Perceptions Of Lecturers And Students Of Fashion Design And Technology On Ghanaian Traditional Costumes Construction

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Abstract: The Ghanaian fashion and design industry is steadily getting dominated by western and other foreign attire at the expense of the long-cherished traditional costumes. The contemporary designers tend to construct more of the foreign costumes than the country's traditional costumes. This trend begs for deeper academic inquiry among the key industry stakeholders like students and lecturers of Fashion Design and Technology programmes at the country's technical training institutions. Therefore, this study took a convergent mixed method research approach to examine the perception of Fashion and Design students and lecturers on construction of Ghanaian Traditional Costumes. The ultimate aim was to determine whether such perceptions have any statistical influence on the construction of the costumes. The study was based on six Technical Universities in Ghana offering the Fashion Design and Technology among their academic programmes. It used purposive sampling method to 330 participants comprising of students, lecturers and Heads of Departments within the six universities. Primary data was collected through questionnaires and interview schedules. These tools yielded quantitative and qualitative data which then analysed accordingly. The study established statistically significant relationship between the two aspects of teaching approaches and students' ability to construct Ghanaian Traditional Costumes. The study then recommends intentional evaluation of the universities' course modules as a possible strategy of sustaining the prestigious position of these costumes within the country's heritage.

Keywords: Perception, Fashion design, Students, lecturers, traditional costumes, technical universities

I. INTRODUCTION

Global history apportions every nation with its traditional costume to denote the culture and values of the people. Costume is an ensemble and unit of clothing outfit specially designed and worn by a precise ethnic group for a specific event or occasions the costume also function as a mark of national identity. Kpessa-Whyte & Tsekpo (2020) noted that tradition of making garments is as old as mankind itself, to the times of 2500 BC when the first evidence of printed fabrics has been traced. The earliest of printed textile and probably garment have also been traced to the 15th century (Macha-bizoumi, 2012). There are various types of costumes for example swimming, wedding, corporate, traditional, festival, and for theatre-garments (Kindersley, 2012 and Gott & Loughran, 2010).

Every country or ethnic group has historic traditional costumes that are passed from generation to generation (Dikko, 2018). Advancement in technology over time has seen much more progress in the development of new designs of fashion designs, this has seen the development of the ready to wear garments from hand-made garments. Traditional costumes (TC) are integral part of one's culture and are used to express country, region, group, or individual cultural identity (Tawfiq & Marcketti, 2017). Yang, Shafi, Song, and Yang (2018) stressed the importance of cultural tradition preservation not only to maintain community identity but also to provide economic benefits and other values.

In Africa, precisely West African, some traditional costumes like Kaba & slit and Batakari are common traditional costumes among others. Dikko (2018) further explains that, in Nigeria traditional costumes are used to

identify social status in the society such as traditional rulers and royal class.

Similarly, Ghanaians hold traditional costumes in high esteem due to their beauty, depiction of the culture and ancestral heritage of the country. When worn it gives a distinctive atmosphere of dignity and exhibits that classic apparel of fore bearers (Essel & Amissah 2015: (Kwakye-Opong & Adinku, 2013). Since memorial of Ghanaian democratically elected governments, all the presidents elect wore either of the three of Ghanaian Traditional Costume (GTCs) (Quaicoo Essel, 19 C.E.). The costumes are worn during national and official events like the inauguration of elected presidents, parliament, courtesy calls, and corporate offices.

Whereas the history and politics of Ghana are taught across the education levels in the country, little attention is given to traditional costumes construction. This has left adequate room for adoption of western costumes among the citizens (Dzramedo, Ahiabor, and Gbadegbe 2013). National Higher Diploma (HND) in Fashion Design Studies at the Technical Universities (TUs) in Ghana is a three-year programme whose principal objective is to prepare students to identify, adopt and use local materials to develop and change of the fashion and textile industry (TTU 1st Cong. 2017). The HND fashion design and technology programme equipped fashion students to be versatile, high calibre personnel, give comprehensive and broad technical training in the field of fashion design.

The programme enhances students' creativity, makes them self-employed, creates employment, and additional studies opportunities (TTU1st Congregation, 2017). However, the emphasis on foreign costume construction over Ghanaian Traditional Costumes during the fashion design programme has been the concern of Ghanaians. In addition, Ghanaians are gradually losing their identity through foreign costumes. Therefore, there is the need to investigate strategies deployed in the construction of Ghanaian Traditional Costumes in the fashion design programme in Technical Universities in Ghana.

II. STATEMENT OF THE PROBLEM

The construction of Traditional Costumes has become an important part of vocational education in Ghana. Due to the overriding aim of expanding job opportunities in technical, protecting and endorsing cultural apparel in vocational training. Promoting and preserving the local heritage through fashion and education awareness programmes is very important to Ghanaians. Ghanaian Traditional Costumes define Ghanaian culture in dressing and clothing globally and are worn to formal and non-formal ceremonies. It has been observed that due to the importance attached to the Ghanaian traditional costumes' majority of the citizens wears Ghanaian Traditional Costumes (Quaicoo Essel, 19 C.E) to work on every Friday. Also, Higher National Diploma fashion design and technology programme objective is to train learners to become endowed with the requisite knowledge, skills and competence in both local and contemporary costumes.

