

Competencies of Fashion Design and Technology Lecturers and their effects on Students' Success at Constructing Ghanaian Traditional Costumes

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Abstract: College and university lecturers, as well as other educators are esteemed as transformational agents to the learners who pass through them. Similarly, Higher National Diploma (HND) fashion design and technology programme is designed to equip fashion design students to be versatile, high calibre personnel in the field of fashion design in both local and foreign costumes. The construction of more foreign costumes over GTCs in the HND fashion design and technology programmes, neglecting the main objective is now the major problem facing the authorities of TUs in Ghana. This study aimed at establishing the competency of lecturers of fashion design programmes and their influence learners' ability to construct Ghanaian Traditional Costumes (GTC). The study adopted convergent mixed method design. The study was conducted in six out of the ten technical universities (TU) in Ghana: Accra, Kumasi, Sunyani, Cope Coast, Tamale and Ho. Target population was 1265 comprising head of departments (HoDs), lecturers and students. Simple random sampling was used to select six universities from the ten TUs. Purposive sampling was used in sampling 24 lecturers of fashion design including HoDs, and Proportion sampling was used to sample 306 fashion design and technology students. Total sample size was 330. Data collection tools were questionnaires for lecturers and students, Interview guide for HODs and observation checklist on availability of GTCs in the TUs. Both quantitative and qualitative data was gathered in the study. Quantitative data was entered, cleaned and analysed using SPSS 22.0 software. Skills of lecturers of fashion design and technology on construction of GTCs using standard multiple regression. Themes were used to summarise Qualitative data using interpretative and coding techniques. The results showed that more than 75% of the lecturers had masters and PhD and were all trained in fashion related courses, acquired skills from practicing FDT also qualify to lecture programme.

Keywords: Fashion, Design, Traditional, Costumes, Lecturers, competency, Ghana

INTRODUCTION

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 humanity 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 for example costumes are swimming, wedding, corporate, traditional, festival, and for theatre-garments (Gott & Loughran, 2010).

Ghana's history and politics are taught across the education levels in the country, but little attention is given to traditional costumes construction leaving room for adoption of western costumes (Dzramedo et al., 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 (Boadu, 2021). The HND fashion design 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 (Boadu, 2021). 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.

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 Ghanaian wears it to work on every Friday. Also, Higher National Diploma fashion design programme objective is to train learners to become endowed with the requisite knowledge, skills and competence in both local and foreign costumes.

However, the dominance of construction of western Costume over Ghanaian Traditional Costumes neglecting the objective of constructing much Ghanaian Traditional Costumes during the HND fashion design programme is now the major problem facing the authorities of technical universities. Currently, just a few Ghanaian Traditional Costumes are in the market and most of them are produced by aged 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 programme. Therefore, this study closed the gap of foreign costume over Ghanaian Traditional Costume and added knowledge to fashion design programme module contents.

Hypothesis

H₀: There is no significant relationship between competencies of lecturers and the construction of Ghanaian Traditional Costumes.

Theoretical Framework

The theoretical framework for this study was adopted from the Populist Model theory on apparel production as was developed by Polhemus in 1994 (Mohr et al., 2022). The framework introduces and describes philosophy behind this study on students' ability to construct Ghanaian Traditional Costumes (Ravitch & Matthew, 2017). The concepts as proposed in the Polhemus's populist model rhymes with this study in the sense that it facilitates identification of society with a unique costume. It also recognises social groups rather than the social classes. Polhemus (1994) held that social group is the unity, feeling of belongingness, and individuals' adoption of a common style of the group to become and remain a recognizable member of that group.

Contextually, 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 GTCs 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.

LITERATURE REVIEW

Brief History of Ghanaian Garment Production

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. The Eswatini do not allow foreign costumes in their

important officials' national rituals of kingship and other events. The Emaswati realised that costume clothing enact a crucial role in grooming individual and national identity (Aris, 2007). Notable traditional costumes that are still in use include those of Nigeria. Remarkable and protected over time (Kpessa-Whyte & Tsekpo, 2020). New clothing and designs such as suits, shirts, skirts, coats and jackets but with incorporated African designs have been introduced in the market and offer a great challenge to the local designs due to changing fashion trends from globalization effects all over the world. This is the new challenge presenting against the local designs (Quartey, 2006).

