from respondents.

3.12 Chapter Summary

Chapter three discussed the methodology. This chapter is mainly concerned with techniques and methods employed in the collection of data for the study. It discusses the various processes through which data for the study was obtained. Among the issues discussed are Research Design, the main research designs used are Case study and survey research that guided the researcher in collection and analysis of data for the study.

Study Area and Sources of data is Eastern Region. The participants are bead-producers, Chiefs, Queens and Elders, bead users, bead sellers and fashion designers from the Eastern Region of Ghana. The sample size made up of two hundred and twenty-five (225) people.

Sampling Procedure used was Purposive sampling where the research Instrument used is questionnaire and Interview's guide. The researcher analysis and presentation of data was done qualitatively and quantitatively.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Overview

The current study provides results on producing made in Ghana beads for traditional marriage from the data collection exercise. The chapter four of this study present the research findings based on the questionnaires and interview responses collected from respondents on the field on how to design and produce made in Ghana beads for traditional marriage. The questionnaire of the current research study has been divided into four (4) sections. The demographic characteristics of respondents, category of beads and their characteristics, the level of usage and understanding about beads and the trends involve in making and modification of beads. The study guide also provides information on promoting interest in beads and advocating for wider consumption. The study participants comprised of bead producers, bead sellers, bead users, fashion designers and Chiefs, Queens and Elders.

The chapter also looks at the significant findings from the study and compare and contrast with literature as to whether findings of this study are similar, confirms or contradict what has been found by other related studies. Discussion is done in relation to the study objectives.

4.2 Demographic Information of Bead Users

The demographic characteristics of the bead users include age, gender, education level, marital status, community within which the bead users lives as illustrated in Table 4.1

Table 4.1: Demographic Characteristics of Bead Users

Demographic Variable	Frequency	Percentage (%)
Age		
20 years and below	4	16.0
21 - 30 years	9	36.0
31 - 40 years	4	16.0
41 - 50 years	4	16.0
51 – 60 years	3	12.0
61 years and above	1	4.0
Gender		
Male	9	36.0
Female	16	64.0
Religion		
Christian	15	60.0
Muslim	4	16.0
Traditionalist	6	24.0
Educational Level		
Basic	10	40.0
Secondary	10	40.0
Tertiary	3	12.0
No formal education	2	8.0
Marital Status		
Single	14	56.0
Married	5	20.0
Co-habiting	1	4.0
Divorced	2	8.0
Widow	3	12.0
Community within which you reside		
Agormanya	8	32.0
Oduamse Krobo	12	48.0
Koforidua	5	20.0

Table 4.4 show the demographic characteristics of the respondents. The results indicated that most of the respondents are between the ages 21-30 as it accounted for 36% of the total respondents. It could also been seen that only one person who is 61 years and above representing only 4% of the total percentage. This could implies that majority of the respondents are within the working population (21-60) which accounted for 80% which represents 20 respondents.

With respect to the gender of the bead users, the females were 16 representing 64% of the total bead users whiles there 9 males that use beads representing 36% of the total bead users. Christian were the highest among the bead users with respect to religion affiliated followed by traditionalist whiles the Muslims were the least people among the bead users. With respect to the educational background, the number of bead users that have attained the basic level and the secondary level of education accounted for the highest of the total frequencies as each constitute 40% of the total bead users. However, those with tertiary education and no formal education were the lowest among the beads users as they accounted for only 12% and 8% respectively of the total bead users.

The bead users that are single are the highest users as they accounted for 56% of the total bead users followed by married couples accounting for 20% of the total bead users while co-habiting were the least users of bead as they accounted for only 4% represent a person. Finally, with respect to the community in which the bed users reside, it was found out that most of the bead users reside in Oduamse Krobo accounting for 48% of the total bead users followed by residents of bead users in Agormanya representing 32% whiles the bead users residing in Koforidua were the lowest accounting for only 20% of the total bead's users.

4.3 Demographic Characteristics of Designers

The demographic characteristics of the bead users include age, gender, education level, marital status, community within which the bead users lives as illustrated in Table 4.2

Table 4.2: Demographic Characteristics of Designers

Demographic Variable	Frequency	Percentage (%)
Age		
20 years and below	15	14.7
21 - 30 years	16	15.7
31 - 40 years	26	25.5
41 - 50 years	37	36.3
51 – 60 years	5	4.9
61 years and above	3	2.9
Gender		
Male	40	39.2
Female	60	60.8
Religion		
Christian	69	67.6
Muslim	12	11.8
Traditionalist	21	20.6
Educational Level		
Basic	60	58.8
Secondary	10	9.8
Tertiary	2	2.0
No formal education	30	29.4
Marital Status		
Single	46	45.1
Married	50	49.0
Co-habiting	4	3.9
Divorced	1	1.0
Widow	1	1.0
Community within which you reside		
Agormanya	22	21.6
Oduamse Krobo	38	37.3
Koforidua	42	41.2

Table 4.5 show the demographic characteristics of the designers. The results indicated that most of the respondents are between the ages 31-40 as it accounted for 37% of the total respondents. It could also been seen that only three designers who is 61 years and above representing only 2.9% of the total designers. This could implies that majority of the respondents are within the working population (21-60) which accounted for 82. 5% which represents 84 of the total designers.

With respect to the gender of the designers, the females were 62 representing 60.8% of the total designers whiles there were 40 males designers representing 39.2 % of the total desiners. Christian were the highest among the bead users with respect to religion affiliated followed by traditionalist whiles the Muslims were the least designers. With respect to the educational background, designers that have attained secondary level of education are the highest among the users representing 58.8 % of the total designers followed by designers that have not attained any formal education that accounted for 29.4% representing 30 designers. However, those with tertiary education were the lowest among the designers as it accounted for only 2% of the total designers.

With respect to marital status of the designers, married couples are the highest accounting for 49.0% followed by designers that are single as they accounted for 45.1% representing 46 designers. In addition, divorced designers and widow were the least among the designers. Finally, with respect to the community in which the bed users reside, it was found out that most of the designers were from Koforidua accounting for 41.2 % of the total designers followed by residents of designers in Oduamse Krobo representing 37.3 % whiles the designers residing in Agormanya were the lowest accounting for 21.1% of the total designers.

4.4 Demographic Information of Chiefs, Queens and Elders

The demographic characteristics of the bead users include age, gender, education level, marital status, community within which the bead users live as illustrated in Table 4.3

Table 4.3: Demographic Characteristics of Chiefs, Queens and Elders

Demographic Variable	Frequency	Percentage (%)
Age		
41 - 50 years	2	50.0
51 – 60 years	2	50.0
61 years and above	0	0.00
Gender		
Male	2	50.0
Female	2	50.0
Religion		
Christian	3	75.0
Traditionalist	1	25.0
Educational Level		
Basic	2	50.0
Secondary	2	50.0
Tertiary	0	0.0
Community within which you reside		
Agormanya	1	25.0
Oduamse Krobo	2	50.0
Koforidua	1	25.0

Table 4.3 show the demographic characteristics of chiefs, queens and elders. From Table 4.3, it could be seen that there are equal number of chiefs, queens and elders within the ages of 41 - 50 years and 51-60 years with each representing 50% of the chiefs, queens and elders. That is, there are 2 chiefs, queens and elders within each of

the two age's categories that is 41-50 and 51-60 years. With respect to gender, there are equal number of males and females among the chiefs, queens and elders that participated I the study. With regard to education level, most of the chiefs, queens and elders are Christian accounting for 75% followed by Traditionalist as accounted for 25% while none of the chiefs, queens and elders is a Muslim. In addition, the number of chiefs, queens and elders who have completed basic school and secondary school accounted for 50% each whiles none of them have attained any tertiary education level. Finally, most of the chiefs, queens and elders resided in Oduamse Krobo accounting for 50% whiles there were only 25% of residents in each of Oduamse Krobo and Koforidual representing a person each.

4.5 Types of beads classified as Ghanaian and the extent of knowledge and consumption about Ghanaian beads among the general public

Research Question One: *What are the types of beads classified as Ghanaian and the extent of knowledge and consumption about Ghanaian beads among the general public?*

Research question one was analysed by using frequencies and percentages to identify the types of beads classified as Ghanaian and the extent of knowledge and consumption about Ghanaian beads among the general public. The results are shown in Table 4.4

Table 4.4: Results on Category of Beads considered as Ghanaian and their Characteristics from Bead Users

Question		Frequency	Percent
1. What types of beads do you know of?	Ghanaian	7	28
	Foreign	14	56
	Both	3	12
	No idea	1	4
2. Between Ghanaian and foreign beads, which do you think is more expensive?	Ghanaian	15	60
	Foreign	5	20
	Both	3	12
	No idea	2	8
3. Does the type of bead and its characteristics influence your taste for it?	Yes	21	84
	No	4	16
4. What will attract you to purchase a particular type of bead?	Display Style	7	28
	Price	11	44
	Name of bead	5	20
	Others	2	8
5. What type of beads is best to use for almost all types of fabric?	Ghanaian	6	24
	Foreign	13	52
	Both	5	20
	No idea	1	4
6. What type of beaded garment is preferable to you?			