However, the dominance of construction of foreign costume over Ghanaian Traditional Costumes neglecting the

objective of constructing much Ghanaian Traditional Costumes during the HND fashion design and technology programme is now the major problem facing the authorities of technical universities. Currently the few Ghanaian Traditional Costumes in the market are mostly produced by aged Ghanaian Tradition Costume fashion designers. Ghanaians are also concerned why the young designers in the country are not interested in the Ghanaian Traditional Costumes construction. The insufficient involvement in Ghanaian Traditional Costumes by young designers may be the result of less construction of the same in fashion design and technology programme. Therefore, this study closed the gap of foreign costume construction over Ghanaian Traditional Costume and added knowledge to fashion design programme module contents.

III. HYPOTHESIS

The following hypothesis was tested in the study:

H_0: There is no significant relationship between the perceptions of students and lecturers of fashion design and technology and construction of Ghanaian Traditional Costumes.

IV. THEORETICAL FRAMEWORK

Theoretical framework introduces and describes philosophy why the study problem under investigation exists (Ravitch & Mathew 2017). The theoretical framework for this study was adopted from the Populist Model theory on apparel production and was developed by (Polhemus, 1994). The model was relevant for the study because, it has identified society with costume, the model recognised the social groups rather than the social classes. The social group was defined as unity, feeling of belongingness, individuals adopt the style of the group to become and remain a recognizable member of that group (Polhemus, 1994).

Ghanaian Traditional Costumes identifies and unite Ghanaian globally and brings them together as a nation. The costumes when worn depict the culture and ancestral heritage of Ghana (Essel & Amissah, 2015). Therefore, there is the need for preservation and publication by constructions of enough Ghanaian Traditional Costumes during Higher National Diploma Fashion design programmes. The Populist model is therefore related to this study, in that the study attempts to evaluate the strategies deployed in construction of Ghanaian traditional costumes.

V. CONCEPTUAL FRAMEWORK

A conceptual framework is a chart exhibiting the independents and dependents variables in realistic study, its forces a researcher to explicit on what he\she thinks is doing. It also help the researcher to be selective to decide which important features are likely to give meaning the data is about to be gathered and analysed (Leshem et al., 2007). The study investigated the relationship between Ghanaian traditional

costumes and the factors influencing the traditional costumes production in the technical universities in Ghana. The study was guided by the conceptual framework below figure: 1.1
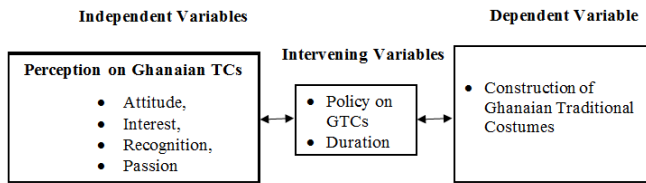

Figure 1.1: Adopted from: Kotler, Ang, Leong and Tan 1999

The conceptual framework here is based on the populist model of the study. The testing of the conceptual framework involved the independent variables which include: Competencies of lecturers of fashion design, fashion design module content on skill acquisition, processes deployed by lecturers on construction of Ghanaian Traditional Costumes, perceptions of students and lecturers of fashion design, assessment of the challenges experienced by students and lecturers and development of the training manual that can be incorporated in construction of the dependent variable, which is "Construction of Ghanaian Traditional Costumes" in the Technical Universities in Ghana.

Various factors affected the construction of Ghanaian traditional costumes and includes; Policy framework to regulate the training of graduates of fashion design and technology and duration of the training that is undertaken. This represents the conceptual framework for the study as presented in figure 1.1 above. The proposed "Populist Model" was suitable for the study because Ghanaian Traditional Costumes identifies and unite Ghanaian globally and brings them together as a nation.

VI. LITERATURE REVIEW

A. BRIEF HISTORY OF GHANAIAN GARMENT PRODUCTION

Every country or region has its own individual identity, which is expressed through traditional or unique attire, customs, folk songs, and language (Tajuddin, 2018). Being patriotism to one's traditional costume dresses makes it inherently self-protective (Caeiro, Ang, Ham, Martins, Elizabeth, & Aldaz, 2020). Ghana is an African country with a diverse culture, one of which is the country's bright and flamboyant textile legacy (Adikorley, 2013). Traditional clothing and body modifications (e.g., makeup and perfumes) reflect national culture and historical heritage. These also include all the objects, garments, and body modifications that encapsulate the history for specific members of a community (Tawfiq & Marcketti, 2017).

Before colonialism and the introduction of contemporary garment construction, Gold-Coast, now Ghana, was producing and wearing garments (traditional costumes). Some of these costumes are Smock, Kaba and slit cloth-drape, jumper, jalabiya, dansikran, batakari. Although there is no scholarly study to prove, one-on-one interaction with some elderly Ghanaian who learned the contemporary apparel trade through an apprenticeship in the early colonial era affirmed it.

SMOCK, KABA & SLIT AND DRAPE-GARMENT COSTUME AS GHANAIAN TRADITIONAL FORMAL CLOTHING

Among the several Ghanaian Traditional Costumes, three; Smock, Kaba & Slit and Toga are considered as traditional formal wear in Ghana.

SMOCK GARMENT

The smock is a vernacular Hausa way of literal expression of meaning and denotes "outer gown". This indicates that it is a long top covering clothing. It is one of the three main traditional garments and considered the clothing is mainly decorated with both hand and machine embroidery, especially at the front view, and is made from Northern and Volta kente made in Ghana (Quartey, 2006). The routine majority of smocks garments are made to look not tight to enable fresh air to circulate the body.

