

In Search of Ghana's Appropriate Modern Dress Code

Osuanyi Quaicoo Essel* Emmanuel Kodwo Amissah
Department of Art Education, School of Creative Arts, University of Education, Winneba
P. O. Box 25, Winneba-Ghana.

*Email of corresponding author: eyensempii@gmail.com

Abstract

The study sought to identify the changing trends in dressing among Ghanaian youth and assess the impacts of the Ghanaian textile industry on her dress culture. Questionnaire, personal communications and observation were used in collecting the needed data for the study throughout the country including rural, semi-urban and urban areas. Descriptive research methodology was utilized with the focus population consisting of general dress fashion consumers, students, fashion designers, tailors/seamstresses, cultural officers, traditional (chiefs and elders) and religious authorities from across Ghana. The study revealed that appropriate dressing in democratic Ghana is dressing without breaching constitutional liberties. It was also found that Ghanaian females are going wayward in their current dress styles while the males are generally not. The textile industry have had low positive impacts on the socio-cultural and economic wellbeing of Ghanaians as a result not meeting the demand of most preferred and needed ready-to-wear clothing accessories and dress styles. It is recommended that Ghana must train more creative fashion designers, consider amendments of her dress fashion laws, policies and practices, as well as reposition her textile manufacturing industries to venture into producing, processing and finishing of her textile raw materials to satisfy local and global demands.

Keywords: appropriate dress, dress code, fashion, constitutional liberties

Background to the Study

The controversy over what is considered as culturally acceptable way of dressing has a pre-colonial and post-colonial history, and has generated a public discourse and a seemingly national problem even after British rule up till now. The notion has translated into a song that is sung on the lips of almost every adult in our homes. Government officials, traditional authorities (Chiefs and elders), religious leaders and the rank and file continuously lash Ghanaians of today as going wayward in their modern dress culture anytime they mount the podium. It began through long distance trade, state formation and the spread of both Islam and Christianity. The very first 1898 – 99 Annual Report on the Northern Territories by the British, according to Allman (2004, p. 146), describes “the frontier as being composed of men who naked savage-dom was by-word of contempt among the more civilised inhabitants of Mampurusi towns.”

There are scenarios where a group of people who seemed to have puritanical streak do not approve of wearing dresses they consider immoral. These people sometimes go to the extent of stripping people naked on the street, hooting and waging verbal assault on wearers. They long for the constant dependence on existing old dress styles with the belief that their usage would lead to presumably more pristine and homogeneous world. In that vein new trends in dress adornment that were not practiced by the Ghanaian ancestry are considered inimical for societal consumption. These occasional unwarranted happenings readily bring to mind some paramount questions: What is the right Ghanaian traditional way of dressing? Are Ghanaians adulterating their culture by the way they dress? This study, therefore, attempts to find answers to these and other related questions. The result of the study will be very helpful to Ghanaians across the length and breadth of the country to know whether or not they are going wayward in their current way of dressing. It will also help the nation in bettering the textile industry through the production of fabrics and dress styles that meet the demand of Ghanaians.

Purpose of the Study

The study sought to find the views of general dress fashion consumers, students, fashion designers, tailors/seamstresses, cultural officers, traditional and religious authorities from across Ghana to ascertain whether or not young and adult Ghanaian are dressing by culturally acceptable standards in their current dress styles. It also aimed at assessing the impact of the Ghanaian textile industry on the dress culture of Ghanaians.

Research Questions

- What is the appropriate Ghanaian mode of dressing?
- What are the impacts of Ghana's textile industry on the dress culture of her people?

Methodology

Research Design

Descriptive research methodology was utilized in this study that surveyed general dress fashion consumers, students, fashion designers, cultural officers and traditional authorities from across Ghana. Its usage in this study allowed for detailed description and exploration of the relationships between the past and current dress cultural epochs of Ghana's history; contributed to the generalization in dress fashion behaviour that provided better in-depth understanding of the current fashions based on which possible future predictions and decisions were made.

Research Instrument

Data collection instruments employed in gathering the data were questionnaire, unstructured interviews, documentary review and observation. The multiplicity of instruments used allowed for the triangulation of data gathered in a more reliable manner for generating high confidence in making generalizations for the population from the findings.