	Handbag	8	32
	Body Cloth	13	52
	Footwear	3	12
	Others	1	4
7. What characteristic of bead will influence you to patronize beads?			
	Colour	6	24
	Weight	10	40
	Texture	4	16
	Size	4	16
	Other	1	4

Table 4.4 show the category of beads considered as Ghanaian and their characteristics from bead users. From Table 4.4, it could be seen that most of the bead users have knowledge on the foreign beads as it accounted for 56% of the bead users followed by users that have knowledge on Ghanaian beads as it accounted for 28% representing 7 people while only one person indicated that he has no idea on those beads. This implies that the bead users have enough knowledge on the presence of both foreign and local beads in the markets and hence have choice to choose from based on their preference. In terms of the cost, the results indicated that Ghanaian beads are more expensive than the foreign beads while two people indicated that they have no idea on the cost of the beads. Ghanaian beads may be expensive due to the materials used in making them as well as the cultural importance attached to them. Also, 21 people representing 84% indicated that the type of bead and its characteristics influence their taste for the beads while only 16% did not agree to this assertion.

This may be as a result of the different places in which these beads are used. In order to determine things that attract users to purchase a particular type of bead. It was found out that price was a major determinant as it accounted for 44% followed by the

display style of the beads while other factors were the least considered when buying beads as it accounted for only 8% representing 2 users.

In addition, bead users indicated that foreign beads are the type of beads that is best almost all types of fabric as it accounted for 52% representing 13 users followed by Ghanaian beads as it accounted for 24% of the users while only one person indicated no idea in the option. With regard to the type of beaded garment is preferable to the users, most of the users indicated that body cloth should be made of bead as it accounted for 52% of the total users followed by handbag as it accounted for 32% with only one person indicating no idea as the response. This may be due to the use of various beads to make design in the cloths in sewing dress and other form of body cloths. Finally, the users also indicated that weight is the most important characteristics of beads that influenced their patronage of a particular bead as it accounted for 40%. Colour is the second factor that is considered by users in buying beads as it accounted for 24% while the texture, size and other are less factors that affect bead users' patronage of bead. This implies that bead users in Ghana have adequate knowledge on the types of beads classified as Ghanaian and the extent of knowledge and consumption about Ghanaian beads among the general public. To ascertain the level usage and knowledge of the designers, the researcher used frequencies, percentages, means and standard deviations as shown in Table 4. 5.

Table 4.5: Results from fashion designers on the level of Usage and knowledge about Ghanaian Beads

	Disagree		Agree		Mean	SD
	Freq	Percent	Freq	Percent		
1. I design cloth with Ghanaian beads	90	88.2	12	11.8	1.1	0.3
2. Ghanaian beads are too heavy to use in designing garments	30	29.4	72	70.6	1.7	0.5
3. Ghanaian beads are not too expensive to use in designing garments	22	21.6	70	78.4	1.8	0.4
4. Client prefer metal beads for designing their garments	80	78.4	22	21.6	1.2	0.4
5. Client prefer rubber beads for designing their garment	75	73.5	30	26.5	1.3	0.4
6. Client prefer glass beads for making their cloths	20	19.6	82	80.5	1.8	0.4
7. Beads are used decorate garments during outdoor events	22	21.6	80	78.4	1.8	0.4
8. Beads are used decorate garments during marriages events	4	3.9	98	96.1	2.0	0.2
9. Beads are used to decorate garments during puberty events	3	2.9	99	97.1	2.0	0.2
10. Beads used to decorate garments during funeral events	5	4.9	97	95.1	2.0	0.2
11. Beads are used to decorate garments during church events	9	8.8	93	91.2	1.9	0.3
12. Beads are used to decorate garments during other events other than Outdoorings, marriages, Puberty, Funerals and church.	40	39.2	65	60.8	1.6	0.5
Overall Average		33.9		66.1	1.7	0.4

Disagree = 1, Agree = 2

Table 4.5 show the results of fashion designers on the level of Usage and knowledge about Ghanaian Beads. From Table 4.5, ninety designers representing 88.2% of the respondents disagreed that they design cloths with Ghanaian beads while only 12 designers representing 11.8% agreed that they design cloths with Ghanaian beads resulting in a mean (mean = 1.1, SD = 0.3). This implies that most of the local designers do not design traditional marriage dresses using Ghanaian resulting in low mean score of 1.1. In addition, 30 designers representing 29.4 % indicated that Ghanaian beads are too heavy to use in designing cloth while 72 designers indicated Ghanaian beads are too heavy to use in designing cloth resulting in high average value (mean = 1.7, SD = 0.5).

Also, seventy of the designers representing 78.4% indicated that Ghanaian beads are too expensive to use in designing garments for traditional marriages resulting in a high average value (mean = 1.8, SD = 0.4). This may be as a result of not getting the preferred beads from the local markets at affordable price. Eighty designers indicated that clients do not prefer metal beads for designing their garments for marriages while only 22 designers agreed that clients prefer metal beads in making their cloths resulting in a low mean value (Mean = 1.2, SD = 0.4). This could be as a result of the properties of metal such as corrosion, rusting etc making it less preferable in making clothes. In addition, 73.5 do not prefer rubber beads for making their cloths while only 26.5% of the designers prefer rubber beads in designing their garments resulting in an average (mean = 1.3, SD = 0.4).

With respect to the making of beads using glass beads, most of the designers agreed that client prefer glass beads as compared to the other types of beads resulting in high average score (mean 1.8, SD = 0.4). Also, most of the designers agreed that beads are used to decorate events during outdoorings, marriages, puberty, funerals and church

events which resulted in high mean scores of at least 1.9 with low variability in their response (SD = 0.2). The overall average indicated that 66.1% of the fashion designers agreed to the items under the level of usage and knowledge about Ghanaian beads resulting in high average score (mean = 1.7, SD = 0.4). The low standard deviations indicated that there is low variability in the response to the items under the construct under discussion.

4.6 Trends Evolved in the Bead-making and Modification in the Traditional Industry

Research Question Two: *What are trends that is evolved in the bead-making and modification in the traditional industry?*

Research question Two was analysed by using simple percentages, frequencies and descriptive statistics such as means and standard deviations to determine the trends that is evolved in the bead-making and modification in the traditional industry. The results are shown in Table 4.6.

Table 4.6: Results of Kings, Queens and Elders on Trends Involve in Making and Modification of Beads

	Disagree		Agree		Mean	SD
	Freq	Percent	Freq	Percent		
1. I patronize Ghanaian beads more than foreign beads	0	0.0	4	100.0	2.0	0.0
2. I patronize Foreign beads as compared to Ghanaian beads	4	100.0	0	0.0	1.0	0.0
3. There is peculiar difference between Ghanaian beads and foreign beads	0	0.00	4	100	2.0	0.0
4. I know a particular foreign bead	0	0.0	4	100.0	2.0	0.0

that have a special feature than the local bead						
5. I know the symbolic meaning of the beads I prefer	0	0.0	4	100.0	2.0	0.0
6. I prefer to wear beads around my Neck.	3	75.0	1	25.0	1.3	0.5
7. I prefer to have wrist bead	1	25.0	3	75.0	1.8	0.5
8. I prefer to wear bead around my Waist	4	100.0	0	0.0	2.0	0.0
Overall Average		37.5		62.5	1.6	0.1

Disagree = 1, Agree = 2

Table 4.6 show the results of kings, queens and elders on trends involve in making and modification of beads. From the Table .6, it could be seen that chiefs, queen and elders patronize Ghanaian beads than foreign beads results in a high mean score (mean = 2.0, SD = 0.0). This could be as a results of cultural importance attached to the Ghanaian beads as opposed to foreign beads. Also, all the four participants representing 100% indicated that there is peculiar difference between Ghanaian beads and foreign beads resulting in high average value and low standard deviation (mean = 2.0, SD = 0.0). This could be one of the reasons why the chiefs, queens and elders patronise in Ghanaian beads as opposed to foreign beads. In addition, all the participants indicated that they know the symbolic meaning of the beads that they prefer resulting in high average score (mean = 2.0, SD = 0.0). Finally, 75% of the kings, queens and elders indicated that they prefer to wear the beads around their neck while only a person indicated that he prefers to wear the bead around the wrist.

However, none of the respondents indicated that they prefer to wear the bead around the waist. The standard deviation of zeros indicated that either all the participants agreed or disagreed to the items so there are no variations in the responses. This show

that in making beads for chiefs, queen and elders and those personalities, most of the beads should be the neck beads followed by the wrist beads while small proportion should be made of waist beads.