Pictures of smocks

CLOTH-DRAPE GARMENT

Drape-cloth is male Ghanaian apparel. It is an unstitched Costume made from kente, wax print, or lace. Dansikran is the female version cloth-drape garment. Harris and Ambrose (2007) and Lewandowski (2011) described a drape-cloth garment as an unstitched cloth held to the body with fastening, and that saris, toga, cape, dhoti, Mantle shawls are examples of unstitched garments. In Ghana the cloth is worn with or without the jumper shirt (tunic) and with no fastening. The cloth is draped snugly flowing in graceful pleats around to

embrace the body with an overlay smugly over the left shoulder and rest on the same left arm.

Asamoah (1994) indicated that traditionalists detest the cloth when worn with inner or accessories and considered it untraditional. Asamoah further mentions Ewes and Fantis in Ghana wear the cloth with a jumper shirt (internal). However, this study arguments the assertion that, Dr. Kwame Nkrumah, the first president in Ghana was neither Ewe nor Fanti but wore the cloth with inner costume on his inauguration day being the founding father of the independent state of the Republic of Ghana. This Study based on observation asserts that tribes that found located around the coast in Ghana wear the cloth with inner probably as the result of interference of the white settlement at the country's coastal areas. Example, the Gas, Ewes, Fantis, Ahantas and the Nzemas.

Pictures of Drape-Garments Costumes in Ghana


Drape-cloth (male)

Dansikran (female

Kaba and Slit Garments

Kaba and slit is an ensemble female formal garment commonly found in west African counties. It comprises of long skirt, a blouse with or without peplum and a cover cloth called "tadedzi" in ewe language or "ahataso" in twee language in Ghana. According to Gott and Loughran, (2010) the kaba and slit costume, was developed through the creative fusion of indigenous and western elements of female dress. This study agreed that upon critical observation of the apparel, only two things that makes it African costume; when it is sewn with African print and when the three (kaba being the blouse,

the slit being the long skirt and the tadedzi\ahataso being the cover cloth.

PICTURES OF KABA AND SLIT APPAREL
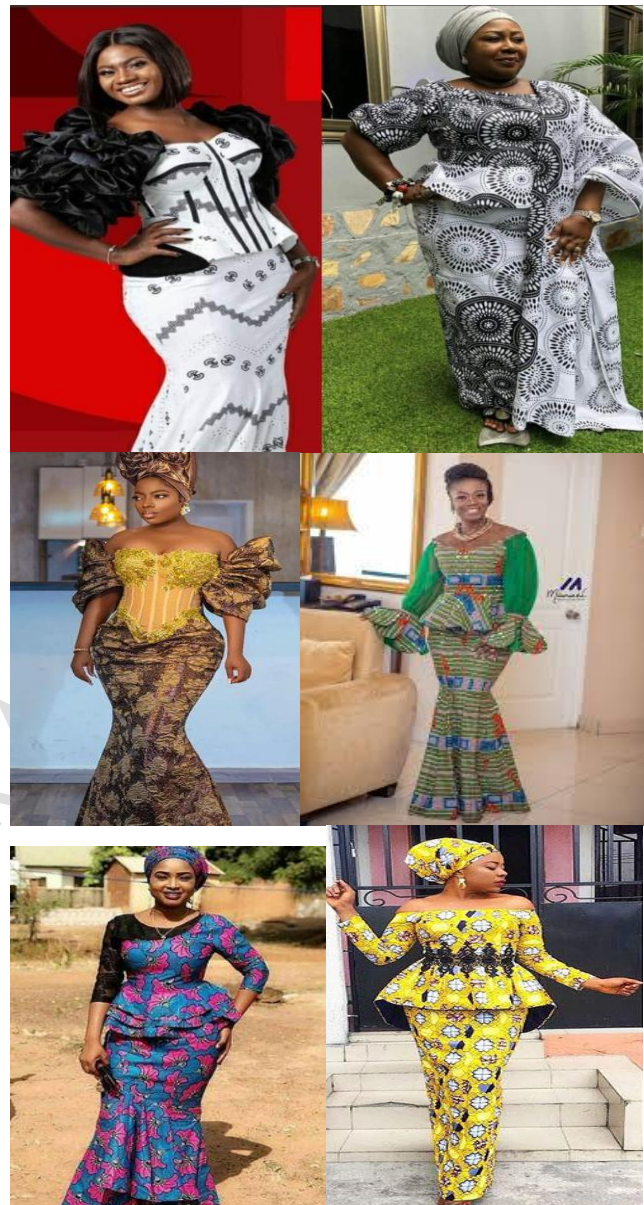
Social and Economic Benefits of Traditional Costumes

Market demand is the starting point of every business market investigation study. The fashion industry has become a long way and is now one of the world's labour intensive and ranked fifth globally in employment (Khan & Roy, 2023). It is the primary work to determine market demands and endorse training objectives (Jiang and Dong 2017). Garment's quality is very important in persuading shoppers' buying conduct. Swinker & Hines, (2006) suggested that clothing criteria that can influence potential buyers: as fabric, fibre content, construction details, brand or designer labels, country of origin, and store image. Fashion designers are tremendously modernising their countries traditional costumes which made them a great relieved from highly competitive global fashion market (Licence, 2015).Wang (2017) showed concerned about rapid increase in IT changed low-cost made to costume brand

market to penetrate both local and international market. However, most of the brand designs are low-level and full of multiple imperfections.