In Ghana traditional costumes are held in high esteem because they are beautiful, depict 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, 2019). The costumes are worn during national and official events like the inauguration of elected presidents, parliament, courtesy calls, and corporate offices.

The Ghanaian traditional costumes are also worn to church, marriages, festivals, naming, outdoorings, funerals, and parties. This confirms how Ghanaians cherish and value their traditional costumes. Examples of Ghanaian traditional costumes are Smock, cloth-drape, Dansikran, Kaba & Slit, Batakari and jumper and among others. Due to the importance of the costumes, March 2023 which was the 66th Ghanaian Independence Day (Ghana month) was mark with beautiful and colourful traditional costumes in various ways throughout the month. Others were traditional drumming and dancing, foods, story-telling's, and others (MyjoyOnline.com, 31st March, 2023, www.ghanaweb.com).

Skills and Techniques Requisition on Traditional Costume Designs

The integration of theory and practice has been identified as one of the most important factors to consider in the development of professional experience and vocational competence among students (Maaranen et al., 2016; Maaranen & Stenberg, 2017) Throughout most of the nineteenth Century, housewives did most of the family clothing construction as sewing was a traditional homemaking responsibility. Sewing was a specialized manual activity as most of the clothes were hand made.

Tawfiq & Marcketti (2017) reported that the western region of Saudi Arabia had its own unique traditional bridal garments that are handmade by a few families in the region. Creativity is the work of a fashion designer. A job like this is designated to the famous in the world of fashion designers who are quite sensitive to most recent fashion trends and of the old. The magnitude of the fashion designer also involves quite a lot of the designing of garments, marketing, selling the merchandise, and promotions. Chaudhary et al., (2020) argue that in mastering the learners of fashion design required to develop students to multimedia learning strategies because high skills must be present in a fashion designer. Nickson et al., (2017) argued that the ability of the fashion industry is technical, nontechnical, coupled with competence. Which is an important factor in the market.

A designer must attain their standards of education in order to open their eyes, to polish their observation capabilities and to internalize visual thoughts, merge all these and produce clothes that are required and suggested their clients. These are sentiments echoed by Steed & Gair (2020) who emphasized ability to creatively transfer contemporary knowledge and skills into creating new designs as fundamental qualities of a good fashion designer. Such a professional should be agile and responsive to succeed in the ever-changing market of fashion design. While building on Gill (1998) who opined that true innovation among designers is often factor of their ability to associated and deconstruct a garment rather than their technical abilities and skills, Murzyn-Kupisz and Holuj (2021) pointed out that fashion design curriculum should emphasize learning approaches that shapes future professionals into being more diligent, patient, and reflective instead of just relying on their technical skills.

Fashion designers with the right expertise of designs and processes always know the precise material. The adaptation of technique can be "creative" and can be translated into reality as a source of successful fashion products Palmetter et al. (2022). Ghana traditional costumes are rich and colourful, meaning symbols are based on historical events. 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 (Honghai, 2019).

Fashion Design Lecturers Competency

In any dynamic workforce, an employee's competence is defined as the ability to perform industry-related tasks efficiently, function professionally in a variety of roles and situations, and have the capacity for lifelong learning, change and development (Antiaye & Biney-aidoo, 2013). The effectiveness of lecturers in terms of teaching and learning processes in tertiary institutions that deliver this program is critical (Sarpong, G D, Howard, E. K and Amankwah, 2012). The effectiveness of the lecturers is determined by the application and transference of technical and professional skills, expertise, and competencies to the learner, as well as the management of the learning environment. Serin (2017) state that passionate lecturer encourages students in their learning and always interested in learners achievement, however, students are serious with subjects that lecturers has high interest level and put high standard on. Ragheb and Etreby (2020) identified fashion design not only an art oriented but as an aspect of science that has been newly recognised as a distinctive course that revolves in highlighting the appealing part of human figure and concealing the defects aera therefore fashion design requires high skills to explain many details in teaching construction of costumes.

