

# Promotional strategies for the textile prints on the contemporary Ghanaian market

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**Abstract:** *The textile industry in Ghana which was once a booming industry has not received the needed patronage in recent times. This challenge has caused many people to lose their job and many others hanging. This present dissertation researched into Promotional Strategies for The Textile Prints on the Contemporary Ghanaian Market. The objectives of the study were to find out strategies associated with the promotion of made in Ghana textile prints, to identify effective promotional strategies for the textile prints on the contemporary Ghanaian market. The study focused on the Ghanaian textile industry which produced the made in Ghana textile prints. However, specific focus was on traders in the Kumasi Central market who deal in textile prints. From the study it can therefore be concluded that, the formation of a textile or garment group network, Increase in Import Duties and Taxes on Wax Prints, Reduction of Import Duties on Textile Essentials, the availability of credit facilities for expansion, rehabilitation and modernization of the textile industry, Establishment of the African Textile Print Committee (ATPC), Monitoring of Knock-off Textiles by a Taskforce are contributing factors for promotional strategies.*

**Key Words:** *Strategies, Promotion, Made in Ghana Prints, Textile industry, Textile Printing. BBC (British Broadcasting Corporation, BBC), SSER (Statistical, Social and Economic Research), GTP (Ghana Textile Print), GTMC (Ghana Textile Manufacturing Company), PPA (Public Procurement Authority).*

## 1. INTRODUCTION :

The word textile is believed to have originated from the Latin word “textilis” and the French word “texere”, meaning to weave while clothing is fiber and textile material worn on the body.

In this regard, this study argued that wax prints are textile materials for making cloth which are cotton fabrics. The textile sector in Ghana has over the years, especially in the mid-seventies been an important sector to the Ghanaian economy on account of its contribution to income generation, employment and exports (Asare, 2012). The sector dominated the manufacturing sector and contributed significantly to livelihood. However, Ghana's textile sector more or less collapsed in the eighties when import controls were loosened and access to foreign exchange needed for imports to modernize plants were scarce.

The historical development of the wax print industry in Ghana can be traced to the European trading from the 16 Century which introduced the ‘fancy’ printed textile to Ghana known as the Java or wax print which were developed to satisfy the general West Africa need. Thus originally, the wax resisted dyed fabrics came from Indonesia which were then exported to the Gold Coast and spread over West Africa into Central Africa.

Ghana textile prints can be classified under the following main categories:

- Hand printed traditional textiles (Adinkra)
- Machine printed fabrics (Wax prints/fancy prints)
- Wax resist local fabrics (batik and tie and dye)

The Ministry of Trade and Industry (2004) point out that by the mid-1970s, about 16 large and medium sized textile companies had been established in Ghana. However, over the years, inconsistent and unfavourable government policies have contributed to the significant decline of the sub-sector's activities. As at 2006, the four major companies that survived the harsh consequences of these policies were the Ghana Textile Manufacturing Company (GTMC), Ghana

Textile Print (GTP) and Printex, all located in Tema, Accra, and Akosombo Textile Limited (ATL) in Akosombo in the Eastern region. Investment within the textile industry is mainly by local firms consisting of about 95 percent of total investment with only about 5 percent being joint ventures (Quartey, 2006). The companies at the moment are all privately owned.

According to Abdallah (2010), the textile print industry in Ghana faces stiff competition primarily from Nigeria, Ivory Coast, China, India and Pakistan, and that a significant problem facing the industry is smuggling, as is pirating of designs, especially by the Chinese. Asare (2012) also noted that in an attempt to control smuggling and pirating, the government in its new policy to revive the textile industry directed that all African prints should be imported through the Port of Takoradi and that prior to import, a sample of the print must be submitted to the Standard Board to ensure that it is not a stolen design. Importers of African prints into the country must be duly registered with the Registrar General Department and Ghana Standard Board.