4.7 Results from Interviewing Bead sellers and Producers

4.7.1 Promoting interest in beads and advocating for wider consumption

Results from the interview conducted among the ninety-four (94) interviewees of which 27 were bead sellers, 67 indicating bead producers. The data was saturated after (60) respondents were interviewed.

On the question of when people usually use beads and beaded items, most respondents said beads and beaded items are normally used during occasions and celebrations. According to respondent 4 (R4);

“Beads and beaded items are mostly used to suit certain events and occasions. During such occasions, the rate at which beads and beaded items are sold increases since most people buy the beads to be used during these occasions.”

Respondents 12 (R12) also said;

“Within certain periods of the year or seasons, the consumption of beads is high. Such periods are during the “dipo” puberty rights where most people adorn themselves with beads and beaded items.”

However, some respondents claimed beads and beaded items are used at every point in time. As such, Respondents 21 (R21) said;

“Beads and beaded items can be used at any time. It just depends on when a person feels like using a bead or beaded item and they can go ahead and adorn themselves with it.”

4.7.2 Recommendations on the use of beads and beaded garment for traditional marriages

On whether respondents will recommend the use of beads and beaded garment for traditional marriage, most respondents said they will recommend beads and beaded items to be used in traditional marriage with further explanations given as to why.

Respondents 3 (R3) in his response said;

“Yes, I will recommend for beads and beaded items to be used during traditional marriage. This is because beads and beaded items display our tradition and will be perfect to use them at traditional marriages”

Respondents 11 R (11) also said;

“Beads and beaded items are very beautiful and pleasing to the eye, so if it is worn at traditional marriages, it will make the occasion very beautiful.”

Respondent number 9 (R9) also looked at the financial aspect of it and said;

“Yes, I will recommend for beads and beaded items to be used during traditional marriages because when people patronise traditional beads and beaded items, the producers and sellers of the products will also make a living out of its patronization.”

Respondent 16 (R16) also added;

“Ghanaian beads are considered to be expensive, hold power, and its designs, colours, symbols and the name reflect the idea of being Ghanaian”.

4.7.3 The type of beads to be used for traditional marriages

Considering the type of beads respondents will recommend for use during traditional marriages, most of the respondents said they will recommend the use of Ghanaian beads for traditional weddings. However, a few respondents also said they will recommend the use of both Ghanaian and foreign beads for traditional marriages.

Respondent 2 (R2) answered by saying;

“I will recommend the use of Ghanaian beads for traditional marriages. Since traditional marriage is part of Ghanaian culture, I don’t see the need to use foreign beads when Ghanaian beads are available. If possible, all items used should be Ghanaian made to display our Ghanaian culture.”

Respondent 14 (R14) also claimed;

“I will recommend foreign beads. This is because the main type of beads that is highly demanded by most customers for garment designing is the foreign beads, because the foreign beads are smaller in size, very colourful, vary in shape and sizes, attractive and it create a very beautiful effect on a finished article unlike the Ghanaian locally manufactured beads”

Responding to the question on the part of the body respondents will advocate for beads to be worn during traditional marriages, respondents provided varying responses including on the neck, waist, wrist, head, hair, ear, ankle etc.

According to respondent 22 (R22);

“During traditional weddings, beads can be worn on multiple parts of the body. I will personally advocate those beads are worn on the neck or on the neck and the wrists. However, everybody has a preferred part they will want to wear beads during traditional marriages”

4.7.4 Promotional means to advocate for the use of beads for traditional marriages

On the promotional means respondents deem appropriate in advocating for the use of beads for traditional marriages, respondents gave a number of suggestions. These include the promotion of beads through exhibition of beads and beaded garments, the use of the both traditional and social media to promote the use of beads, education on bead wearing and the significance of wearing beads, including the use of beads as part

of the dress code for traditional marriages and the improvement in the quality and beauty of beads in order to stimulate the interest of consumer to patronise beads for traditional marriages.

Lastly, on challenges facing the use of beads and beaded garments for traditional marriages, respondents listed a number of challenges ranging from financial challenges to poor patronage.

Respondent number 16 (R16) said;

“The emergence of new types of foreign beads in causing low patronage of the traditional Ghanaian beads especially among the youth”

Respondent 1 (R1) said”

“In seasons, there is low patronage of beads which makes it difficult to operate such a business and make profits. Sometimes you will make a lot of beads but have no one to purchase them, this serves as a disincentive to your efforts”

Also, respondent 18 R (18) spoke on the quality of beads;

“Nowadays people do not patronize the quality beads because they claim they are expensive. They opt for the less quality ones which are less costly. Hence, most sellers are also now selling the less quality beads just to be able to sell their goods.”

Respondent 8 (R8) responded;

“Most of the youth and the general public are not interested in learning the significance of the Ghanaian beads. Only few elderly people are ready to learn the value and the significance of the Ghanaian bead and this can affect the Ghanaian locally manufactured bead industries.”

Another challenge according to respondent 19 (19R) was that;

“Some beads are heavy and weigh the neck, also, some beads have sharp edges and hurt the skin which makes them not to feel comfortable”.

To Respondent 5 (R5);

“Ghana made beads are not improving because most producers don’t have the technological equipment that aid in producing attractive beads in terms of sizes, colour and weight. They are still using the local method of bead production which is not helping the firm to develop”.

Another respondent, Respondent 13 (R13) said;

“Most of the Ghanaian locally made beads are bigger in sizes and the current fashions among ladies are related to the sizes of beads, it is fashionable these days for Ghanaian ladies to wear close fitted dresses; this has influenced their preference for smaller beads around waist”.

4.8 Discussion of Findings

4.8.1 Demographic characteristics of bead Users, Elders, Fashion designers, bead Sellers and Producers

From the study, the age range of most of the respondents 30(13.3%) were 31-40 years. However, majority of participants were greater than 41 years with 42(18.45%) of respondents between 41-50 years, 10(4.4%) between 51-60 years and 8(4.15%) of respondents were 61 years onwards. Meaning the aged are mostly into the bead industry than the youth. This result is in connection with the survey, Choi (2014) which finds that the youth of today are not into the bead industry which is a cause of low productivity of the beading industry.

The study finds that most 86(40.7%) of the respondents were females compared to males who represented 69.3% of the respondents. This indicates higher male involvement in the bead industry. On religion, the study finds that most 123(62.4%) of the respondents were Christians, 52(24%) were Muslims and 21(11.6%) were

Traditionalists. According to Coles (2012), body adornment and dresses have also been affected by two of Africa's main faiths; Christianity and Islam, and religious beliefs are particularly reflected in jewellery design.

Again, the study shows that most 70(34.4%) of participants has basic level education and 53(28%) failed to attain formal education. The number of respondents who had secondary level experience was 53(23.1%) and 22(12.5%) of the participants of the survey attained tertiary education. This finding shows that majority of the respondents had basic level education or no level of formal education as compared to the number of respondents who had secondary level education or higher. Agyemang et. al. (2020) highlights the low level of education among people in the beads industry as a problem as it leads to low exposure to new technological method of adapting into the current trends in the beads industry. This proves that majority of the respondents do not have formal education.

Majority 77(37.6%) of the respondents were married, 62(32%) were single and 28(13.8%) of the respondents were also co-habiting. On the community within which the respondents reside, most 81(39.8%) of the respondents lived at Odumase Krobo, 61(29.8%) of the respondents lived at Koforidua and 54(28.4%) of the respondents lived at Agormanya. In total, most of respondents were from the Krobo Area (Odumase Krobo and Agormanya) and Galvin (2013) identified that African beads are mostly made by the Krobo tribe and this has been the case since the 19100's. Findings on the category of respondents involved in the study showed that most respondents 80(43.3%) were fashion designers, 64(29.8%) were bead producers, 26(12%) were bead sellers, 25(11.1%) were bead users and 4(1.8%) of the respondents were also Chiefs, Queens and Elders. This shows that the use of beads is

embedded in the Krobo culture and the people have some deep appreciation for their culture.

4.8.2 Classification of Ghanaian beads and their characteristics

In the study, most 79(38.4%) respondents knew of Ghanaian beads, 40(19.6) of respondents knew of foreign beads, 53(28%) of respondents knew of both foreign and Ghanaian beads and 24(12%) of the respondents had no idea of any type of beads. The study revealed that most 130(62%) respondents believed that Ghanaian beads are very expensive as compared to foreign ones. 40(16%) of the respondents also indicated that foreign beads were expensive than Ghanaian beads. 22(10.7%) of the respondents also claimed both Ghanaian and foreign beads are expensive.

According to Dubin (2016), the important and highly pricey powder glass beads discovered in Ghana was in the nineteenth centuries. Beads of such nature are perceived to have high value power; they are considered costly and adorn by most people especially traditionalist in West sub-Saharan Africa. Agyemang et. al. (2020) also found that the demand for Ghanaian beads is high, making it expensive. Elnasha (2018) also finds that jewellery made from some types of beads is pricey and elegant and their fashionable traits are durable.