According to Kim et al., (2018) instructing is decision making, and instructors' decision-making involves the use of pedagogic content knowledge and judgment before imparting it. Decisions made by teachers can be stratified into one of three categories, these groups comprise students' readiness to learn the content, and the mode teachers should adopt to enable student learning and what content to teach (Kennedy, 2016). Demographic characteristics also influenced the decisions teachers make concerning each of these groups (Francisco, 2020). A fully qualified instructor is a kind of quality assurance for learners Learning (IVET, 2017). Kwame Nkrumah University of Science and Technology is the first traditional university in Ghana and offers most of the TEVT and technology programmes including fashion design in first degree, master's degree and PhD. However, the master and PhD in fashion design programme commenced about four (4) years ago (2019/2020) (www.knust.edu.gh). The effectiveness of lecturers can be associated with institution of train and the area of specialisation.

Technical and vocational teachers' efficiencies in terms of the teaching of information knowledge can seriously influence students' delivery in the career field. Competency is explained as successful skills gained by an individual in a particular profession. Bahago (2011) mentions the following as ingredients of demographic make-up of teachers; age, gender, socio-economic status, attitude, experience, the ratio of students' teacher ratio in a class at a particular time. Stokes (2015) state that most fashion design students and graduates in North American are female. Mukherjee (2015) state that female workers in the fashion design industry has increased from average to large number. Bergh et al. (2014) claimed that the level of education hierarchy and the collage variables have an impact on their teaching content knowledge and influences on students' performance. Adeyemi (2011) equally denotes that, teacher extensive knowledge and instructor's competency are integral resources of students' academic success. Embaby (2014) mentioned responsibilities towards human, social, cultural, values, costume heritage and develop learner's talent art requisite of historical cultural priority in costume as important requirement for teaching Ghanaian Traditional Costumes designs. Based on the above theories, the study investigated the skill acquisition of traditional Costumes construction in the technical universities Ghana.

Training to Enhance Lecturers of Fashion Design

In recent years, the fashion industry has faced challenges in increasing the competitiveness of existing designers (Park & Moon, 2010). The specialisation of specialists in the design team, and the transition in the market system, increases the need for fashion designers\lecturers to receive in-service training. A fashion design module can be tailored to concentrate on four educational needs of in-service training: brand preparation and management, manufacturing understanding, realistic fabric and colour understanding, and computer programming. (Sulistiyo & Kustono, 2018) alluded that vocational education is very essentials strategies for the competitiveness of industries in many developed counties.

Training should be aimed at helping learners acquire the skills and needed expertise. This is often facilitated by lecturers who understand the fashion industry, examine the fashion trends, cultural and social attitude around it (Flothe, 2022). This be facilitated by intentionally structured course module which allows the trainers to focus on quality of their teaching approaches instead of quantity of the training content as observed by Faerm (2015) on education trend in Singapore. The faculty in Singapore were once expected to reduce the quantity or volume of their

course content by about ten to thirty percent as away promoting independent learning among students through more project assignments rather than voluminous theoretical content (Faerm, 2015).

Training should acquire the skills and needed expertise to be lecturer of fashion design and understand the fashion industry, examine the fashion trends, cultural and social attitude around it, learn about finance, both traditional and digital marketing as well as management, be current in the fashion technology like CAD, and standard fashion software and explore, share ideas with colleagues, pivot with experienced personalities in the fashion industry and have a mentor Boxhill Institute (2023). Implementation of new technologies have increased competitions so is important to acquire new knowledge and skills to keep in the competitive in both local and the global market (Lund & Karlsen, 2020). The established the demographic characteristics of fashion tutors in TUs in Ghana that influence the teaching of construction Ghanaian tradition costumes designs.