Both open-ended and closed-ended types of questionnaire construction were combined in preparing the items. The open-ended type of items numbered nine (9) while the close-ended type was thirty-five (35) including 'Yes' and 'No' questions. The use of both open-ended and closed-ended items were aimed at eliciting both quantitative and qualitative data. Respondents had a chance in stating their opinions, offer suggestions, and developed themes that might trigger future research through the inclusion of the items in open-ended format.

Population, Sample and Technique

The researchers zoned Ghana into two – the southern and northern zones. The southern zone included Greater Accra, Central, Western, Eastern, Volta, Ashanti and Brong-Ahafo Regions while the northern zone was made up of the Northern, Upper East and Upper West Regions. This was aimed at gathering representative data across the country to get a through reflection of major dress styles within these zones.

A weighted proportionate stratified sampling was used including participants from both northern and southern zones of Ghana represented in each stratum under the accessible population. A total of 246 randomly selected subjects from the population formed the sample for the study. The sample represents 30% of the entire accessible population (30% of each stratum: A, B, C) ensuring that subjects from each stratum were included.

The accessible population for the study consisted of 820 subjects in the three broad strata indicated below.

Stratum A – traditional (chiefs and elders), religious authorities, cultural officers	- 160
Stratum B – fashion designers, tailors/seamstress	- 140
Stratum C – students and other dress fashion consumers	- 520

Data Collection Procedure

Of the two-hundred and forty-six (246) questionnaires, two-hundred were administered personally by the researchers to help resolve any problems which might arise. Respondents were not prevented from skipping items on the questionnaire they did not want to answer. These steps were taken to insure that research protocols were adhered to. The remaining forty-six items were sent through the mail with self-addressed envelopes attached. Three (3) out of the forty-six questionnaire posted were irretrievable bringing the overall total of retrieved questionnaire to two-hundred and forty-three (243) representing 98.78% of the sampled accessible population. Respondents whose questionnaires were mailed were given two to seven weeks to complete the questionnaire. The administration of the questionnaire took into consideration and favoured more of the urban centres as compared to the rural areas since fashion trickle down from urban to the rural.

Data Analysis Plan

Data provided by respondents on closed-ended items (questionnaire) were coded for computer entry into the SPSS database to check for accuracy. Data analysis was done using SPSS software. Content analysis methodology was used in analyzing open-ended responses from respondents as suggested by Krathwohl (1997). Responses were grouped under topical headings to determine trends and frequencies. Descriptive statistics were used to summarize analyses of grouped responses. The Likert categories of 'Strongly Disagree' (SD) and 'Disagree' (D) were summed up in one category due to the commonness of expressed views while categories of 'Strongly Agree' (SA) and 'Agree' received similar treatment. The 'Undecided' (U) category was collapsed.

Results and Discussion

The discussion of the results has been presented sequentially in addressing the research questions and grouped to reflect the topical issues identified in the study.

What is the appropriate Ghanaian mode of dressing?

Today's dress fashion is a mixture of the indigenous and the contemporary ones which begets modern dress fashion. Styles are borrowed from both local and global repertoire. For instance the Akans often use the word 'Akataasia' in reference to a lady and in another sense to mean an appropriately dressed lady. To them, a lady must not expose certain parts of the body, and failure to comply by that is tantamount to indecent dressing. What is considered appropriate dressing in a particular culture might seem inappropriate to the other depending on one's ethnic orientation, religious background and personal beliefs. When respondents were asked to identify what constitute appropriate dressing in Ghanaian culture, 69.03% of the responses to this item (thirty-five) 'strongly disagreed' or 'disagreed, 3.39% were 'undecided' and 28.39% 'strongly agreed' or 'agreed' to the statement that one of the markers of appropriate way of dressing is dressing to cover all parts of the body considered to be shameful (Table 1a). Two-hundred and thirty-six respondents answered this item. A greater number of respondents were not in agreement with the statement perhaps because of the relativistic nature of what constitutes appropriate dressing in the Ghanaian society. Besides, the occasion one may be attending as well as individual's instinct about what is appropriate influence what to wear to suit an occasion.