Wang recommended fashion institutions keep up line quality costume designs to meet market demand. (Workman & Cho, 2013) (Wu & Delong, 2006) claimed that preferences in clothing are affected by the culture in which a person nurtures individual differences such as gender, fashion roll module, clement, and the need to touch. They are also different because of context. According to Lu (2015) a contemporary review into the garments market in the USA and peoples' republic of China deduced that qualities taking into considerations by buyers in the assessment of clothes, quality differs. Syduzzaman, Rahman, Islam and Ahmed, (2014) borrow heavily from the international organization for standardization and says quality is the totality of characteristics of a whole that has the capacity to meet the clear and unclear needs of consumers.

For Syduzzaman et al. (2014) there is no single universal definition of quality, with some people viewing quality as "performance to standards, meeting the customer's needs or satisfying the customer." According to the researchers, the best definitions of quality encompass "conformance to specifications, fitness for use, value for the price paid, support services, and psychological criteria". There are many studies on market demand for clothing, but none investigate any precise costume.

B. PERCEPTIONS OF FASHION DESIGN LECTURERS AND STUDENTS ON TRADITIONAL COSTUMES

Angerosa (2014) states that what makes a person easy to identify in terms of country of origin in his or her outward appearance is first and foremost the clothing, followed by perhaps the language, especially in the English language. Idiegbeyan-ose et al (2016) characterize human perception as the act of identifying, arranging, and interpreting sensory information in relation to information processing. Perception, according to Idiegbeyan-ose et al is the ability of the human senses to produce messages from the environment via the organs of sight, hearing, touch, smell, and taste. Tradition and trend influenced American students' views of current fashion design, according to a report by Jung and Shin (2015) students tended to like the designs more if they thought they were beautiful or fashionable.

Clothing is a means of message and allows the wearer to advertently or inadvertently adhere to or stray from cultural traditions, represent a specific role and display an acquisition of status (Shoulders et al., 2017). According to Liu & Song (2023) fashion designers and marketers of traditional costumes collaborate consumers to maintain the ancestors while improving design with contemporary fashion trend that harmonies the old and the new. Yen & Hsu (2017) state that perceptions of college students with various educational backgrounds on several selected exhibits revealed that cultural implications are more notable in design than the technical aspects. Academically, Syduzzaman et al. (2018) noted a direct influence of students' perception and their success. The researchers noted that students' perception of their educational environment plays a significant role in their academic and

professional achievement. They concluded that students with positive perceptions are likely to achieve greater success than their peers who are negatively opinioned. This study established the perception by lecturers and students of fashion design on construction of Ghanaian traditional costumes in the technical universities.

VII. METHODOLOGY

STUDY DESIGN

This study adopted convergent mixed method design to facilitate collection and analysis of qualitative and quantitative data for each of the variables. Perception of the students and lecturers was examined in terms of the respondents' attitude, expressed interests, recognition, and passion about Fashion Design and Technology trends and concepts. Four-point Likert scale was used to measure the respondents' opinion while structured-interview sessions and open-ended questions were used to gather in-depth qualitative data on the same variables.

A total of 306 (40%) of the students' population of 766 and lecturers including HoDs were purposively sampled to take part in the study as indicated in Table 1 below;

Lecturers	Population	Sample Size	Percentage
KsTU	17	4	16.6
HTU	12	4	16.6
ATU	16	4	16.7
TATU	14	4	16.7
STU	10	4	16.7
CCTU	11	4	16.7
Total	**80**	**24**	**100**
Students	**Population**	**Sample Size**	**Percentage**
KSTU	215	86	28
HTU	95	38	12
ATU	244	97	32
TATU	51	20	07
STU	79	32	10
CCTU	82	33	11
Total	**766**	**306**	**100**

Table 1: Sampling Grid Population for Lecturers and Students of the Study

INCLUSION CRITERIA

Eligible respondents were HND fashion design and technology lecturers including HODs and final year students in the Technical Universities in Ghana. However, only final year fashion design and technology HND students at the time of the data collection were qualified to participate.

EXCLUSION CRITERIA

Lecturers of fashion design who have taught for less than three years, first-degree, first and second-year fashion design and technology students were not part of respondents. This was because lecturers who have taught for less than three

years might not have the total expert views on the study topic. Also, first, second-year and first-degree students did not cover the syllabus to the study topic.

STUDY AREA

The study was carried out in all technical universities in Ghana. Ghana is located in West Africa and share border with Cote d'lvoire at the west border, Togo at the East, Burkina Faso at the north and the Gulf of Guinea at southern. There are ten (10) technical universities offering HND and first degree in fashion design and technology in Ghana. However, the first-degree fashion programmes were not part of this study because it has just been started about two years ago and might not have enough expert knowledge of the study matter. The technical universities include Tamale, Bolgatanga, Wa, Kumasi, Sunyani, Cope Coast, Takoradi, Koforidua, Accra, and Ho. Ghana has sixteen (16) counties with a population of about 30 million and characterised by a variety of ethnic, linguistic, and religious groups. The 2010 demographic survey showed that, 71.2% of the total number of people in Ghana was Christian, 17.6% was Muslim, and those professing traditional faiths garnered 5.2% (graphic online, April 30th 2020). Geographically and ecologically, Ghana falls under the Savannah type of climate in the coastal region and tropical climate in the North and East.

VIII. RESULTS

DEMOGRAPHIC INFORMATION OF THE RESPONDENTS

The demographic information of the respondents in this research project includes characteristics that describe the sample population being studied which helped in providing better understanding of the study context and the sampled population. The following demographic information was collected from the respondents.