These measures which have been in place for sometimes have not been effective in reviving the sector but have probably made matters worse (Asare, 2012). According to Asare, small traders who might otherwise be law abiding cannot afford to comply with the requirements and simply take their chances by smuggling the goods “through the bush” (neighboring countries) into the country.

The local textile market is facing stiff competition from finished imported textile prints usually from Côte d’Ivoire, Nigeria, China, and most recently from India and Pakistan. Consumers have argued that although the locally produced finished fabrics are relatively better in terms of quality, the market for imported products has increased because the products have attractive colours, new designs, a softer and glossier finish (Quartey, 2006). The local textile prints dealers have had a fair share of this as pirated textiles are selling far cheaper than the original.

The textile industry in Ghana which was once booming industry and employing about 25000 workers (Egu, 2009) has not received the needed patronage in recent times. The irony of the situation is that most of these companies which were producing high quality materials, designs and very good textile brands, which sold, on the local market as well as other markets in the West African sub- region as a results of low patronage are collapsing. The wax prints produced by these companies were in high demand on the Ghanaian market in time past because they were used in making traditional apparels like the Kaba and slit and other exquisite wears. Beside it was affordable and attractive.

This is necessary at a time where the textile print industry in Ghana is collapsing as a result of pirated textiles, trade liberalization, smuggling, the Ghanaian attitude and their penchant for foreign made goods and import of cheap counterfeit design fabrics from Asia.

### **1.1 Specific objectives:**

The study also specifically seeks to:

- Identify promotional strategies for the textile prints on the contemporary Ghanaian market
- Search for more effective promotional strategies for the textile prints on the Ghanaian market

### **1.1 Research Questions**

The following research questions are formulated to guide the study in relationship to the study’s research objectives:

- What are the promotional strategies for the textile prints on the contemporary Ghanaian market?
- What are the more effective promotional strategies for the textile prints on the Ghanaian market?

The focus is on promotional strategies that are adopted to make Ghanaians patronize made in Ghana print as well as problems that are inherent in the promotion of the made in Ghana prints. In this regard, contribution of the textile print industry to the creation of employment is also beyond the scope of this study.

However, this study is restricted to the Kumasi Metropolis. This is because, according to Agbo (1999), Kumasi is known to have the largest open market in the West African sub-region and that an investor can access landlocked from Burkina Faso, Mali and Niger with a total potential market of over 48 million people. Therefore, it may thus be inappropriate to generalize the findings of this study to other municipalities in the country. In other view Togo and Nigeria are also contributors to the Ghanaian textile industry.

Findings from this study are expected to educate the general public on the adverse effects of high patronage of cheap smuggled textiles prints into the country. This is necessary in creating awareness to promote and build product loyalty to save the economy and move it to the international level.

The source of data for the study would be gathered from two main sources; primary and secondary sources. Specifically, the secondary source of data would be obtained from books, journals, articles, internet, among other publications. On the other hand, primary sources of data would be obtained during the field work directly from the study’s unit of analysis using the questionnaires and in-depth interview.

## 2. LITERATURE REVIEW:

According to Neefus (1982), the printed textile industry is one of the oldest in the world. For instance, the oldest known textiles, which date back to about 5000 B.C., are scraps of linen cloth found in Egyptian caves. Until the early part of the 1500s when the first factory system was established, the textile industry was primarily a family and domestic one.

Thus, it was not until the industrial revolution in England in the 18th century that power machines for spinning and weaving were invented (Neefus, 1982).

During the early 17th century of colonial America, textiles were primarily manufactured in New England homes. For example, flax and wool were the major fibers used. However, cotton, which was grown primarily on southern plantations, became increasingly important (Wilson, 1979). In the early 19th century, in Lowell, Massachusetts, the first mill in America to use power looms began operations. It was the first time that all textile manufacturing operations had been done under the same roof (Wilson, 1979; ATMI, 1997). According to the American Textiles Manufacturers Institute (1997), the twentieth century has seen the development of the first manmade fibers (rayon was first produced in 1910). Although natural fibers such as wool, cotton, silk, and linen are still used extensively today, they are more expensive and are often mixed with manmade fibers such as polyester, the most widely used synthetic fiber. Additionally, segments of the textile industry have become highly automated and computerized.