Another study finding was that 175(84.5%) of respondents claim the type of bead and its characteristics influence their taste for it with the remaining 21(13.8%) claiming otherwise. In this light, Choi (2011) finds that the type of beads and beaded garment could also use for decorative reasons. In line with this finding, Gautier (2011) claims executing effective methods of marketing can help develop taste to patronise Ghanaian beads.

Agyemang (2018) finds that imported beads offer a wide range of choice in terms of size, colour, and weight. They appear attractive and easy to use. However, in the design and production of local beads, the bigger size of the local bead is a technical challenge in the local bead manufacturing industry. Also, Marketing issue such as less patronage by traditional trade partners from West African countries highly affects local beads production making them competitive with the imported beads.

Again, most 102(49.6%) of respondents claim the price of beads is what will attract them to purchase or not purchase a particular type of bead and 35(20%) believe the display style of beads will attract them to purchase a particular type of bead.

On the type of beaded garment preferable to respondents, most 100(48.7%) of respondents claim body cloth is preferable, 44(24%) believe handbag is preferable and 36(17.3%) believe footwear is preferable.

Also, on the characteristic of bead that will influence respondents to patronize or not patronize it, most 71(35.8%) of the respondents claim the colour of the bead will influence them, 38(18.2%) believe the size of the bead will influence them and 42(20.9%) of respondents claimed the weight of the bead will influence them.

As most respondents will prefer beads for their clothing and consider the size and weight of the beads used, Choi (2014) finds that it is fashionable these days for Ghanaian ladies to wear close fitted dresses. This has influenced their preference for smaller beads around their waists. As pointed earlier, the local beads are relatively bigger and heavier which shows through fitted dresses. These kinds of lady's dresses make no room for local beads and contribute to poor patronage.

4.8.3 Level of Usage and knowledge about Ghanaian beads among the general public

The study finds that a greater majority 187(94%) of the respondents wear beads while the remaining 9(4%) of the respondents did not wear beads. According to Cunnington (2010), beads are frequently used complement an attire and it is explicitly preferred to supplement the user's glance.

Also, most 112(55.4%) respondents wear beads every day with 62(32.4%) wearing beads occasionally. On the part of body, the respondents mostly wear beads, most 72(37.8%) of the respondents wear beads on their wrist, 32(14.9%) wear beads on their neck, 18(8.3%) wear beads on their waists and 26(13.4%) of respondents wear beads on their ankle.

These findings shows that beads can be used to adorn many parts of the body and various individuals have their various preferences on the part of body to use beads.

Literature finds that beads are becoming very important in everyday fashion (Agyemang, 2018). In addition, Coles and Budwig (2012) finds that beads of all kinds are usually strung into necklaces, anklets, bracelets and waist bands or attached to clothing or furnishings. Strung beads are worn over, around, with or underneath everyday apparel.

On the type of event respondents are most likely to use beads to adorn themselves, most 62(32.3%) of the respondents are more likely to wear beads to a wedding, 36(20.4%) of respondents are more likely to wear beads to a puberty event, 22(10.2%) of respondents are more likely to wear beads to an outdooring ceremony, 32(14.7%) of respondents are more likely to wear beads to funerals, 35(16.2%) of respondents are more likely to wear beads to church and 9(4.2%) of respondents are more likely to wear beads to other events like birthday parties and festivals. The result indicated that

beads are mostly worn to marriage ceremonies Filtrup (2013) finds that crystal beads are mostly deployed in full time marriage attire and commonly utilize in making special pieces of fashion.

4.8.4 Trends involve in making and modification of Ghanaian beads

Findings from the study shows that most 86(40.6%) respondents will patronize Ghanaian beads, 43(23.4%) of respondents will patronize foreign beads and 56(29.3%) of respondents will patronize both Ghanaian and foreign beads. Contrary to this finding, Ogundele (2012), indicated that lack of advance technology in the production of Ghanaian beads is one of the factors accounting for its low patronage.

Also, Agyemang (2018) finds that marketing issues such as less patronage by traditional trade partners from West African countries highly affects local beads production making them less competitive with the imported beads. To add to this, the study finds that most 153(74.4%) respondents find a peculiar difference between Ghanaian beads and foreign beads but 43(23.6%) of respondents do not find any peculiar difference between Ghanaian beads and foreign beads.

From the study, most 145(70.1%) of the respondents claimed they know the names and meanings of some Ghanaian beads while 51(27.9%) of the respondents claimed they do not know the name of and the meaning of any beads. Agyemang (2016), claims the symbols of Ghanaian beads reflect the idea of being Ghanaian.

Again, Choi (2011) discovers that beads had regularly been used as symbolic repositioning of sacrosanct insight and are thought to have therapeutic benefits.

Most 78(39.4%) of the respondent's claimed glass is the material used in making the beads. 38(21.3%) of the respondents claimed stone is the material used in making beads, 30(15.1%) of the respondents claimed plastic is the material used in making

the beads, 25(12%) of the respondents claimed metal is the material used in making beads and 21(9.4%) of the respondents said they had no idea of the material used in making beads.

The varying responses can be related to Coles and Budwig (2012) which states that beads of various types are generally grouped into the following; glass beads, metal beads, other organic materials (beads), ceramic beads and semi- precious beads. Also, Ogundele (2012) states that most common materials used in bead production are glasses.

4.8.5 Promoting interest in beads and advocating for wider consumption

From the study, most respondents find that beads and beaded items are normally used during occasions and celebrations. Wilson (2013) describes that bead can sometimes be worn all around neck for decorations and every day wear, but people should also be fitted for cultural events, durbars, and chapel.

Most respondents will also recommend the use of beads and beaded garment in traditional marriage. A study conducted in Krobo by Agyemang (2016) explained that wedding is also a ritual of transition that includes the wearing of beads. Both the groom and the bride dress various combinations of bracelets to both identify as a Krobo duo and to illustrate their affluence. The decoration of the bracelets continues with chosen special costume of the ritual and the whole commemoration.

Most of the respondents will also recommend the use of Ghanaian beads during traditional weddings. This is because Agyeman (2016), claims the symbols of Ghanaian beads reflect the idea of being Ghanaian and to Agbosu (2014), the use of beads during marriage ceremonies depicts a different meaning which has varied traditional connotations.

On the promotional means respondents deem appropriate in advocating for the use of beads for traditional marriages, respondents gave a number of suggestions including the promotion of beads through exhibition of beads and beaded garments, the use of the both traditional and social media to promote the use of beads, education on bead wearing and the significance of wearing beads, including the use of beads as part of the dress code for traditional marriages and the improvement in the quality and beauty of beads in order to stimulate the interest of consumer to patronise beads for traditional marriages.

According to Dubin (2016), in 2009, the European Commission's Cultural Initiative Support Programme, assisted Ghana International Beads festival to celebrate its maiden commemoration at Odumase Krobo to advertise the traditional production of beads.

Reed (2016) also finds that other literature sources are some of the obvious means of promoting and advocating for the use of beads for traditional marriage to reach different audiences.

The use of old and archaic methods in bead-making which results in low production and poor quality of products was identified as a challenge facing the use of beads and beaded garments for traditional marriages.

Ogundele (2012), indicated that lack of advance technology is one of the factors accounting for low patronage. Again, the weight and nature of some made in Ghana beads was identified as a challenge to its patronage. According to Osei et al., (2021), this has discouraged most people from purchase beads for garment decoration. Mostly, beads with rough edges are used in garment decoration which frays the yarns off from the fabric.

4.9 Summary of Chapter Four

The section catalogued results from respondents of the survey and was highlighted according to the objectives. These include the questionnaires and interview responses collected from field on how to promote made in Ghana beads through traditional marriage and the discussion of responses collected. The results provided were from the questionnaire administered to the (131) respondents and the interview conducted among the (94) bead sellers and producers in the study area. The results provide the basis to further discuss the study findings.

In addition, the chapter provides discussions on the study results by relating them to available literature on the study objectives. The report focuses on the survey's results in relation to other research in order to determine correlations between both the survey and many others.

CHAPTER FIVE

DESIGN AND PRODUCTION OF SPECIAL LIGHT WEIGHT BEADS

5.1 Overview

The chapter outlines some of the processes involved in the making of the special light weight beads. It provides information on the materials used, process and techniques used. The results are presented in well labelled pictorial diagrams and the final product is also displayed and compared with another type of bead. Detailed discussion and analysis of the finished products are also included in the chapter.

5.2 Procedures for Preparing Special Light Weight Beads

The purpose of producing new special bead is to reduce the weight and make it easy for fashion designers to use in decorating garments for traditional marriage, also to improve the patronage of locally manufactured beads and to make it meet the requirements of its particular market.

