

**THE ROLE OF THE INDIGENOUS GHANAIAN TEXTILE INDUSTRY IN
RELATION TO THE PRESIDENT'S SPECIAL INITIATIVE (PSI) ON
TEXTILES AND GARMENTS**

KNUST



BY

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DECLARATION

I hereby declare that this Thesis is my own work towards the PhD and that, to the best of my knowledge it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgment has been made in the text.

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ABSTRACT

The dissertation is an outcome of the researcher's bid to unearth to the fullest, the available development opportunities to help salvage the duress of the ailing textile industry in Ghana; particularly, the indigenous textile industry. This study seeks to; contribute to the development of Art education in its totality, providing adequate grass root information about Ghanaian indigenous textiles and the textile industry in terms of history, evolutions, developments, organization and economic prospects while projecting challenges to export development. Research methods employed are the Descriptive and Statistical inferential analysis approaches. The scope of the study covered selected indigenous textile centres and communities in the Ashanti, Volta and Northern regions of Ghana. Concepts under investigation included the development initiatives available to be harnessed towards the growth of the indigenous Textile industry and adverse poverty reduction among Ghanaians. Population of the study was limited to 130 persons, mostly Textile practitioners and Policy makers consisting of textile Merchants, Tutors, Students, Curators, Human resource managers, Financial management experts, Craftsmen and other randomly selected opinion leaders. The stratified sampling method was adopted with the assumption that the findings would be representative of the Ghanaian populace. This doctoral dissertation therefore has sought to identify, describe the indigenous Ghanaian textile industry and the President's Special Initiative on Textiles and Garments, assesses the role of Ghanaian indigenous Textiles as an ingredient in the poverty reduction machinery and as the engine of improvement of the Nation's Economic Growth; and to examine the impact of the PSI on the indigenous textile industry in Ghana towards the implementation of the Millennium Development Goals (MDGs).

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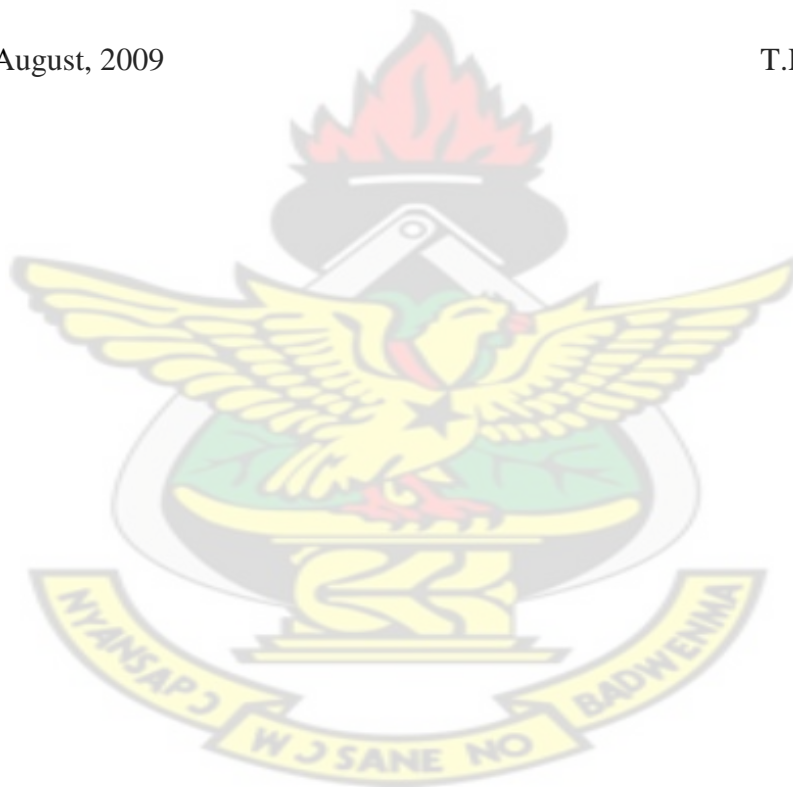