### Global Importance of the textile print industry

According to the European Commission (2013), the textiles and clothing sector is an important part of the European manufacturing industry. The sector plays a critical role on the economy and social well-being in several regions of the EU-27. For example, the structural data available indicate that, in 2006, there were 220,000 companies employing 2.5 million people and generated a turnover of €190 billion.

### Economic impacts

The textiles print and clothing industries are very important for handful countries in terms of trade, gross domestic product (GDP) and employment and have contributed significantly in several other countries. Thus, the textile prints and clothing industries provide opportunities for export diversification and expansion of manufactured exports for low-income countries that can exploit their labour cost advantages and fill emerging niches and meet buyer demands. In addition, there are dynamic effects of textile prints and clothing industries and these dynamic effects are greater, the more linkages have been built up between the garment industry and local textile suppliers (Keane & Velde, 2008). According to Keane and Velde (2008), at the macro level, there are a number of ways in which the textile prints and clothing industries affect economic development and they include the following:

- Textile print and clothing industries are a major contributor to incomes for countries. For example, the contribution of textiles and clothing production to GDP differs by country but is up to 5 percent in Sri Lanka, 12 percent in Cambodia and 15 percent in Pakistan (Keane & Velde (2008). In Indian, the textile prints and clothing industry contributes significantly to the economy of the country in terms of gross domestic production, foreign exchange earnings and employment. For instance, about 27 percent of the foreign exchange earnings are on account of export of textiles and clothing alone (Manikandan & Thirunuvakkarsu, 2010). Thus, the textiles and clothing sector contributes about 14 percent to the industrial production and 3 percent to the gross domestic product of India. In addition, around 8 percent of the total excise revenue collection is contributed by the textile industry.
- Textiles and clothing industries are the dominant source of exports and foreign exchange in several countries. Low income and developing countries such as Cambodia, Bangladesh, Pakistan and Sri Lanka depend on textiles and clothing exports for more than 50 percent of total manufacturing exports, thus, 80 percent in Cambodia and 83.5 percent in Bangladesh;
- The employment effects are also significant - Employment in textiles and clothing production for least developed and low income countries as a share of total employment in manufacturing ranges from 35 percent in some low income countries, 75 percent in Bangladesh and 90 percent in other less developed countries like Lesotho and Cambodia (Keane & Velde, 2008).

In the United States of America, the textile print industry is a large manufacturing employer. For instance, the overall textile sector from textile fibers to apparel employed 499,000 workers in 2012 and indirectly supported 1 million additional U.S. jobs. Textile companies alone employed 235,000 workers. Additionally, the U.S. textile industry supplies more than 8,000 different textile products per year to the U.S. military (National Council of Textiles Organisations, 2013).

## Social impacts

The textile prints industry also has a role in the promoting of the African indigenous culture. Thus wax prints are prestigious cloths with a high social value. The most popular designs are named, the naming being an important indicator of adoption. An example would be Akonfona (Sword of kingship), in which the design references the sword, a symbol of power and authority in Ghana. Wearing this cloth is a mark of wealth and status (Olugbemisola & Kalilu, 2013).

Printed cloths are worn as clothes by men, women and children. They play an important role in daily life and ceremonies and they have a significant communicative value, indicating status or wealth, conveying messages as a mean of non-verbal communication. Cloths are also widely used as a powerful mass communication media, for commemorative, political, religious, social and other message conveying purposes. They play a major economic role through trade involving a network of wholesale and smaller retailers, in which women traders play a central role (Olugbemisola & Kalilu, 2013).

## 3. MATERIALS AND METHOD:

### 3.1 Research Design

In-depth interviews are the qualitative methods to be employed in this study, while the quantitative design is employed using structured questionnaires. The qualitative approach is used in describing and presenting the background information on the Promotional Strategies for The Textile Prints On the Contemporary Ghanaian Market, while the quantitative approach dealt with providing the needed numerical data for assessing the strategies in the promotion of the made in Ghana textile prints on the contemporary Ghanaian market.