In reducing the weight of bead, bottles used are crushed with a metal mortar and pestle to get very fine powder, then sieved for twelve times to get a very fine powder. (Frequent sieving gives light weight beads at the end of production). A mould is created forming a design of specific bead, which is then arranged in a felt kiln. Felt kiln is mould from ant hill (termite) clay with deferent type of shapes use in moulding beads for firing, then mixed with ceramic pigment and fired at 650° to 800° degrees Celsius without losing its colour. The difference between glass powdered bead and the transparent glass lie in the use of pigment which determines the colour of the finished bead and thus renders it opaque. Another difference lies in the treatment of the glass used. As the name suggests, glass for this technique is crushed or pounded

into very fine powder whereas glass for the transparent glass bead is merely broken into pieces.

The colour of the translucent bead is determined by the glass used, whereas the colour of the glass powder beads is determined by the pigment or porcelain dye used.



Figure 5.1 Preparing clay mould



Figure 5.2 Finished clay mould

Source: Researcher's studio work (2022) *Source: Researcher's studio work (2022)*



Figure 5.3 Filling portion of the mould with bamboo stick to create hole in the beads.

Source: Researcher's studio work (2022).



Figure 5.4 *Crushing bottles with metal pistil and mortar and sieving of crushed bottles.*

Source: Researcher's studio work (2022).



Figure 5.5 *Adding powdered dye to the sieved glass and arranging it in the mould.*

Source: Researcher's studio work (2022).



Figure 5.6 Setting the fire for bead baking. Source: Researcher's studio work (2022).



Figure 5.7 Firing of beads. Source: Researcher's studio work (2022).



Figure 5.8 Finished Product to be used in designing traditional wedding dresses.

Source: Researcher's studio work (2022).

5.3 Comparing the Special light weight bead to the heavy weight beads



Figure 5.9 Comparing common/heavy weight beads with the special light weight beads.

Source: Researcher's studio work (2022).

The specially prepared light weight beads upon being compared to the common/heavy weight beads show a number of differences and similarities.

- Both the light weight beads and the common/heavy weight beads are beautiful and look pleasing to the eye.
- Both the light weight beads and the common/heavy weight beads are made of different colours and look colourful.
- The light weight beads are lighter in weight compared to the common heavy beads.
- The light weight beads have smooth edges compared to the common heavy beads which have relatively rough edges.
- It is relatively easier to use the light weight beads to design a fabric or garments for traditional marriages compared to the common/heavy beads.

5.4 The Garment Designing Process

Kente strip fabric was sourced for the garment design. Kente was considered because Ghanaian culture values Kente for most traditional marriages. Again, strips as a design in the Kente were also considered because the client is short, and for this reason, the strips will help the client appear taller.

Pieces of the pattern were laid on the Kente fabric following selvages of the layout. In cutting the fabric, short strokes were used for the curved edges along the pattern piece while large strokes were used for the straight edges along the pattern piece. The cut-out pieces were pressed neatly before sewing. In the sewing process, the upper bodice was skilfully joined together using the “round method” where the Kente fabric was sewn separately and then skilfully joined to the upper bodice to form a beautiful full dress.

Two beautiful dresses were produced from the sewing processes. Namely;

- Slit and Kaba which has a brassier cap and inverted pleats at the upper bodice.
- A full-length dress which was designed with a white polished cotton and knife pleats at the upper bodice.

Colourful beads were systematically introduced onto the upper bodice of the finished garments as a decorative effect. After careful stringing and beading of the garment, the final garment looked so beautiful and ready to be worn for a traditional marriage ceremony.

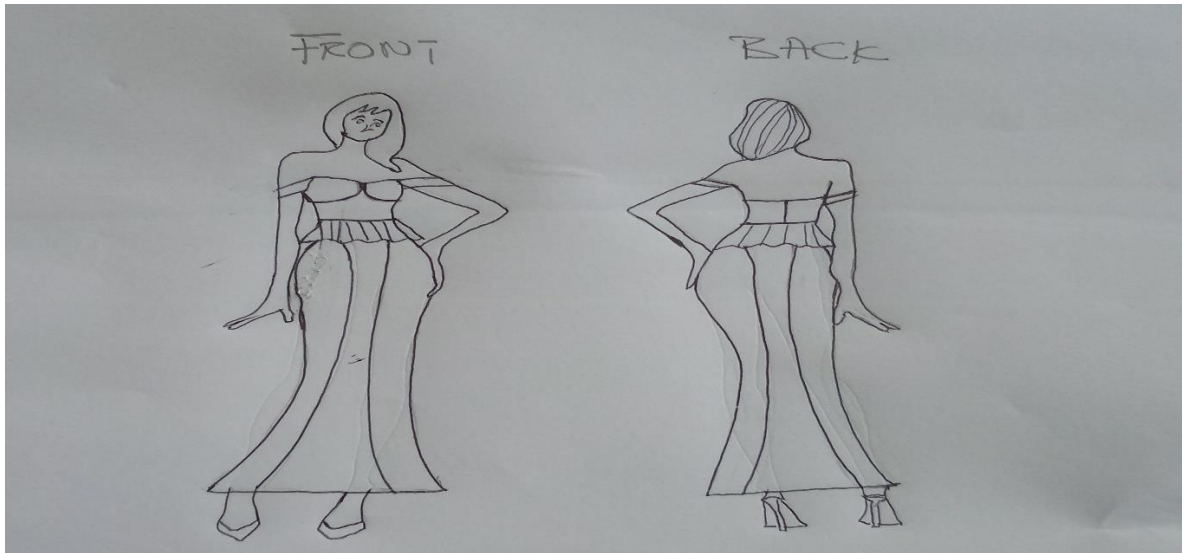


Figure 5.10 Front and back sketch of traditional marriage dress. Source: Researcher's studio work (2022).

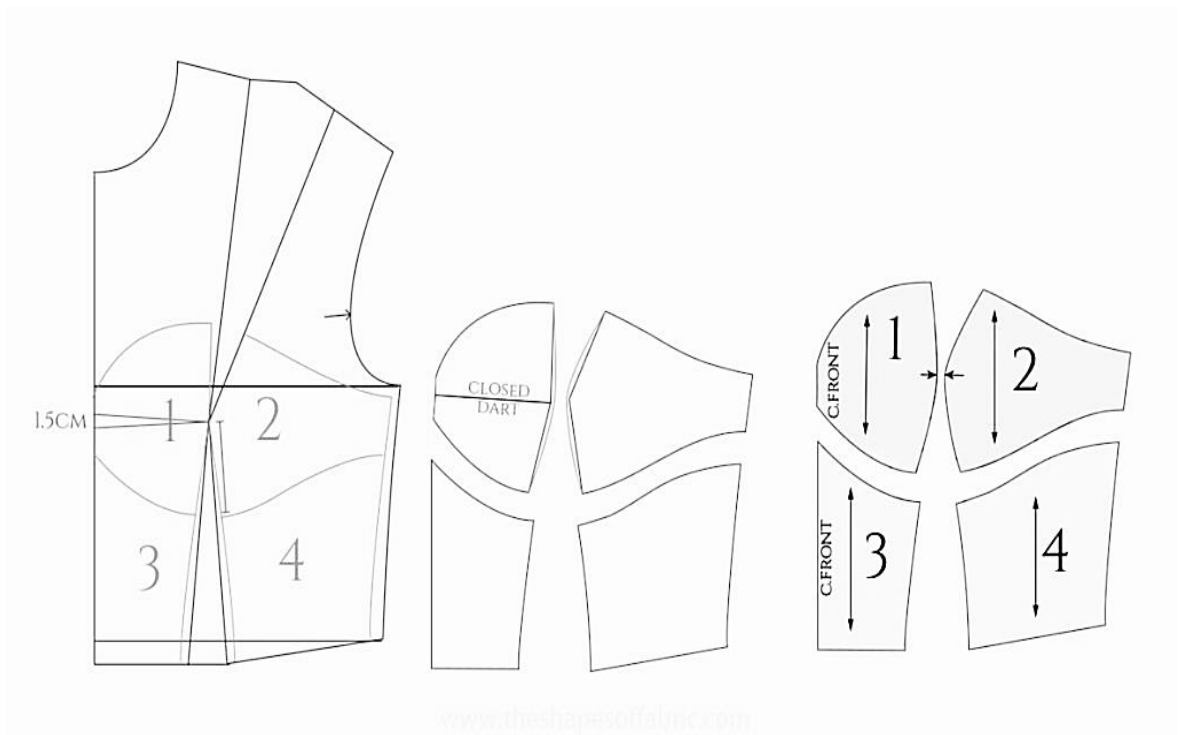


Figure 5.11 bustier pattern. Source: Researcher's studio work (2022).