Table 1a: Respondents Views on Covering All Parts of the Body Considered Shameful

Category	Frequency	Percentage
SD	116	49.96
D	45	19.07
U	8	3.39
SA	41	17.37
A	26	11.02
Total	236	100

Dress styles keep evolving but some are just fads while the ones which remain in the system for long time set the trend. This evolution calls for latest dress styles that flood the market. Out of the two-hundred and thirty-five who responded, 59.58% 'strongly disagreed' or 'disagreed' that wearing the latest dress styles constitute appropriate dressing, 9.36% were 'undecided' and only 31.07% 'strongly agreed' or 'agreed' wearing the latest dress styles constitute appropriate dressing (Table 1b). The overwhelming dissenting opinion on wearing the latest dress style to qualify for appropriate dressing by respondents confirms that not all latest dress styles may be patronized by the society.

Table 1b: Respondents' Views on Wearing the Latest Dress Styles

Category	frequency	percentage
SD	61	25.96
D	79	33.62
U	22	9.36
SA	30	12.77
A	43	18.30
Total	235	100

Out of the 237 responses, 43.89% (104) 'strongly disagreed' or 'disagreed' that wearing purely traditional dress styles is one of the answers to appropriate dressing, 8.02% were 'undecided' but 48.1% 'strongly agreed' or 'agreed' that donning purely traditional dress styles constitute appropriate dressing in Ghanaian culture (Table 1c). As society develops dress styles changes to suit a need. In this sense wearing only traditional dress styles that were handed down from one's ancestry but do not meet the dressing need of today becomes old fashioned. The continuous use of such old fashion dress styles without any modification stifles creativity in dress styles production. Again, societies that do not develop and build on what is handed down regress instead.

Table 1c: Respondents' Views on Wearing Purely Traditional Dress Styles

Category	Frequency	Percentage
SD	29	12.24
D	75	31.65
U	19	8.02
SA	45	18.99
A	69	29.11
Total	237	100

Almost a third (59.49%) of the 232 responses ‘strongly disagreed’ or ‘disagreed’ that choosing dress styles that are patronized by many (Table 1d) mean dressing appropriately. A little over tenth (10.78%) remained ‘undecided’ with 29.74% who ‘strongly agreed’ or ‘agreed’. Choosing dress styles patronized by many does not mean dressing appropriately unless it does not flout the fundamental laws of the land. Many can be right if they go according to the constitution of Ghana that governs the rights of the individual in the society.

Table 1d: Respondents’ Views on Wearing Dress Styles Patronized by Many

Category	Frequency	Percentage
SD	46	19.83
D	92	39.66
U	25	10.78
SA	24	10.34
A	45	19.40
Total	232	100

An inappropriate dress remains so no matter its origin whether foreign or local. In answering this, 31.46% ‘strongly disagreed’ or ‘disagreed’, 10.34% were ‘undecided’ and 58.19% respectively ‘strongly agreed’ or ‘agreed’ to the statement that wearing locally produced clothes/dress styles constitute appropriate dressing (Table 1e). A greater percentage of the respondents (58.19%) were in agreement to the statement due to the fact that patronizing locally manufactured dress styles or clothes provides foreign exchange, creates employment and deepens national pride and prestige. However, they lost sight of the fact that an inappropriate dress is inappropriate no matter its source.

Table 1e: Respondents’ Views on Wearing Locally Produced Dress Styles

Category	Frequency	Percentage
SD	22	9.48
D	51	21.98
U	24	10.34
SA	51	21.98
A	84	36.21
Total	232	100

Two-hundred and thirty (230) responses were received on this sub-item. Eighty respondents representing 34.78% ‘strongly disagreed’ or ‘disagreed’ that donning dresses that are worn during traditional festivities denote appropriate dressing. Interestingly this sub-item generated greater number of ‘undecided’ respondents (15.65%) amongst this type of items in the entire study (Table 1f). A possible reason could be that some of the dresses worn on traditional festivities may be inappropriate in that they may expose parts of the body which societies frown at when uncovered through dressing. Almost a half of the respondents (49.57%) believed that donning dresses that are worn during traditional festivities imply appropriate dressing. The psychology behind this thinking is that, such dresses are purpose-driven and are therefore worn on specific socio-cultural and religious occasions. For example, if a priestess dress bare-chested it is unlikely to be labeled inappropriate or indecent in the eye of the society, maybe because that was handed down by the ancestors.