METHODOLOGY

Study design

A convergent mixed research approach was assumed by this study to guide in collecting and analysing qualitative and quantitative data for each of the variables. Competency of lecturers was understood as a composite independent variable of the study. It was then examined in in terms of the lecturers’ technical knowledge on costume construction and their abilities to transfer that knowledge into the construction of the Ghanaian traditional costumes. Data collection was done through structured-interview sessions and open-ended questions were used to gather in-depth qualitative data on the above variables.

A total of 306 (40%) of the students’ population of 766 and 24 lecturers including HoDs were purposively sampled to take part in the study as indicated in table 1 below.

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

| 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 |

Inclusion Criteria

Eligible respondents were HND fashion design lecturers including HODs and final year students in the Technical Universities in Ghana. However, only final year fashion design 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 and first-degree, first and second-year fashion 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-and second-year 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'Ivoire 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.

Findings

Response Rate

Questionnaires were administered to 306 students, 18 lecturers and 6 Heads of Departments. The response rate for students' questionnaires was 291 (95.10%) whereas the response rate for lecturers were 17 (94.44%) and HoDs 6 (100%). The high rate of return can be attributed to researcher's prompt follow-up of respondents through phone calls. The return rates were considered appropriate for generalisation of findings in line with Fincham (2008) who suggested that a return rate of 60% is acceptable for survey studies.

Level of Education

The study established that lecturers of fashion design and technology in the technical universities in Ghana have the requirement and skill acquisitions to lecture in HND fashion design and technology programme as presented in Figure 1.

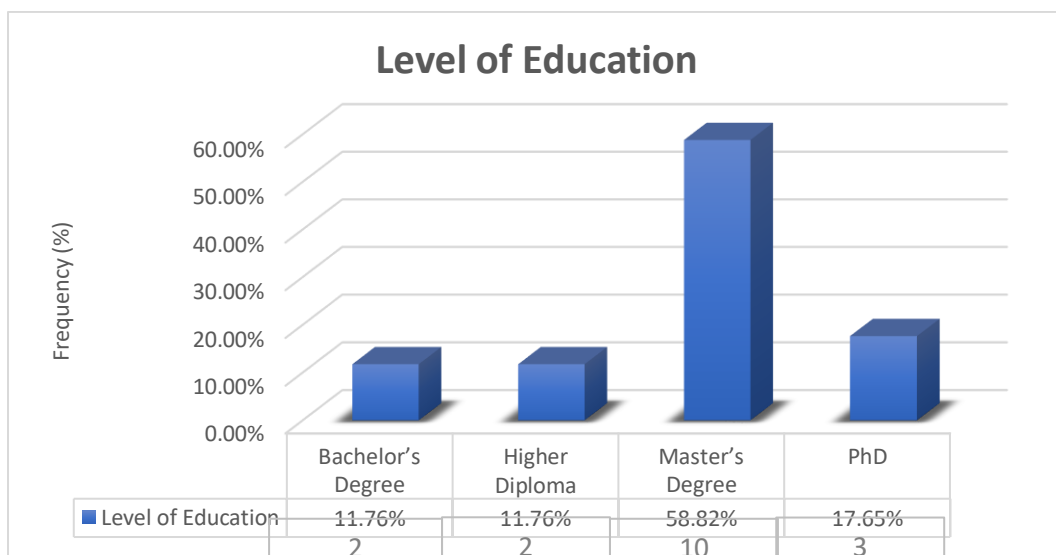


Figure 1: Lecturers Level of Education

Majority of the lecturers had Master's Degree as the highest level of education. Those with Master's Degree were 10 (58.82%) participants out of the total number of 17, followed by 3 (17.65%) participants with a PhD. However, 2

(11.76%) of the participants had Bachelor degree and higher diploma in each level. The result means that lecturers of fashion design in the technical universities of Ghana have adequate academic qualifications and skills to lecture in HND fashion design and technology programmers. The findings are relevant to the overall aim of the objective as inferred by (Bergh et al., 2014) level of education hierarchy and the collage variables have an impact on their teaching content knowledge and influences on students' performance.

Areas of Specialisation in fashion Design and Technology

Understanding the areas of specialization among lecturers provides insights into their specific expertise and knowledge related to costume construction. It helps identify the availability of lecturers with specialised knowledge in the construction of costumes. The findings in this regard are presented in Table 1.