LEVEL OF EDUCATION

The researcher also sought to establish the level of education of the respondents. The findings are detailed in Figure 1.
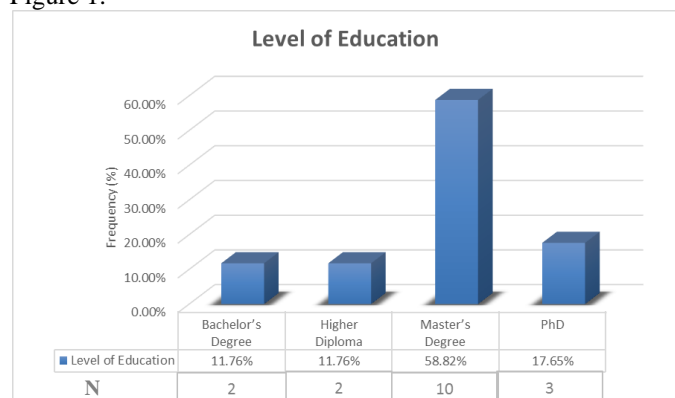

	Bachelor's Degree	Higher Diploma	Master's Degree	PhD
Level of Education	11.76%	11.76%	58.82%	17.65%
N	2	2	10	3

Figure 1: Lecturers Level of Education

The findings in figure 1 indicate that the respondents had various levels of education, ranging from Diplomas to PhD degrees. Majority of the lecturers had Master's Degree as the highest level of education. Master's Degree has a higher number of 10 (58.82%) participants out of the total number of 17, followed by 3 (17.65%) participants with a PhD, 2 (11.76%) participants with Bachelor degree and higher diploma in each level. The result means that lecturers of fashion design and technology in the technical universities of Ghana have the requirement and skill acquisitions to lecture in HND fashion design and technology programmers'. The findings support the argument by Adeyemi (2011) who denotes that, teacher extensive knowledge and instructor's competency are integral resources of students' academic success.

REASONS THAT INSPIRED THE STUDENTS TO CHOOSE FASHION PROGRAMME

The researcher also sought to establish students' reasons for the choice of fashion programmes. The findings are shown in Table 2;

Inspiration	Freq.(N=291)	Percentage
Employment	79	27.1
Career inspiration	115	39.5
Influence	40	13.5
Personal Interest	225	77.3
Counsellor Recommendation	5	1.7
Fashion Trend	25	8.6

Table 2: Students' Reasons for the Choice of Fashion Programme

The result in Table 2 indicate that the primary factors influenced the majority 225 (77.3%), of the students to choose courses were personal interest, career inspired115 (39%) while 79 (27.1) mentioned employment. A smaller percentage mentioned external influences 40 (13.7%), such as family or mentors, while a minority considered school counsellor recommendations 5 (1.7%) or fashion trends 25 (8.6%). These findings suggest that most individuals were driven by their passion for the fashion design course, followed by their desired career path and the potential for securing employment in their chosen field. This study alluded that the possibility that students who choose the fashion programme based on passion can excel more than the other options is very high. The revelation of this study relates to a study by Serin, (2017) that passion is a significant factor that led to students' success in educational endeavour. Stoeber et al., (2011) further argues that passion drive individuals spend free time in practicing which in turn increase objective performance this also concurs with the present study.

Courses	Freq.(N=291)	Percentage
Modelling (catwalk)	27	9.3
More practical hours	167	57.3
CAD	51	17.5
Free-hand-Cutting	39	13.4
Construction of GTCs Decoration Colour Psychology	87	29.9
Exclude African studies	13	4.5
Exclude foreign design	24	8.2

	5	1.7

Table 3: Improvement of fashion design syllabus by Students

The findings in Table 3 suggest that majority of students 57.3% N=167 recommended more practical hours should be added in the fashion design syllabus. Also, frequency of 87 (29.9%) and the second highest of the students suggested construction of Ghanaian traditional costumes. Total number of students 17.5N=51 endorsed CAD to be added. Other courses suggested are; free-hand cutting 13.4% N=39, Catwalk 9.3% N=27 and colour psychology 4.5% N=13 was recommended to be included in the syllabus. However, relatively low number of students called for African studies 8.2% N=24 and foreign costumes 1.7% N=5 should be excluded from the fashion design syllabus. The finding in the study implied that students of technical universities do not have the appropriate hours allocation to practical courses, hence calling for more practical allocation of periods to be able to execute construction courses. This study revealed that students are perceiving the current HND fashion design and technology syllabus of not covering enough contents that could skill them to march in fashion industry after graduation. The study agrees with Richmond et al., (2016) explain that students perceived inadequate detailed syllabus as an indication of faulty not caring much about their training and after.

HEAD OF DEPARTMENT VIEWS ON FASHION DESIGN MODULE CONTENTS ON CGTCS

The HoDs noted that the syllabus is not specifically on Ghanaian clothing and some students find it difficult in producing the costumes as the training does not give enough skills while learning. The HoDs said they would like the syllabus to be specific in the teaching of African clothing to help promote Africa. The HoDs however suggests that, training or teaching students on fixing and repairing of sewing machines would also be as good course to help those who love the best interest in that he\she would call it fashion engineering. "*Traditional costume construction is not incorporated in our curriculum. I will advise that traditional costume construction is included in the syllabus to instil a sense of patriotism into students*".

The researcher thereafter used multiple regression analysis to establish the influence of fashion design module content (FDMC) on the construction of traditional costumes.