Table 1f: Respondents’ Views on Wearing Dress Styles Used during Traditional Festivities

Category	Frequency	Percentage
SD	30	13.04
D	50	21.74
U	36	15.65
SA	33	14.35
A	81	35.22
Total	230	100

A dress may or may not be tight-fitting but may be considered inappropriate in the eye of the society. Generally, whether a dress is tight-fitting or not the society seems to consider which part(s) of the body a wearer may be exposing and the expressive non-verbal sexual appeal it might be eliciting. Based on these society may perceive such a dressing as inappropriate. Despite the negative societal perception, the most important fact is whether that dressing thrives on indecent exposure or not as spelt out by the constitution. Of the two-hundred and thirty-six

respondents, 35.59% 'strongly disagreed' or 'disagreed' that wearing clothes that are not tight-fitting constitute appropriate dressing, 8.47% were 'undecided' whilst majority (55.93%) 'strongly agreed' or 'agreed' that wearing dress styles that are not tight-fitting is necessarily a guarantee of appropriate or decent dressing (Table 1g).

Table 1g: Respondents' Views on Wearing Dress Styles that are not Tight-fitting

Category	Frequency	Percentage
SD	35	14.83
D	49	20.76
U	20	8.47
SA	56	23.73
A	76	32.20
Total	236	100

What is considered modest or morally upright by a particular ethnic culture or society might be immodest to the other, in terms of dressing. The underlining fact is that one must cover his/her body according to the socially accepted standard of the Ghanaian society without breaching the constitutional liberties. Majority of the respondents (80.43%) 'strongly agreed' or 'agreed' that appropriate dressing is dressing in conformity to the moral standard of the society. Their views cement Wolfe (1989) and Kudjoe's assertion that dress, whether collectivistic or individualistic must be in line with the moral standard of the society. Twenty-two respondents corresponding to 9.57% were 'undecided' with a tenth (10%) who 'strongly disagreed' or 'disagreed' (Table 1h)

Table 1h: Respondents' Views on Dressing in Conformity with Societal Moral Standard

Category	Frequency	Percentage
SD	8	3.48
D	15	6.52
U	22	9.57
SA	101	43.91
A	84	36.52
Total	230	100

In a democratic society like Ghana, the rights and constitutional liberties are held in high esteem. Any encroachment on such rights and freedoms are not flouted with impunity. The Criminal Code (1960, Act 29, subsection 25) of Ghana describes indecent exposure as anybody who "willfully and indecently exposes his person in any public place or in view thereof, or exposes his person in any place with intent to insult any person". When the dress of a wearer does not go contrary to this law, then s/he is at liberty to wear anything s/he prefers. Two-hundred and twenty-six (226) responses were received on the last sub-item under item thirty-five. Of this, 61.07% 'strongly agreed' or 'agreed' that wearing dress styles that do not infringe on constitutional liberties constitute appropriate dressing whilst 25.67% 'strongly disagreed' or 'disagreed' with 13.27% being 'undecided' (Table 1i). Considering the weighting of the responses to this sub-item, it could be deduced that in a culturally diverse society like Ghana, dressing devoid of constitutional breaches constitute appropriate dressing.

Table 1i: Respondents' Views on Dressing in Conformity with Constitutional Liberties

Category	Frequency	Percentage
SD	23	10.18
D	35	15.49
U	30	13.27
SA	55	24.34
A	83	36.73
Total	226	100

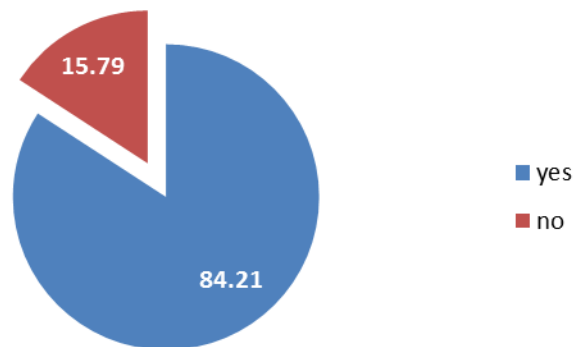
Respondents were asked to enumerate part(s) of the body which they considered to be private/shameful and should not be exposed. Content analysis of this open-ended item response consisting of item thirty-six was responded by 236 respondents and produced 8 areas of the body they considered to be shameful. The common response was the sexual organ (100%) of both sexes, followed by female breast (86.86%), buttocks (52.11%), thighs of young and adult female (39.83%) and stomach (23.30%). Others include the waist (22.88%), chest of men (8.47%) and the naval (5.50%). Agreeably, the sexual organs of young and adult male and female have