Table 2: Lecturers Areas of Specialisation in Fashion Design and Technology

| Area of Specialization | N | % |
|--|-----------|------------|
| Pattern and garment making | 8 | 47.1 |
| Fashion and textile | 6 | 35.3 |
| Fashion Illustration and creative design | 3 | 17.6 |
| Total | 17 | 100 |

The Findings in Table 2 indicate that almost half (47.1%) of the lecturers have expertise in Pattern and garment making, in addition, the findings shows that slightly more than one third (35.3%) of the lecturers specialise in Fashion and textile. The results finally show that the least number (17.6%) of lecturers have specialisation in fashion illustration and creative design. The findings imply that most lecturers prefer to specialise in Pattern and garment making. This conform to Faerm (2012) who indicated that Pattern and garment is one of the most significant areas to acquire knowledge and experience in teaching construction of clothing. The author pointed out that a teacher extensive knowledge and instructor's competency are integral resources of students' academic success.

Lecturers Years of Experience in Teaching Fashion Design and Technology

The study also considered establishing the years of experience of lecturer in teaching fashion design. The findings are summarized in Figure 2.

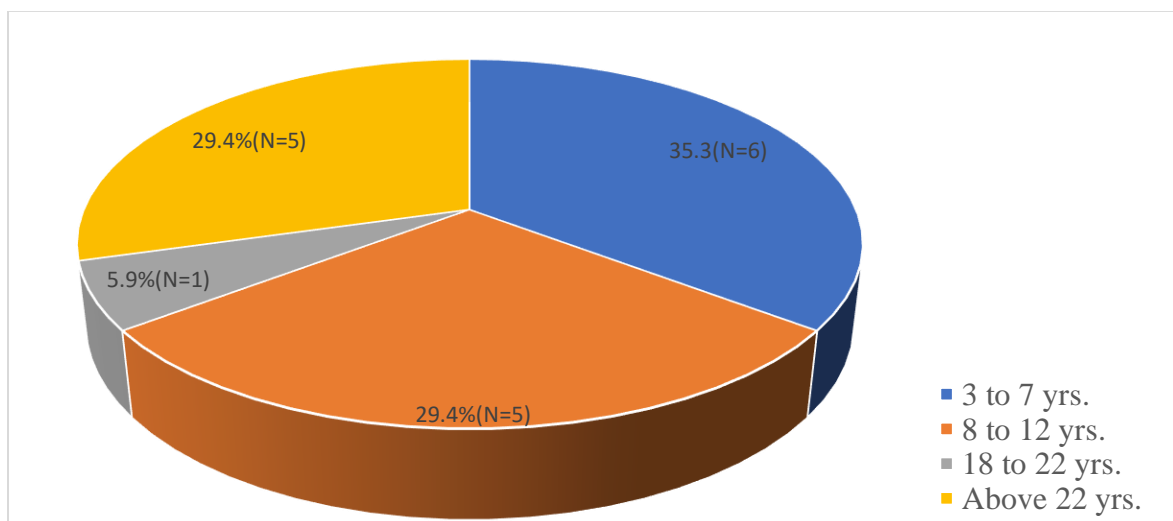


Figure 2: Lecturers Years of Experience in Teaching Fashion Design and Technology

The findings in Figure 2 show that the most of the sampled lecturers have 3 to 7 years of experience in the field of fashion and design as indicated by 6 respondents (35.3%). On the other hand, 18 to 22 years of experience has the lowest frequency with only 1(5.9%). It is worth noting that there was equal number, 5(29.4%), of lecturer who had work experiencing of 8 to 12 years and those with more than 22 years. However, it was surprised that non-of the of respondents' years of experience falls within 13 to 17. The findings suggests that fashion design programme is taught by experienced lecturers who have the ability to lecture on how to construction of traditional costumes in Ghana. The findings are in sync with Sarpong et al. (2012) who recommended in their study that authorities of tertiary institution in Ghana should recruit experienced lecturers with relevant qualifications in course areas for effective teaching.