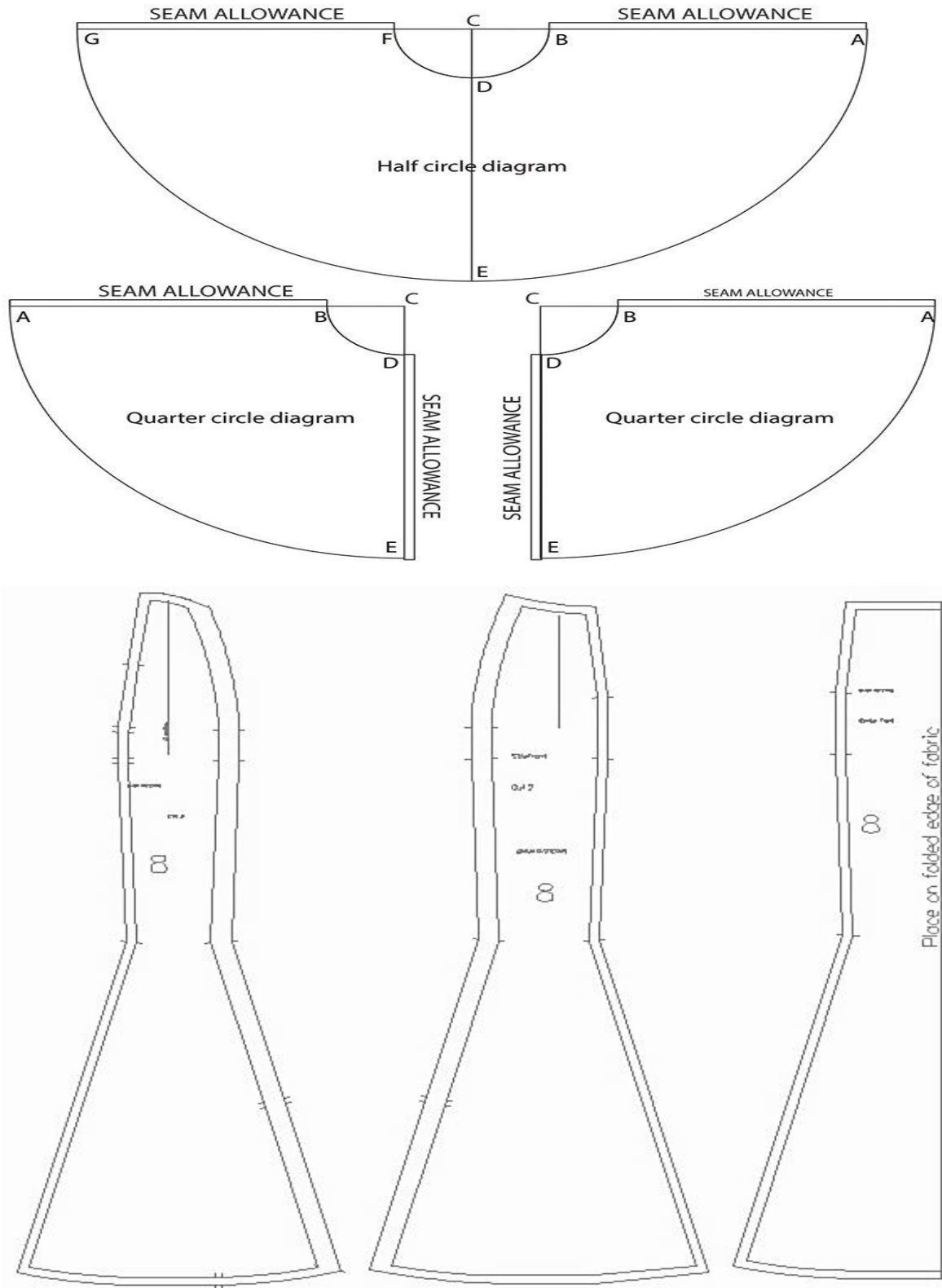


Figure 5.12 Panel slit pattern. Source: Researcher's studio work (2022).



Figure 5.13 Traditional wedding dresses designed with smaller Ghanaian beads. Front and back view. Source: Researcher's studio work (2022).

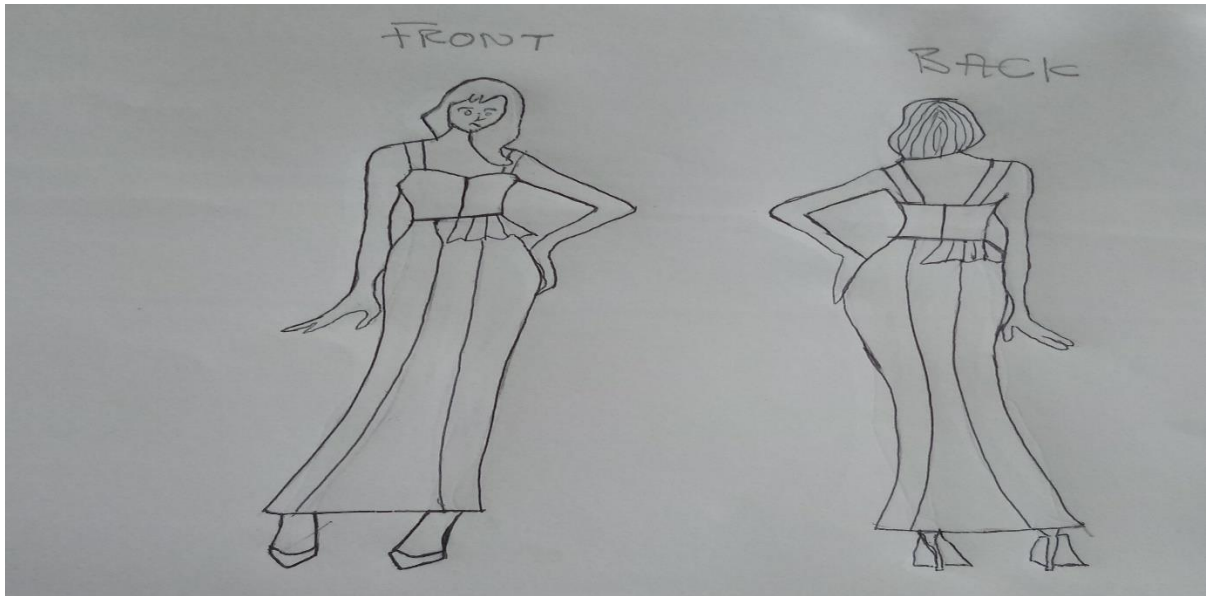


Figure 5.14 Front and back sketch of a full-length panel dress for traditional marriage

Source: Source: Researcher's studio work (2022).

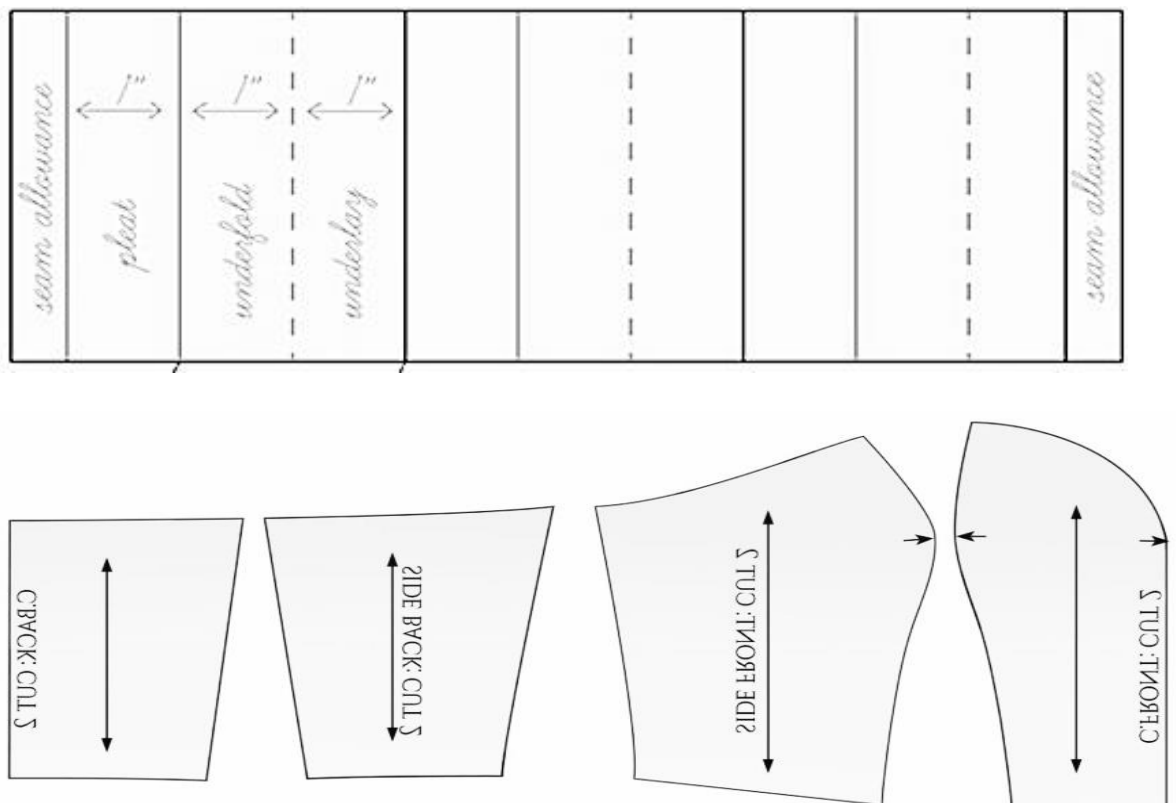


Figure 5.15 Upper bodice pattern. Source: Researcher's studio work (2022).