PERCEPTIONS OF LECTURERS ON CONSTRUCTION OF GHANAIAN TRADITIONAL COSTUMES

The researcher also sought to establish the perceptions of students of fashion design on construction of Ghanaian traditional costumes. The Lecturers were requested to respond to a 4-point Likert scales ranging from strongly agree to strongly disagree. The findings are presented in Table 4;

Statements	Strongly Agree		Agree		Disagree		Strongly Disagree		Mean	Std. Dev.
	N	%	N	%	N	%	N	%		
I feel patriotic when teaching traditional costumes	4	23.5	12	70.6	1	5.9	0	0	3.18	.529
traditional costumes are excellent, unique and attractive apparel	13	76.5	4	23.5	0	0	0	0	3.76	.437
I do not need to teach construction of traditional costumes since it can be self-taught	1	5.9	0	0	10	58.8	6	35.3	1.76	.752
I get real satisfaction when teaching construction of traditional costumes	3	18.8	11	68.8	1	6.3	1	6.3	3.00	.730
The construction of traditional costumes is primitive to the current world	3	17.6	1	5.9	4	23.5	9	52.9	1.88	1.166
Traditional costumes are among the most marketable designs in the world	7	41.2	8	47.1	2	11.8	0	0	3.29	.686
I feel incompetent when teaching construction of traditional costume	3	18.8	1	5.9	3	17.6	9	56.3	1.88	1.204
Construction of traditional costumes should be learnt through non-formal level	2	11.8	2	11.8	7	41.2	6	35.3	2.00	1.000
Construction of traditional costumes is very easy and need to be taught in higher institution	2	11.8	2	11.8	4	23.5	9	52.9	1.82	1.074
Construction of traditional costume is not difficult design to teach	2	11.8	7	41.2	3	17.6	5	29.4	2.35	1.057

Table 4: Lecturers Perception Fashion Design on the Construction of GTCs

The findings in the study revealed that majority (70.6%) of the lecturers agreed that they feel patriotic when teaching construction of Ghanaian traditional costumes. this indicates that the lecturers have a moderate level of patriotic when teaching traditional costumes. Being patriotism to one's traditional costume grab makes it inherently self-protective (Caeiro et al., 2020). The outcome of this study also shows that majority (76.5%) of the lecturers has strong perception of traditional costumes as excellent, unique, and attractive apparel. The study revealed that lecturers of FDT strongly pay homage to their nation's traditional costumes. The finding concurred with Honghai (2019) who found that understanding one's culture, traditions, and values very well, is the only way designers can skilfully combine modern clothing pattern designs to the traditional pattern work with distinct national characteristics to meet today's market.

In addition, the study result shows that majority lecturers disagreed with the statement that the construction of traditional costumes can be self-taught. This suggests that the lecturers have a low level of agreement that the construction of traditional costumes can be self-taught. The study revealed that lecturers of fashion design and technology recognised the importance of the trade to be taught in the higher institutions and disagreed with the notion of it being self-taught. The study

affirms Suharno et al. (2020) who found that vocational education is a practical oriented program that focuses on mastering skills for professional work and, when skilfully implemented increases one's nations' industrial growth.

Additionally, the result reveals that majority of the lecturers real satisfy when teaching the traditional costume while disagreed that the teaching of the traditional costumes it is primitive to the current world. The study also reveals that a wider number of the lecturers strongly acknowledge that traditional costumes are well sold in the world market and should be learnt through the formal level. Training student in traditional costumes will help with job opportunity because the costumes are highly patronised. The present study results agreed with Liu & Song (2023) noted that wearing traditional apparel is still a common practice due to the fact that individuals as well as the society rate maintaining cultural identity even seeking the all-out luxury. Interestingly, the study revealed that there was relatively high variation in responses among the lecturers on whether or not the teaching of the construction of traditional costumes is difficult. The findings of the study in one way disagrees and the other agrees with Li et al., (2020) who found out that traditional costumes are mainly custom-made due to its uniqueness and cultural associate, and integrating of customers specifications and fashion trend in production of made-to-measure costumes are very challenging. The study observed that lecturer's general perceptions on teaching construction of traditional costumes was highly positive.

a. *Perceptions of Students on Construction of Ghanaian Traditional Costumes*

The researcher also sought to establish the perceptions of students of fashion design on construction of Ghanaian traditional costumes. The students were thus requested to respond to a 4-point Likert scales ranging from strongly disagree to strongly agree. The findings are displayed in Table 5;

Statements	Frequency								Mean	Std. Dev.
	Strongly Agree		Agree		Disagree		Strongly disagree			
	N	%	N	%	N	%	N	%		
Traditional costumes are difficult to construct	59	20.3	106	36.4	90	30.9	28	9.6	2.62	1.001
I feel patriotic when learning construction of traditional costumes	60	20.6	126	43.3	79	27.1	21	7.2	2.74	.925
I feel traditional costumes are an excellent garment that are unique and attractive	135	46.4	104	35.7	32	11.0	14	4.8	3.20	.957
I do not have to learn construction of traditional costumes since it can be self-learnt	40	13.7	60	20.6	113	38.8	73	25.1	2.20	1.020
I get real satisfaction when learning construction of traditional costumes	69	23.7	151	51.9	56	19.2	9	3.1	2.92	.857
I will get employment faster if I learn construction of traditional costumes	72	24.7	131	45.0	64	22.0	19	6.5	2.85	.929
Construction of traditional costumes are primitive to the current world	56	19.2	139	47.8	67	23.0	22	7.6	2.74	.936
How strongly do you agree or disagree with traditional costumes are among the most marketable designs in the world	86	29.6	122	41.9	64	22.0	12	4.1	2.92	.945
I feel incompetent as a design student when constructing traditional costumes	32	11.0	79	27.1	98	33.7	73	25.1	2.20	1.059
Construction of traditional costumes should be left to non-formal trainees	23	8.0	58	20.2	92	32.1	113	39.5	1.93	.986