Skills Acquired by Lecturers from Practicing Fashion Design and Technology Programme

The sampled lecturers were requested to indicate some of the skills they have acquired from practicing fashion design. Their responses were analysed and presented in Figure 3 below;

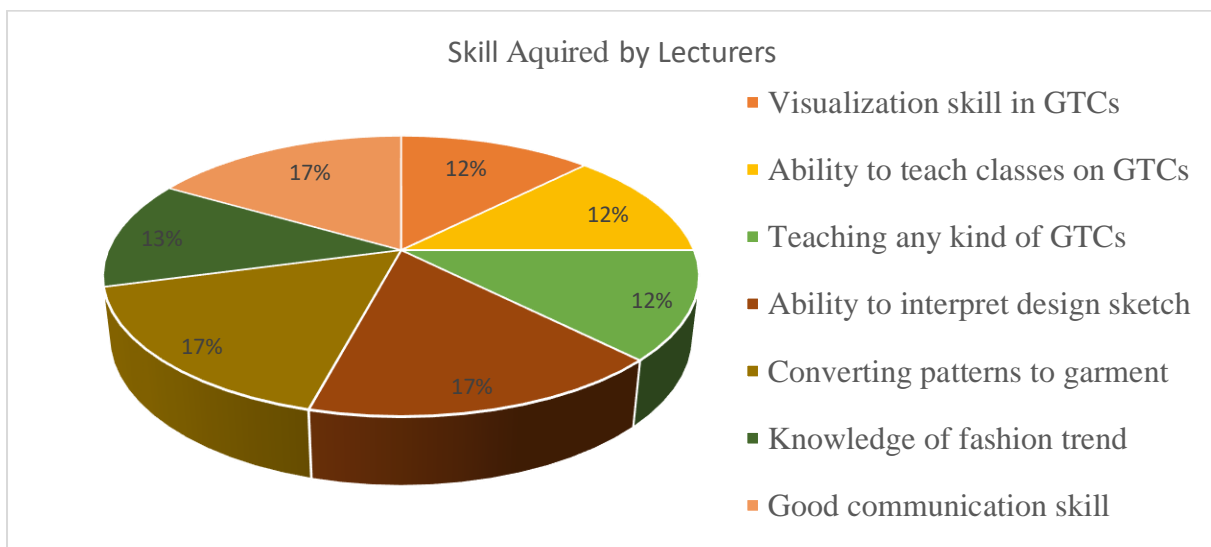


Figure 3: Skills Acquired by Lecturers from Practicing Fashion Design and Technology Programme

The findings in Figure 3 denotes that the lecturers have acquired a range of skills from their fashion design practice, including visualization of skill in GTCs, Ability to teach classes on GTCs class, teaching any kind of GTCs, Ability to interpret design sketch, Ability to convert patterns to garment, knowledge of fashion trend, and good communication. As highlighted by (Bahago, 2011), these skills are essential in effectively teaching and guiding students in the construction of Ghanaian Traditional Costumes. The result suggests that lecturers of FDT better their skills through practicing the programme in the various specialised areas. Therefore, the more years in FDT practice the more skilled and experienced one becomes in teaching the construction of clothing.

Ability of the Lecturers to Teach Construction of Ghanaian Traditional Costumes

The researcher also sought to establish on how well the lecturers can teach construction of Ghanaian traditional costumes. Subsequently, the respondents were requested to respond to a Likert scale questionnaire on items ranging from strongly disagree to strongly agree. The findings are displayed in Table 3.