instinctual shameful attribute since time immemorial, even in biblical mythological narrative. One of the natural reasons for covering parts of the body associated with reproduction is that they have no public function (Horvart, 2012) and should be reserved for prudent discretion, intimacy and privacy of matrimonial life. For all the respondents to accept this social construct demonstrate their awareness to their social environment. In African Art of which Ghana is no exception, the breast and the buttocks include what constitute symbol of fertility. This social ideology might have had strongly influence on the responses of the respondents. Though most of the respondents agreed that the breast is a shameful part of the body, till today, the breasts of teenage girls become public spectacles during puberty rites among the Krobos in the Eastern Region of Ghana. Apart from the aforementioned cultural event, it could be observed that many young females attractively heap their breast in bras with some parts partially exposed in a way that might attract will-be-suitors. Whether or not this act constitutes indecent exposure is the prerogative of a competent court of jurisdiction of Ghana.

Ethnic plurality in the Ghanaian society has bequeathed a legacy of myriad ethnic dress styles. These ethnic dresses were the relic of our ancestry and are also used as point of reference when talking about indecent dressing. Of the 228 responses gathered from item thirty-seven, 21% said all Ghanaian traditional dress styles irrespective of the part(s) of the body they may expose are decent with 78.51% not in agreement to that. This may mean that when it comes to the issue of indecent dressing, some ethnic or traditional dresses cannot be exempted.

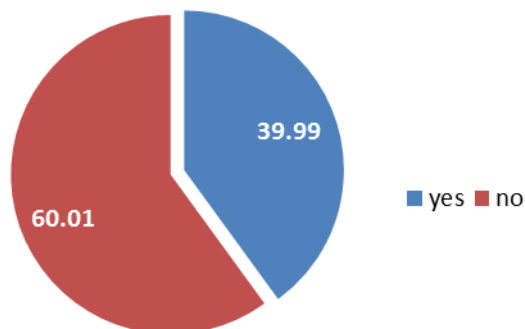
Item thirty-eight asked if dress styles that do not infringe on constitutional liberties (freedom of dressing) should be maintained and encouraged. Two-hundred and thirty-two responses were received out of which 51.27% said 'Yes' with 48.27% saying 'No'. Majority of respondents were in favour of the item in that failure by a democratic society like Ghana to disallow freedom of dress styles that do not breach constitutional rights and freedoms would tantamount to overthrow of her own constitution. This popular opinion by respondents is directly in-line with UNESCO's (1982) definition of culture that hammers on rights and freedoms of the individuals. One-hundred and twelve (112) respondents out of 120 who answered 'Yes' gave reasons for their answers. Content analysis of the reasons advanced in favour of the 'Yes' responses pointed out that the maintenance and encouragement of freedom of dressing deepens respect for individualistic dressing (43.75%), helps in preserving Ghanaian dress culture (18.85%), promotes fashionably decent and affordable dress styles (31.25%) thereby attracting more dress fashion consumers (4.46%). Eighty-five (85) respondents provided reasons for responding 'No' to the item. In their view, should freedom of dressing be encouraged and maintained as existing currently, sexual moral decadence including rape would continuously escalate (67.05%); it will lead to deterioration of Ghanaian culture (17.65%), and cause abuse of dress fashion rights and freedoms (11.76%) as well as attract negative perception from observers (3.52%).