Table 5: Perceptions of Students on Construction of Ghanaian TCs

Students of fashion design and technology generally demonstrated positive perceptions on the Ghanaian traditional costumes. However, they acknowledge that the construction of the costumes is difficult. The study results concurs with (Li et al., (2020) who noted that traditional costumes are mainly MTM garments due to its exclusivity and cultural associate and integrating of client specifications and fashion trend in construction of the costumes is very challenging. Nevertheless, the students perceive construction of traditional costumes is primitive to the current era. The study revealed that Ghanaian traditional costumes needed to be refashioned to meet the global fashion market. The present finding concurs with Liu & Song (2023) who noted that fashion designers and marketers of traditional costumes collaborate consumers to maintain the ancestors while improving design with contemporary fashion trend that harmonies the old and the new.

Also, the fashion designers are tremendously modernising their countries traditional costumes which made them a great relieved from the highly competitive global fashion market (Licence, 2015). In addition, study established that students of fashion design and technology are loyal to traditional costumes of Ghana by feeling patriotic when learning the construction of the costumes. The current study results in a way agreed with Yen & Hsu (2017) who state that college students with various educational backgrounds on several selected exhibits revealed that cultural implications are more notable in design than the technical aspects. The study again found that fashion design and technology acknowledged the traditional costumes to be excellent garment that are unique and attractive that brings Ghanaians together.

This implied that Ghanaians cherish their traditional outfits. The study agrees with Essel & Amissah (2015) and (Kwakye-Opong & Adinku, 2013) who states that Ghanaian traditional costumes are held in high esteem because they are unique, beautiful, depict the culture and ancestral heritage of the homeland. The study also revealed that students of fashion design and technology in the technical universities in Ghana placed importance on vocational and technical. The finding agreed with (Sulistiyo & Kustono, 2018) who alluded that

vocational education is very essentials strategies for the competitiveness of industries in many developed counties.

HEAD OF DEPARTMENTS VIEWS ON PERCEPTIONS OF STUDENTS AND LECTURERS OF FDT

The findings on HoDs views on perception on of lecturers toward construction of traditional costumes were positive but most recommend continuous teaching and practice of such aspect. Versions was also part of the recommendation since the inspiration was derived much to avoid being off the system. On the other hand, students' perception was rated adequate by the HoDs, and there was no influence of lecturers to students since students are allowed to carry out their own research to come up with their own collection or costumes.

It was reported that, "*gradually, the lecturers are getting into it but at times when one mentions African clothing is like taking them out of syllabus and look as if one is impeding on their creativity. As far as student perceptions, it is worse because they see people wearing western costumes all over.*" Additionally, HoD was reported that, "*Lecturers' perceptions to some extent influences the way students engage in construction of Ghanaian TCs. Students are easily influenced by what is around them and since they are not obliged in the learning of Ghanaian traditional costumes, they see more of western clothes.*"

STUDENTS ABILITIES TO CONSTRUCT GHANAIAN TRADITIONAL COSTUMES

The researcher sought the students' abilities to construct some Ghanaian traditional costumes.

Types of Ghanaians Traditional Costumes	Strongly Agree	Agree	Disagree	Strongly Disagree	Mean	Std. D
I can construct smock costume with ease	39	58	97	88	2.49	1.087
I can construct kaba & slit costume with ease	45	104	71	53	2.94	1.044
I can construct drape-cloth costume without any difficulty (toga)	12	45	122	94	2.47	1.060
I can construct dansikran costume with ease	47	36	104	86	2.34	1.019
I can construct jumper costume perfectly	36	91	107	48	2.49	1.087
I can construct batakari costume with ease	37	85	105	46	2.30	1.041
I can construct jalabiya without any difficulty	54	175	101	43	2.48	1.106

Table 6: Students Abilities to Construct Ghanaian Traditional Costumes

Finding in Table 6 shows mean and standard deviation for each item measuring the ability to which students can construct Ghanaian Traditional Costumes (GTC). The mean values indicate the average response on a Likert scale, ranging from 1 to 4, where higher values indicate a greater level of confidence in the students' ability to construct the specific costume. I can construct smocks perfectly, has a mean of 2.49 and a standard deviation of 1.087. This suggests that, on average, students have a moderate level of confidence in their ability to construct smocks, with some variability in their responses. I can construct kaba and slit costume with ease has a mean of 2.94 and a standard deviation of 1.044. This indicates that students, on average, express a relatively higher level of confidence in their ability to construct the kaba and slit costume, with less variability in their responses compared to smocks.

I can construct drape-cloth costume without any difficulty (toga) has a mean of 2.47 and a standard deviation of 1.060. This suggests that students have a moderate level of confidence in their ability to construct the drape-cloth costume, with some variability in their responses. I can construct dansikran costume with ease has a mean of 2.34 and a standard deviation of 1.019. This indicates that students, on average, express a moderate level of confidence in their ability to construct the dansikran costume, with some variability in their responses. I can construct jumper costume perfectly has a mean of 2.49 and a standard deviation of 1.087. This suggests that students have a moderate level of confidence in their ability to construct the jumper costume, with some variability in their responses. I can construct batakari costume with ease has a mean of 2.30 and a standard deviation of 1.041.