Table 3: Lecturers Responses Ability Teach Construction Traditional Costumes

| Statement | Strongly Agree | | Agree | | Disagree | | Strongly Disagree | | Mean | Std. Dev. |
|-----------|----------------|---|-------|---|----------|---|-------------------|---|------|-----------|
| | N | % | N | % | N | % | N | % | | |
| | | | | | | | | | | |

| | | | | | | | | | | |
|---|---|------|----|------|---|------|---|------|------|------|
| I can teach construction of kaba and slit costume with ease | 9 | 52.9 | 7 | 41.2 | 0 | 0 | 1 | 5.9 | 3.41 | .795 |
| I can teach construction of drape-cloth costume without any difficulty (toga) | 4 | 23.5 | 9 | 52.9 | 3 | 17.6 | 1 | 5.9 | 2.94 | .827 |
| I can teach construction of dansikran costume with ease | 2 | 11.8 | 8 | 47.1 | 6 | 35.3 | 1 | 5.9 | 2.65 | .786 |
| I can teach construction of jumper costume perfectly | 7 | 41.2 | 7 | 41.2 | 2 | 11.8 | 1 | 5.9 | 3.18 | .883 |
| I can teach construction of batakari with ease | 3 | 17.6 | 9 | 52.9 | 4 | 23.5 | 1 | 5.9 | 2.82 | .809 |
| I can teach construction of jalabiya without any difficulty | 4 | 23.5 | 8 | 47.1 | 3 | 17.6 | 2 | 11.8 | 2.82 | .951 |
| I can teach construction of Smock costume perfectly | 1 | 5.9 | 11 | 64.7 | 2 | 11.8 | 3 | 17.6 | 2.94 | .748 |

From the above table 3, majority of the lecturers indicated that they are capable of constructing all the tabulated costumes. The lecturers' lowest mean agreement with the seven statements on their abilities was $2.65 \approx 3$ (Agree) and the highest mean agreement of $3.41 \approx 3$ (Agree). The study findings revealed that majority of the lecturers are well capable of teaching construction of kaba & slit costumes perfectly. In exception of kaba & slit all other options of the costume received mixed responses which suggest that lecturers have varying level of comfort and challenges in teaching.

However, those lecturers have a moderate level of confidence overall in teaching Ghanaian traditional costumes. The confidence level in teaching the costumes could be associated to lecturers' level of education, areas of Specialisation, institutions of training, experience and Skills acquired from practicing fashion design and technology. The affirm with Ragheb & Etreby (2020) who identifies fashion design as an aspect of science that has been newly recognise as a distinctive art that revolves in highlighting the appealing part of human figure and concealing the defects aera therefore fashion design requires high skills and expertise to explain many details in teaching construction of costumes. These study findings revealed that lecturers are competent and have the necessary skills and experience needed in the delivery of best and quality teachings of costumes construction.

Head of Departments Responses on Lecturers' Skills and Competencies Fashion Design and Technology

The Head of Departments confirmed that lecturers have the maximum skills and experience needed in the delivery of best and quality teachings. Moreover, previous and current records have proven that they indeed are skilled and qualified.

HoD *"The lecturers are skilled in using of knowledge and understanding to perform a task as a team or as an individual"*.

HoD *"Lecturers are equipped with the required skills and experiences to teach; they have the right qualification"*.

Hypothesis Testing

Having realised the findings, the study proceeded to test the hypothesis.

H₀: There is no Significant Relationship between Competencies of Lecturers and the Construction of Ghanaian Traditional Costumes

To test the above hypothesis, the researcher performed a regression analysis in which two measures of lecturers' competencies were regressed against the students' ability to construct Ghanaian traditional costumes through a linear regression model. The lecturers' competencies were measured in terms of their technical knowledge on costume

construction and ability to transfer that knowledge into the construction of the Ghanaian traditional costumes. The output indicating fitness of the model is contained in Tables 4.

Table 4: Model Summary of Lecturers Competencies on Construction of GTCs.

| Model Summary | | | | | |
|---------------|-------------------|----------|-----------------|---|----------------------------|
| Model | R | R Square | Adjusted Square | R | Std. Error of the Estimate |
| 1 | .741 ^a | .550 | .485 | | .44361 |

Predictors: (Constant), Transferable of the knowledge,

Technical Knowledge on Costume Construction

The findings on Table 4 indicate that the correlation coefficient (R) is 0.741, suggesting a moderate positive relationship between the independent variables (Transferable of the knowledge, technical knowledge on Costume Construction) and the dependent variable (Construction of Traditional Costumes). The coefficient of determination (R Square) was 0.550, indicating that approximately 55% of the variance in the dependent variable can be explained by the independent variables. That is, the students’ ability to construct a perfect Ghanaian traditional costume is 55% determined by a lecturer’s technical knowledge on constructing contemporary costumes and ability to transfer that knowledge into constructing traditional costumes. The Adjusted R Square is 0.485, suggesting that the model provides a reasonably good fit to the data. The standard error of the estimate is 0.44361.