### 3.2 Sample and sampling technique

In sampling the respondents, both the purposive and stratified sampling methods would be employed. The purposive sampling is used to sample the key informants including the Management of the Municipal Assembly and the Heads of the Traders Association in Textile Print in Kumasi Central Market. The purposive sampling is appropriate because it is based on the assumption that the investigator wants to discover, understand and gain insights and therefore must select a sample from which the most can be learned.

The determination of sample size is a common task for many academic researchers. Inappropriate, inadequate, or excessive sample sizes continue to influence the quality and accuracy of research.

### 3.3 Instrumentation

#### *Sources of data:*

The source of data for the study would be gathered from two main sources; primary and secondary sources.

#### *Data collection instruments:*

Two data collection instruments was being used to collect both qualitative and quantitative data including in-depth interviews and questionnaires. There were Ethical Considerations

### 3.4 Method of Data analysis

Mixed-analysis involves the use of both quantitative and qualitative analytical techniques within the same framework, based on the selected research paradigms. The data would be analysed through the descriptive and interpretive approaches. Questionnaire data would be turned into numbers according to the four-point scale. The quantitative data is analysed using the Statistical Package for the Social Sciences, now called Statistical Products and Service Solutions (SPSS), Version 18. Descriptive results would be presented using percentages and frequencies. Qualitative data from interviews would be coded manually and analysed through narration and discussion.

## 4. DISCUSSION AND ANALYSIS OF FINDINGS :

### Personal Information

The personal data of the respondents such as sex, age, educational level and the number of years' respondents have been in textile print trade were examined. These data were required to enable the researcher acquaint herself with the kind of participants involved in the study.

Data on educational qualification of the respondents were collected to find out whether most of them have acquired formal education or not. The results show that 2.2% of the respondents have diploma/HND, 8.0% have secondary education, 31.4% have basic education and 58.4% have no formal education. This show that majority of the traders who are in textile print business have no formal education.

The Table 1 below depicts the number of years' respondents has been in textile print trade.

**Table 1: Number of year’s respondents has been in Textile Print trade**

Number of Years respondents have been in textile print trade	Frequency	%
Less than 5 years	19	13.9
5-10 years	80	58.4
Above 10 years	38	27.7

The results in the Table above shows that 13.9% of the respondents have been in the textile print business for less than 5 years. Evidently, majority of the respondents (58.4%) confirm that they have been in the business for 5-10years. For above 10 years, 27.7% of the respondents opted for. It could be asserted that majority of the respondents have been in the textile prints business for more than 5 years. This also shows that the experience of the respondents is not in doubt.

**Table 2: Multiple Responses on Category of Textile Prints**

Category of Textile Prints	Frequency	%
Hand printed traditional textiles (Adinkra)	116	84.7
Machine printed fabrics (Wax/fancy prints)	128	93.4

The results as shown by the Table 2 above indicates that 84.7% of the respondents sell hand printed traditional textiles (Adinkra). 93.4% of them sell machine printed fabrics (Wax/fancy prints). Clearly, most of the respondents sell both hand printed traditional textiles and machine printed fabrics. According to Quartey (2006), man-made fibres (synthetics) play a smaller part in Ghana textile industry. This study therefore affirms the assertion of Quartey (2006) who indicated that traditional or indigenous textiles prints such as Adinkra cloth (traditional hand-printed fabric) are used for various purposes such as smock making.