This indicates that students, on average, express a moderate level of confidence in their ability to construct the batakari costume, with some variability in their responses. I can construct jalabiya without any difficulty" has a mean of 2.48 and a standard deviation of 1.106. This suggests that students have a moderate level of confidence in their ability to construct the jalabiya costume, with some variability in their responses. Generally, the findings indicate that students have varying levels of confidence in their ability to construct different Ghanaian Traditional Costumes. The standard deviations highlight the degree of variability in their responses, suggesting that some students may feel more confident or skilled in certain costume constructions compared to others. This suggest that the abilities of a group of students to be acquainted or skilful in construction of a particular costume can be associated to the lecturer's aera of experience on that traditional costume and the students' interest.

However, students were much experienced on construction of kaba & slit among the options. It has been observed that kaba & slit is commonest female traditional costume in Ghana, it is worn by both young and adult female to formal and informal occasions depending on the design. The study revealed that the students in abilities to be acquainted or skilful in construction of a particular costume can be associated to the construction of Ghanaian traditional costume that is not incorporated in the HND programme's syllabus. The study affirms with Liu & Song (2023) who state that teaching students to know about their heritage is very important therefore teaching of culture-ethics and traditional heritages into studies syllabus.

TESTING OF HYPOTHESIS

H_0: There is no Significant Relationship between the Perceptions of Students and Lecturers of Fashion Design and Construction of GTCs

Similar to the testing of the previous hypotheses, the researcher conducted multiple regression analysis to establish whether there is relationship between the students' and lecturers' perceptions on fashion design and the students' success at constructing Ghanaian Traditional Costumes. The initial step involved testing the fitness of the regression model as indicated in Table 7;

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.243[a]	.059	.056	.82803

a. Predictors: (Constant), Students Perception

Table 7: Model Summary

Table 7 shows that that the correlation coefficient (R) is 0.243, suggesting a moderate positive relationship between perceptions of students of fashion design and construction of Ghanaian traditional costumes. The coefficient of determination (R Square) is 0.059, indicating that approximately 5.9% of the variance among students' success at constructing Ghanaian traditional costumes can be explained by the difference in their perceptions about fashion design as an educational programme or a profession. This finding concurs with Syduzzaman et al. (2018) who reported that academic and professional achievement among students tends to vary depending on how they perceive their educational environment. Those with positive perceptions tend to achieve greater success compared to their colleagues with negative perceptions.

With the above revelation, it was important to establish whether the relationship was statistically significant. This was examined through ANOVA whose results are contained in Table 8;

Model	Sum of Squares	df	Mean Square	F	Sig.
1 Regression	12.212	1	12.212	17.811	.000[b]
Residual	195.408	285	.686		
Total	207.620	286			

a. Dependent Variable: Construction of GTC
b. Predictors: (Constant), Students Perception

Table 8: ANOVA on Perceptions of Fashion Design Students and Construction of Traditional Costumes

The findings in Table 8 show that the regression model is statistically significant at 0.000 level of significance. The regression sum of squares is 12.212, with 1 degree of freedom, resulting in a mean square of 12.212. The F-value is 17.811, indicating a significant relationship between perceptions of students and lecturers and construction of GTC ($p < 0.000$). Therefore, the null hypothesis that there is no significant relationship between the perceptions of students and lecturers of fashion design and construction of Ghanaian Traditional Costumes was rejected.

However, the researcher proceeded to assess the individual contributions of the students' and lecturers' perception on the students' success at constructing Ghanaian traditional costumes. The findings are presented in Table 9;

Model	Unstandardized Coefficients		Standardized Coefficients		
	B	Std. Error	Beta	t	Sig.
1 (Constant)	1.430	.251		5.688	.000
Students Perception	.398	.094	.243	4.220	.000
Lecturers' perception	.050	.439	.030	.115	.910

a. Dependent Variable: Construction of GTCs.

Table 9: Coefficient for the Students' and Lecturers' Perception

The results in table 9 show that the constant term is 1.430, and the coefficient for the Students Perception variable is 0.398 while that of lecturers is 0.050. Whereas the influence of students' perception was statistically significant with a p-value of 0.000, the lecturers' perception lacked statistical significance given that the resulting p-value (0.910) exceeded the acceptable threshold of $p < 0.05$. Therefore, the students' success at constructing Ghanaian traditional costumes seems to rely more on the students' perception rather than that of the lecturers.

IX. CONCLUSION

Generally, lecturers and students of fashion design and technology in the technical universities in Ghana showed positive perception towards the construction of Ghanaian traditional costumes. The study revealed that kaba & slit was more taught among other traditional costumes in the fashion design and technology programme technical universities in Ghana, the more taught of the kaba & slit was related to the female dominance in the HND programme or the lecturers of fashion design and technology are comfortable with the same. The study noted that in exception of the kaba & slit, majority of the lecturers were not experienced in the other options of Ghanaian traditional costumes in the study. However, students' success at constructing of Ghanaian traditional costumes mostly depends on their own perception rather than that of the lecturers. Addressing the problem can increase the teaching and learning of construction Ghanaian traditional costumes which can help to encourage enough production of the costumes.

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