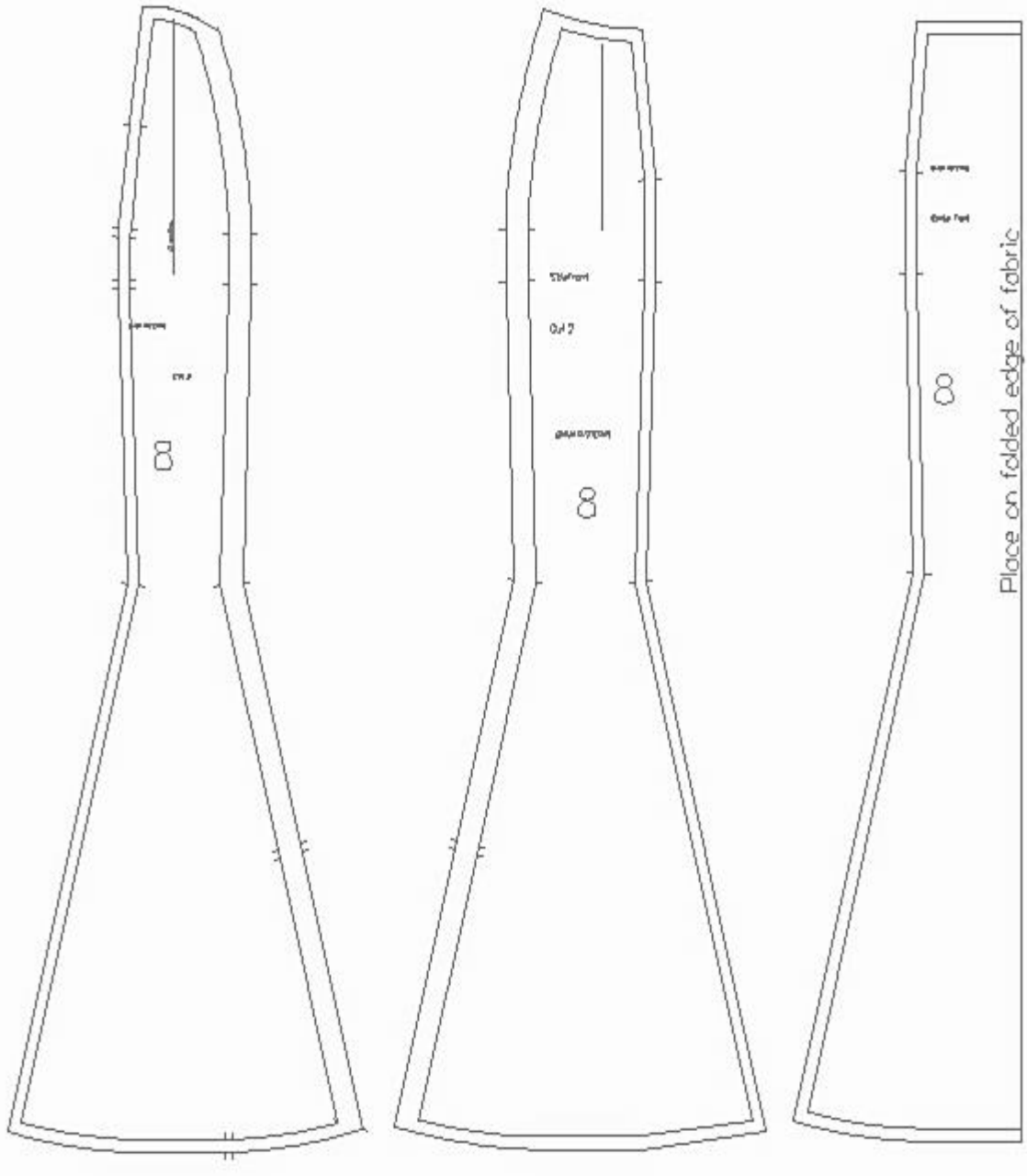


Figure 5.16 Lower panel pattern. Source: Researcher's studio work (2022).



Figure 5. 17 Traditional wedding dresses designed with special light weight beads.

Font and back. Source: Researcher's studio work (2022).

5.5 Summary of Chapter Five

This chapter provides step-by step and practical information in producing the researcher's self-prepared special light weight beads and the garment designing process. The chapter also provides graphical images of the production process and the produced beads.

CHAPTER SIX

RESEARCH FINDINGS, DISCUSSIONS AND RECOMMENDATIONS

6.1 Overview

This section provides a brief conclusion of the study, meanings were based on the study findings and provides recommendations for future practices. In this chapter, the major research findings are provided and conclusions is made on the contribution of the study to knowledge and literature.

6.2 Summary of major findings

A summary of the major research findings from the study are;

- There is less involvement of the youth in the beads industry.
- Females mainly dominate in the market for beads and beaded garments.
- Both Ghanaian and foreign beads are well recognized by dealers in the market for beads.
- Comparatively, Ghanaian beads are expensive compared to foreign beads.
- Consumer taste and preference for beads is influenced by the characteristics of the bead.
- The Price of a bead can influence the decision to buy or not buy it.
- Beads are generally worn by a large proportion of the population.
- Most people will mostly prefer to wear beads to wedding events.
- Both Ghanaian and foreign beads are largely consumed by dealers in the beads market.
- There is good knowledge on the names of made in Ghana beads, the symbolic meaning and materials used in making beads.

- Beads will preferably be worn on the waist, neck and other parts of the body.
- Ghanaian beads and beaded garments are highly recommended to be used in traditional marriages.
- There are very effective ways of promoting interest in the use of made in Ghana beads for traditional marriages.
- Low quality of Ghanaian beads and products is a challenge to the use of beads in traditional marriages.

6.3 Conclusion

In conclusion, the study has established that there are different opinions about beads among Ghanaians. This difference in opinion was found due to the inadequate knowledge about the value and significance of beads without considering the origin, size, weight, colour, and material used in making the beads. Some demographic factors such as age and gender determine the degree of patronage given to beads and beaded garments and its use in traditional marriages.

In the market for beads, both Ghanaian and foreign types of beads are well recognised. The study established that the price of a bead influences the purchasing behaviour of the consumer. However, Ghanaian beads are deemed to be more expensive as compared to foreign beads and this may influence the use of Ghanaian beads for traditional marriages. The type of bead and its characteristics also has an influence on the consumer's taste and preference to use it for traditional weddings.

Both Ghanaian and foreign beads are generally used among the study population. The study concludes that a greater percentage of the population wear beads and it is the preference of a majority of these beads wearers to adorn themselves in beads for traditional marriages. The study concludes that knowledge on made in Ghana beads

which include the names of beads, its symbolic meanings and the materials from which beads are made is very positive among the population.

Preferably, made in Ghana beads are not mostly worn on the neck but also on the wrists and ankles for traditional marriages. Ghanaian beads and beaded garments are also highly recommended for use during traditional marriages largely because of its beauty and how it portrays tradition. The study concludes that there are a number of effective ways of promoting and advocating for the use of Ghanaian beads for traditional marriages. The effective use of these mediums will yield positive outcomes on the patronage of made in Ghana beads in traditional marriages.

However, the study establishes that there exists a litany of challenges in the beads sector and the utilization of made in Ghana beads for traditional marriages. Taking the necessary measures to address these challenges will be the first step to promoting the use of made in Ghana beads for traditional marriages.

The researcher employed the use of the necessary methods, tools and materials to prepare a light weight bead and further designed a garment with it which can be used for traditional marriage ceremony.

6.4 Recommendations

Based on the results and findings, it is recommended that;

- There is the need for training of specialists in bead crafts and art. Bead show or Bead and Fashion-shows, Fashion fairs and Exhibitions could be organised by bead makers, bead sellers, fashion designers and students' clubs at different schools and communities.
- Establishment of a National Bead Technology Centre. This Centre is to be established by the state or District Assemblies through the assistance of

Centres for National culture, the Export promotion council and their allied agencies among others to help the research into Beads and the Bead culture.