From GIPC (2013), textile print manufacturing is an industry consisting of ginneries and textile mills producing batik, wax cloth, fancy printed cloth. The Table above shows the multiple responses on local textile prints varieties. All the respondents confirm that Nustyle, Hand Block Wax, Metallic, Fancy, ABC Wax, CTD ABC Local and Ultimate are local textile print. 99.3% of the respondents said combination is a variety of local textile print. 95.6% of them all also said treasurer is a local textile print. This is an indication that all the varieties of the textile prints in the Table 4.3 are local textile prints. This also shows that there are varieties of local textile print in the market. Consumers have wider variety of local textile to choose from. However, this does not match the wide range of foreign textiles that is in Ghanaian market (Egu, 2009). The foreign textiles nevertheless come with assorted range of natural and man-made fabrics and blends with varied structural and surface pattern designs for wider application (Opoku & Akorli, 2009). This means that there are varieties of local textile print in the Ghanaian market, however, the foreign textile prints out number it.

Ghana being a developing country with majority of its citizenry with low per capital income levels coupled with high rate of unemployment, affordability becomes a major determining factor for purchasing textile prints. The researcher sought to find out the extent to which the local textile print is expensive as compared to the foreign ones.

**Table 3: One Sample test result**

	t-value	df	P-value	Mean Difference
To what extent is the local textile print expensive as compared to the foreign ones?	61.268	136	0.000	3.22

One sample t-test was conducted to find out if the mean score was not equal to zero. One sample t-test is a statistical procedure often performed for testing the mean value of a distribution (Bluman, 1998). It can be used under the assumption that sampled distribution is normal. The statistics for the test are in the Table 3 above. The one sample t-test statistic is 61.268 and the p-value from this statistic is 0.000 and that is less than 0.05 (the level of significance used for the test). Such a p-value indicates that the mean score of the sampled population is statistically significantly different from zero.

The results show that to large extent the local textile prints are expensive as compared to the foreign textile prints. Simultaneously, interactions with selected consumers by the researcher on the spot of buying (December, 2014)

from Kumasi Central markets endorse that majority of consumers consider affordability as number one factor in buying textile prints due to their low income levels. It is however coherent to say that the cheap foreign prints stand a greater chance of higher patronage than the local prints.

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The table 4 below presents factors that have contributed to importation of textile print into the country. The t-statistic was to help find out the significance of the mean score.

**Table 4: Factors that have contributed to Importation of textile print**

Factors	t	P-value	Mean	Rank
It contributes to income generation	42.606	0.000	2.88	5
It contributes to employment generation	47.009	0.000	2.77	6
It is cheap as compared to the local ones	68.312	0.000	3.65	1
Inconsistent and unfavourable government policies	51.520	0.000	3.46	2
The imported ones are attractive and quality	38.746	0.000	3.45	3
Lack of taste for the local printed cloths	37.971	0.000	3.42	4
Inability of industry in Ghana to produce the needed quantities	27.545	0.000	1.36	7

With a mean score of 2.88 which is approximately 3 depict that respondents somewhat agreed that ‘it contribute to income generation’ is a factor that have contributed to the importation of textile print. With approximated mean score of 3, the respondents somewhat agreed that ‘it contributes to employment generation’ is a factor. The mean score of ‘it is cheap as compared to the local ones’ was approximately 4. This mean that majority of the respondents strongly agreed that ‘it is cheap as compared to the local ones’ is a factor. This confirms the earlier assertion that local textile print is expensive. The mean score for ‘inconsistent and unfavourable government policies was approximately 4. This is an indication that traders strongly consider inconsistent and unfavourable government policies as a factor that has contributed to the importation of foreign textile prints into the county. However, with a mean score of approximately 1, the respondent strongly disagrees that ‘Inability of industry in Ghana to produce the needed quantities’ is a factor. With the t-test statistic, it can be concluded that all the mean scores are not zero.