To ascertain whether or not Ghanaian males and females are going wayward in their current way of dressing, item thirty-nine focused on that premise. Two hundred and thirty-eight respondents answered the item comprising of 95 (39.91%) females and 143 (60.08%) males. Males and females dress differently, so, their responses were grouped in order to reflect their differences in dressing. Of the female respondents, 15.79% said 'No' the females are not going wayward in their current dress styles because their styles reflect modern time fashion and demonstrate respect for individualistic dress style agenda. However, 84.21% comprising overwhelming majority of the female respondents agreed that Ghanaian females are totally going wayward in their current dress styles as represented in Pie Chart 1. One of the reasons given for that response was that they dressed in ways that expose certain sensitive vital parts of their bodies to lure men (78.02%) which according to them is one of the causes of rape. Another reason was that the current female dress styles copy blindly Western dress culture which is 'unGhanaian' for that matter.



Pie Chart 1: Female Response on Wayward Feminine Dressing

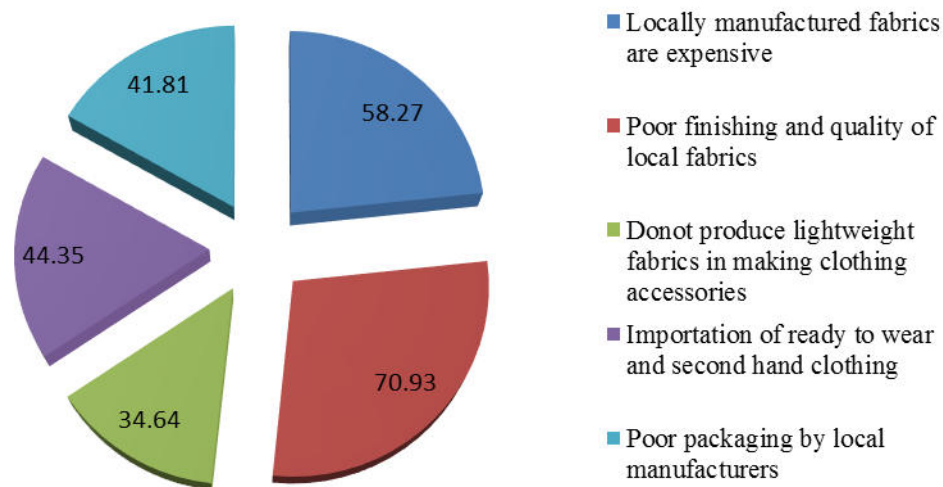
Of the 143 male respondents, 39.99% said 'Yes', indicating that the males are going wayward in their current dress styles while majority (60.01%) answered 'No' to mean that the males are not going wayward in terms of dress fashion (**Pie chart 2**). Like one of the reasons given by the female respondents, the male respondents, who opted for the 'Yes' response accused the males of also copying Western styles blindly (82%) while the 'No' responses assigned reasons that current dress styles make them appear simple, fashionable and smart with confidence and comfort (71.03%).



Pie Chart 2: Male Response on Wayward Masculine Dressing

What are the impacts of Ghana's textile industry on the dress culture of her people?

Section six, is the last section and consists of five items – starting from item forty to forty-four. It assesses the impacts of the Ghanaian textile industry on her dress culture. Under item forty, 56.22% were of the view that Ghanaian textile manufacturers are meeting the demand of the local consumers, whilst 43.78% were in total disagreement to that assertion. As a follow up to the 'No' response, item forty-two demanded suggestions from respondents in rectifying the situation of not meeting the demand of the consumers. Respondents suggested that Ghanaian textile manufacturers must study the current dress fashion trend and produce lightweight fabrics (56.4%) and less costly ready-to-wear fabrics (76.82%). Item forty-two seek to find respondents' reasons for saying 'Yes' in item number forty. As displayed in Pie Chart 3, respondents were of the view that locally manufactured fabrics are expensive (58.27%), have poor finishing and quality (70.93%). Besides, local manufacturers do not produce lightweight fabrics in making clothing accessories such as braziers, panties, singlets, socks and handkerchiefs (34.64%). Other reasons were that the importation of ready-to-wear and second-hand clothing into the country (44.35%) as well as poor packaging by local manufacturers adds to the low patronage of local textiles.