The next step of the hypothesis testing involved finding out whether the correlation in the above model was statistically significant. This was done through Analysis of Variance (ANOVA) as contained in Table 5;

Table 5: ANOVA Table of Lecturers Competencies on Construction of GTCs

| ANOVA ^a | | | | | | |
|--------------------|------------|----------------|----|-------------|-------|-------------------|
| Model | | Sum of Squares | df | Mean Square | F | Sig. |
| 1 | Regression | 3.363 | 2 | 1.681 | 8.544 | .004 ^b |
| | Residual | 2.755 | 14 | .197 | | |
| | Total | 6.118 | 16 | | | |

a. Dependent Variable: Construction of TCs.

b. Predictors: (Constant), Transferable of the knowledge,

Technical knowledge on Costume Construction

The findings in Table 5 illustrate that the regression model is statistically significant. The regression sum of squares is 3.363, with 2 degrees of freedom, resulting in a mean square of 1.681. The F-value is 8.544, which is significant at the chosen significance level ($p < 0.05$), as indicated by the p-value of 0.004. The findings imply that competencies of lecturers have statistically significant contributions to the students’ ability to construct Ghanaian Traditional Costumes. Therefore, null hypothesis was rejected that there is no significant relationship between the competencies of lecturers and the construction of Ghanaian Traditional Costumes.

The researcher therefore sought to establish the contribution of each predictor variables. The findings are presented in Table 6.

Table 6: Coefficient Table of Lecturers Competencies on Construction of TCs

| Coefficients ^a | | | | | |
|---------------------------|--|-----------------------------|---------------------------|---|------|
| Model | | Unstandardized Coefficients | Standardized Coefficients | t | Sig. |
| | | | | | |

| | B | Std. Error | Beta | | |
|---|-------|------------|-------|--------|------|
| 1 (Constant) | .899 | .439 | | 2.046 | .060 |
| Transferable of the knowledge | .487 | .142 | .61 | 3.441 | .004 |
| Technical knowledge on Costume Construction | -.255 | .100 | -.460 | -2.557 | .023 |

a. Dependent Variable: Construction of Traditional Costumes

Table 6 presents the regression coefficients for each independent variable. The constant term (Constant) has a coefficient of 0.899. The transferable of the knowledge variable has a coefficient of 0.487, indicating a positive relationship with the dependent variable. The technical knowledge on costume construction variable has a coefficient of -0.255, indicating a negative relationship with the dependent variable. Both independent variables have statistically significant coefficients, as their p-values are below the chosen significance level of 0.05.

Based on the statistical analysis, there is evidence to reject the null hypothesis (H_{01}) and conclude that there is a significant relationship between the competencies of lecturers and the construction of Ghanaian Traditional Costumes. The results indicate that both the Transferable of knowledge and technical knowledge on Costume Construction variables have significant coefficients, suggesting that they are important predictors of the construction of traditional costumes. The findings conforms to an observation by (Steed & Gair, 2020) that a good fashion designer are determined by their ability to recognise and innovatively apply their transferable knowledge or skills in creating new entities in different settings.

CONCLUSION

The study concludes by noting that lecturers of fashion design and technology have the requirement and skill acquisitions to teach construction of Ghanaian traditional costumes. All the lecturers who were sampled were specialised in fashion related courses while a little above three quarters of them had masters and PhD in the same field. Additionally, the lecturers acquired a range of skills from practicing fashion design and technology, interpretation ability, good communication skill, knowledge of current fashion among others. As such, their abilities to teach garment construction and competencies in this area significantly contribute to construction of Ghanaian traditional costumes. However, they need to balance transferrable of knowledge and technical knowledge for better outcome among the students.

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