**Table 5: Effective Promotional Strategies**

Promotional Strategies	t	P-value	Mean	Rank
The formation of a textile or garment group network	46.497	0.000	3.51	3
Increase in Import Duties and Taxes on Wax Prints	39.297	0.000	2.60	11
Reduction of Import Duties on Textile Essentials	176.059	0.000	3.93	1
The availability of credit facilities for expansion, rehabilitation and modernisation of the textile industry	73.166	0.000	2.05	17
Establishment of the African Textile Print Committee (ATPC)	39.556	0.000	3.45	4
Monitoring of Knock-off Textiles by a Taskforce	42.939	0.000	3.40	5

## 5. RECOMMENDATIONS:

Following the findings and the conclusions of the study the following suggestions are for consideration for the promotion of the Ghana textile print:

One possible way the country can develop and sustain its textile industry is to formulate and implement strategic policies to serve as an action plan to guide and fast-track smooth production and sales operations of the local textile print industry. Developing a holistic national policy document for the textiles sub-sector will necessitate collaborative effort of government and government agencies which are directly and indirectly involved in the operations of the textile industry to discuss and formulate pragmatic strategies towards the vamping of the industry.

This will require a thorough study of the industry from the raw material stage to finishing and then marketing by experts in the field to serve as a basis for the development of the national policy.

The study has shown that the state of the textile print industry today is not only ascribed to internal factors of the manufacturing work but also external factors linking the institutions whose operations have direct or indirect impact on the industry.

The institutions are, Fashion industries, Research centers, CEPS. MOTI, AGI and the Universities and Polytechnics offering textiles programme. There is the need therefore to strengthen the operations of these institutions to be efficient to help provide the necessary contributions toward the development of the industry.

More efforts have to be made to encourage the use of locally made prints throughout the week for both formal and casual dresses. One area that can make a significant impact on the patronage of locally made prints is using them as uniforms for all academic institutions of first, second and even third cycle institutions. A policy by the government to make it compulsory for all academic institutions to use locally printed fabrics bearing the school's name, logo, colour and philosophy as school uniforms will not only have positive economic impact on the textile industry but bring sanity in the schools through easy identification; and also promote the Ghanaian identity.

The study has shown that reduction of import duties on textile essentials has the potentials of promoting local textile prints. It is recommended that the government makes importation of all textiles manufacturing essentials such as raw materials, machinery and spare parts tariff free in order to reduce cost of production of locally manufactured textiles. This will eventually make locally printed fabric affordable to receive high patronage.

### **Identification of Promotional Strategies for the Textile Prints on the Contemporary Ghanaian Market**

The study revealed the following as the factors that have contributed to the promotion of foreign textile prints:

- i. It contributes to income generation.
- ii. It contributes to employment generation.
- iii. It is cheap as compared to the local ones.
- iv. Inconsistent and unfavourable government policies

It was also established that the promotional strategy of made in Ghana textile print is not effective. It was attributed to the factors above. The following were established as some of the promotional strategies:

- The formation of a textile or garment group network.
- Increase in Import Duties and Taxes on Wax Prints
- Reduction of Import Duties on Textile Essentials
- The availability of credit facilities for expansion, rehabilitation and modernization of the textile industry.
- Establishment of the African Textile Print Committee (ATPC)
- Monitoring of Knock-off Textiles by a Taskforce
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## 6. CONCLUSION :

The textile prints industry in Ghana has gone through a lot of metamorphosis. Once a booming business is now seen as it was not in existent. Government upon government have introduced different measures to curb the situation but to no avail. The challenge as the country faced has led to the collapse of some textile print firms in the country. The major set-back of the local textile industry have been the lack of policy, document, commitment and unfavourable policies by the government in the industry. The shortage of foreign exchange in the 1980s, for the importation of raw materials resulted in the sub-sector operating at extremely low capacity with most of its trade liberalization policy which formed part of the Structural Adjustment Programmes (SAP) pursued in the 1990s by the government that frowns on quantitative constraint of trade barriers. It can therefore be concluded that, the formation of a textile or garment group

network, Increase in Import Duties and Taxes on Wax Prints, Reduction of Import Duties on Textile Essentials, the availability of credit facilities for expansion, rehabilitation and modernization of the textile industry, Establishment of the African Textile Print Committee (ATPC), Monitoring of Knock-off Textiles by a Taskforce are contributions to the promotional strategies.

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