Pic Chart 3: Respondents' Opinion on Low Patronage of Local Textiles

Throughout history, sartorial dexterity and display is one of the ways countries announce their prominence in dress cultural modernity. Fashion designers have been the pacesetters in dress fashion. They bring out entirely new dress styles or sometimes produce rebellious modification (Jones, 1995) of existing ones. These new styles or modifications become trends or fads. Training of fashion designers is, therefore, important in the Ghanaian society. Item number forty-three inquired from respondents if there is a need to train more fashion designers to produce dress styles that meet the current demands. Two-hundred and thirty responses were received out of which 92.17% expressed the need for training fashion designers while 7.83% declined. In analyzing the content of the given reasons in support of the idea exposed four key points. Respondents said training more fashion designers creates employment (60.89%) generate income (85.43%), help in the production of creatively fashionable dresses that are smart (81.09%), produce preferred dress styles of the society (56.12%) as well as curtailing the importation of ready-to-wear and second-hand clothing (51.05%). That notwithstanding, reason given for saying the 'No' was that there are enough fashion designers. If the Akan popular adage "Nam dodow nse nkwan" that literally translates "More fish/meat does not spoil a soup" is anything to go by, then, training more creative and hardworking fashion designers would expand the Ghana dress fashion industry with interesting designs, produce more dress fashion with local content and or blend with other foreign preferred ones. Provided the kind of training would result in producing forward-looking dress fashion designers with enviable entrepreneurial character and ingenious designs with not mere symbolic representation but with high and fashionable aesthetic appeal. In this regard these fashion designers would be empowered to sew the official uniform for security agencies, and perform other sartorial tasks rather than the current situation where they are sewn overseas.

Item number forty-four was geared towards finding the need for local textile manufacturers to divert into producing lightweight fabrics for the manufacture of clothing accessories such as braisers, panties, pantie liners, diapers, singlets, socks and handkerchiefs. According to the Maslow's theory of needs (as cited in Afful-Broni, 2004), clothing is one of the basic needs of life. From nativity to the grave, everyone uses clothing accessories in one way or the other. Bearing in mind the fact that every Ghanaian makes use of these clothing accessories, the Ghana textile industry should be repositioned to satisfy that unavoidable fashion need, instead of the constant importation of almost all clothing accessories (such as braisers, panties, pantie liners, diapers, singlets, socks and handkerchiefs). Lots of money which the nation stands to get from producing and selling such clothing to the people of Ghana are lost considering the imports of US textiles and apparel that were pegged respectively at 8.87 million US dollars, 12.73 million US dollars and 11.48 million US dollars in 2000, 2002 and 2004 (Abdallah, 2010). China's share as a percentage of total textiles trade in Ghana from 2000 to 2006 increased from about 17 to almost 30 percent (Institute of Statistical, Social and Economic Research, 2008), gradually displacing and leading to the total collapse of the Ghanaian domestic textile industry. The implication is that for Ghana, a country formally with over forty vibrant textile manufacturing industries in the last two decades (Abdallah, 2010) to be still importing most of her textile needs, it is glaring sign of retrogression in her textile development.

Out of the total of 230 responses on this item, 98% agreed that Ghana should diversify into the production such

clothing accessories while the remaining 2% also saw the need for that but with the condition that its pricing should be at par or below the imported foreign ones. In actual fact, all respondents agreed that there is the need to diversify into producing our needed clothing accessories. The reasons given by respondents were that it will generate income (87%); create jobs (90.67%); curtail their importation (75.3%); and instill national pride in wearing those (55.1%). Gereffi and Memedovic (2003) as cited in Morris and Barnes (2009) admit that clothing and textiles have been the source of rapid export-led industrialization in a number of countries. In 2007, global clothing and textiles exports remained one of the world's most traded manufactured products (Morris & Barnes, 2009). The nation must in line with this strong positive opinion revamp the textile manufacturing industry.

Conclusions

Appropriate dressing in ethnic pluralistic nation like Ghana, is dressing in tune with moral standard of society without flouting constitutional liberties. Both ethnic and modern dresses are culprits of indecent dressing since both may expose parts such as breasts, stomach, thighs and naval. Ghanaian females are going wayward in their current dress styles but that of the males is generally not the case. The Ghanaian textile industry maintains low positive impact on her dress culture since most clothing accessories and fashionable dress styles are imported ready-to-wear or second-hand products from the West. These imported ones are even cheaper and highly patronized.

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