- Bead producers in the Krobo district should come together and form more cooperative body. In this way they will be in a better position to seek assistance from financial institutions and the district assembly. The financial assistance will help them to purchase more advanced tools, materials, equipment and protective gears thereby improving their efficiency and output.
- Bead's producers should be educated on the importance of registering their designs with the Registrar General's Department. This will help protect their designs and prevent unscrupulous beads producers from copying the designs of the creative and innovative ones. This will also challenge other beads producers to create original designs.
- The lower Manya Krobo district directorate should collaborate with the Ministry of Culture and Chieftaincy, the Ministry of Education and the Department of Community Development to educate students in state owned or private and vocational/ technical institutions in the district about the Krobo beads culture, so that while they learn their trade or profession, they learn about their culture in addition.
- Government and other organisations should support members in the beads industry in terms of finance and modern technology.
- The government should therefore invest heavily in the beads industry in Krobo land since it has much potential in boosting tourism in the area.

6.5 Suggestions for further Research

Further research must be carried out in the fields of;

- The bead culture among the Krobo people of Ghana
- Therapeutic Powers of Indigenous Ghanaian beads
- Body Adornment in Contemporary Ghanaian Society
- Effect of consumer behaviour on Ghana made beads

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APPENDIX I
QUESTIONNAIRE FOR BEAD USERS
UNIVERSITY OF EDUCATION, WINNEBA
DEPARTMENT OF FASHION DESIGN AND TEXTILES
DESIGNING AND PRODUCTION OF BEADS FOR GARMENTS FOR
TRADITIONAL MARRIAGES IN GHANA

Questionnaire for bead Users

This questionnaire is to collect key data from respondents on the topic stated above.

Please follow the directives very carefully and it is significant that you reply to all questions. There are no right or wrong answers to any of the questions. I am only interested in your personal opinions. Furthermore, the “right” answer to any question is your frank and objective responses; and any non-response will adversely affect the study.

However, data collected is strictly for academic purposes only. All information given will be held confidential. Thank you.

Date:

Questionnaire Code:

Please tick [✓] the applicable one

Please tick in the box

A. Demographic Characteristics of respondents

1. Age

20 years and below

21 – 30 years

31 – 40 years

41 – 50 years

51 to 60 years

61 years and above

2. Gender
- Male Female
3. Religion
- Christian Muslim
- Traditionalist
- Other.....
4. Educational level
- Basic Secondary
- Tertiary No formal education
5. Marital Status
- Single Married
- Divorced Co-habiting
- Widowed
6. Community within which you reside
- Odumase Krobo Agormanya
- Koforidua
7. Which category do you fall within?
- Bead Producers Bead Sellers
- Bead Users Fashion Designers
- Chiefs, Queens and Elders

B. Category of beads considered as Ghanaian and their characteristics

8. What types of beads do you know of?
- Ghanaian Foreign
- Both No idea

9. Can you mention the name of any type of bead you know of?

.....

10. Between Ghanaian and foreign beads, which do you think is more expensive?

Ghanaian Foreign

Both None

No idea

11. Does the type of bead and its characteristics influence your taste for it?

Yes No

12. What will attract you to purchase a particular type of bead?

Display Styles Prices

Name of bead Other(specify)

.....

13. What type of beads is best to use for almost all types of fabric?

Ghanaian Foreign

Both No Idea

14. What type of beaded garment is preferable to you?

Handbag Body clothes

Footwear

Other.....

15. What characteristic of bead will influence you to patronize or not patronize it?

Colour Weight

Texture Size

Other (Specify)

APPENDIX II
QUESTIONNAIRE FOR FASHION DESIGNERS
UNIVERSITY OF EDUCATION, WINNEBA
DEPARTMENT OF FASHION DESIGN AND TEXTILES EDUCATION
DESIGNING AND PRODUCTION OF BEADS FOR GARMENTS FOR
TRADITIONAL MARRIAGES IN GHANA

Questionnaire for fashion designers

This questionnaire is to collect key data from respondents on the topic stated above.

Please follow the directives very carefully and it is significant that you reply to all questions. There are no right or wrong answers to any of the questions. I am only interested in your personal opinions. Furthermore, the “right” answer to any question is your frank and objective responses; and any non-response will adversely affect the study.

However, data collected is strictly for academic purposes only. All information given will be held confidential. Thank you.

Date:

Questionnaire Code:

Please tick [√] the applicable one

Please tick in the box

A. Demographic Characteristics of respondents

1. Age

20 years and below

21 – 30 years

31 – 40 years

41 – 50 years

51 to 60 years

61 years and above

2. Gender
- Male Female
3. Religion
- Christian Muslim
- Traditionalist
- Other.....
4. Educational level
- Basic Secondary
- Tertiary No formal education
5. Marital Status
- Single Married
- Divorced Co-habiting
- Widowed
6. Community within which you reside
- Odumase Krobo Agormanya
- Koforidua
7. Which category do you fall within?
- Bead Producers Bead Sellers
- Bead Users Fashion Designers
- Chiefs, Queens and Elders

B. The level of Usage and understanding about beads

1. Do you design cloths with Ghanaian beads?
- Yes No
2. If No why?
-

3. If Yes, when do you design garments with these beads?

Every day

Occasionally

Other (Specify).....

4. What type of beads do clients prefer on their garments?

Glass

Plastic

Rubber

Metal

Gold

Other(specify).....

5. In which of these events are you most likely to use beads to adorn yourself?

Outdooing

Puberty

Wedding

Funerals

Church

Other(specify).....

6. Does beads weigh garments when used?

Yes No

7. If Yes, which type of bead?

Foreign Ghanaian

APPENDIX III
QUESTIONNAIRE FOR ELDERS, CHIEFS AND QUEENS
UNIVERSITY OF EDUCATION, WINNEBA
DEPARTMENT OF FASHION DESIGN AND TEXTILES EDUCATION
DESIGNING AND PRODUCTION OF BEADS FOR GARMENTS FOR
TRADITIONAL MARRIAGES IN GHANA

Questionnaire for Chiefs and Elders and Queens

This questionnaire is to collect key data from respondents on the topic stated above.

Please follow the directives very carefully and it is significant that you reply to all questions. There are no right or wrong answers to any of the questions. I am only interested in your personal opinions. Furthermore, the “right” answer to any question is your frank and objective responses; and any non-response will adversely affect the study.

However, data collected is strictly for academic purposes only. All information given will be held confidential. Thank you.

Date:

Questionnaire Code:

Please tick [] the applicable one

Please tick in the box

A. Demographic Characteristics of respondents

1. Age

20 years and below

21 – 30 years

31 – 40 years

41 – 50 years

51 to 60 years

61 years and above

2. Gender
- Male Female
3. Religion
- Christian Muslim
- Traditionalist
- Other.....
4. Educational level
- Basic Secondary
- Tertiary No formal education
5. Marital Status
- Single Married
- Divorced Co-habiting
- Widowed
6. Community within which you reside
- Odumase Krobo Agormanya
- Koforidua
7. Which category do you fall within?
- Bead Producers Bead Sellers
- Bead Users Fashion Designers
- Chiefs, Queens and Elders

B. Trends involve in making and modification of beads

1. What types of beads will you patronize?
- Ghanaian Foreign
- Both None

2. Do you find any peculiar difference between Ghanaian beads and foreign beads?

Yes

No

3. Do you know the name of this bead?

Yes

No

4. If yes, what is the name of this bead?

.....

5. Do you know the symbolic meaning of this bead?

Yes

No

6. If yes, what is the meaning?

.....

7. What material was used in making it?

Glass

Stone

Plastic

Metal

Leather

No Idea

8. On what part of the body will you prefer to wear this bead?

Neck

Wrist

Waist

Ankle

Ear

Other

(specify).....

APPENDIX III

INTERVIEW GUIDE

UNIVERSITY OF EDUCATION, WINNEBA

DEPARTMENT OF FASHION DESIGN AND TEXTILES EDUCATION

DESIGN AND PRODUCE MADE IN GHANA BEADS FOR TRADITIONAL

MARRIAGE

(A CASE STUDY IN THE EASTERN AND ASHANTI REGION OF GHANA)

Interview Guide for Bead producers and Bead sellers

This Interview guide is to collect primary data using Face-to-Face interview Technique from respondents on the topic stated above.

Please follow the instructions very carefully and it is important that you respond to all questions. There are no right or wrong answers to any of the questions. I am only interested in your personal opinions. Furthermore, the “right” answer to any question is your frank and objective responses; and any non-response will adversely affect the study.

However, data collected is strictly for academic purposes only. All information given will be held confidential. Thank you.

Date:

Interview Code:

Promoting interest in beads and advocating for wider consumption

1. When do people usually use beads and beaded items?
2. Which materials are used in bead production?
3. Do you have interest in Ghana made beads?
4. Do you recommend the use of beads and beaded garment in traditional marriage?

5. What type of beads will you recommend for use during traditional marriages?
6. Which parts of the body will you advocate for beads to be worn during traditional marriages?
7. Which promotional means do you deem is appropriate in advocating for the use of beads for traditional marriages?
8. What challenges face the use of beads and beaded garments for traditional marriages?