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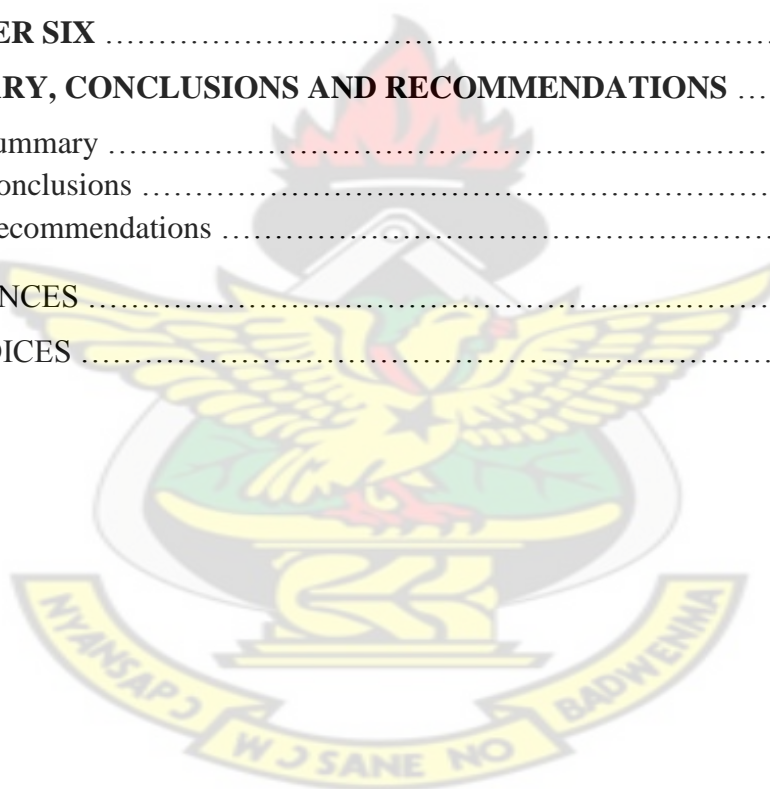
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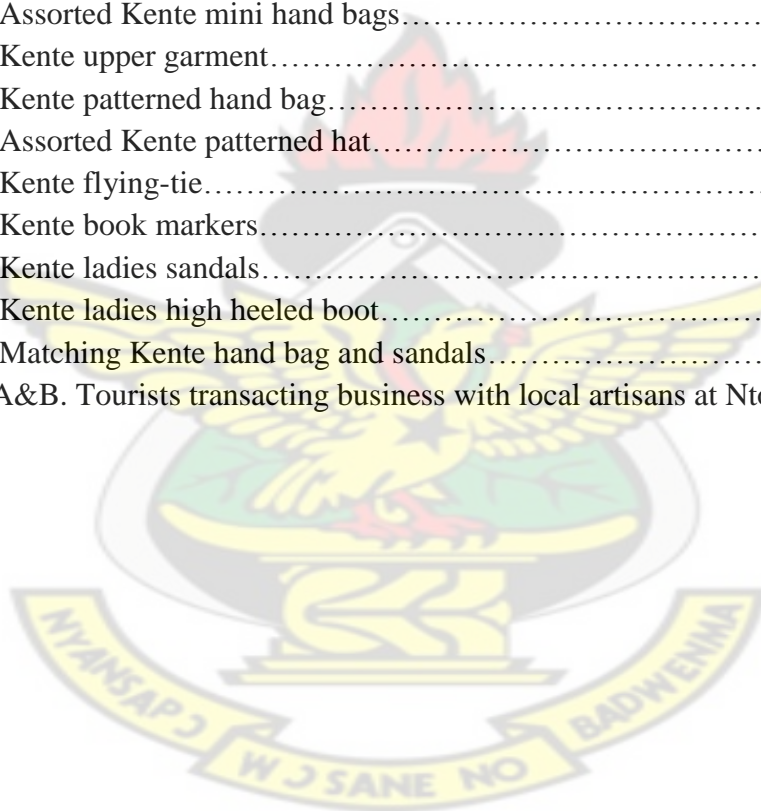
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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

According to Vordzorgbe and Caiquo (2001), among the development plans of Ghana are the 1983 Economic Recovery Programme, Vision 2020 and the Ghana Poverty Reduction Strategy (GPRS) – 2002-2004.

The 1991 National Development Policy Framework noted that, some policy frameworks of planning in Ghana aimed at:

1. Diversifying the economy to solve Balance of payment problems: Diversification of the local economy by adding value to primary commodities and the introduction of non-traditional exports were geared at increasing the resilience of Ghana's fragile economy against external shocks.
2. Creating Employment opportunities: Development plans seek to diversify the economic base of the country and create employment opportunities for the Labour force driving the economy towards full employment.
3. Attracting Foreign Investments through an enabling economic environment.

(Aryeetey, 2006:9)

Development plans in Ghana, adopted techniques that have largely been comprehensive and rational towards the attainment of the set goals. It was based on these plans that the predicted outcomes were analyzed and desired options selected for implementation. According to the 2002-06 Progress Report towards the Millennium Development Goals in Africa, Ghana's set economic growth rate for the 2006 fiscal year was 6%; an indication that the Country is focused on improving the living standards of its citizenry.

According to Kuada and Chachah (1999), Ghana's economic experience revealed that, macro-economic achievements through time have, however, not been translated to economic well-being for many Ghanaians. Household expenditure in the

urban area outweighs the minimum wage, thereby providing moral legitimacy for the widespread corruption in public institutions in particular. What is more, the income distribution still discriminates against the rural people where the annual income of most people is far below the national average of US\$ 450. Macro-economic improvements have not brought manifest improvements in the economic lives of the majority of Ghanaians. The macro-economic strategies pursued in Ghana since independence were influenced by both the mainstream economic developments thoughts of the day and the political ambitions of some political personnel of the country.

Among the machineries to move the country's economy forward was the provision of quality education and institution of income generating ventures among a number of initiatives undertaken by successive governments. Under the 1987 Education Reforms, emphasis was however, laid on Vocational and Technical education. Prominent among these courses was the introduction of TEXTILES education in most Second cycle, Polytechnic, Vocational and some University institutions. With the introduction of textiles into the educational curriculum however; poverty was believed to have been reduced among the youth to some significant extent providing micro-business, and income generating activities for most women and school leavers as well as dropouts.

Capitalizing on the effect of textiles in addressing poverty in Ghana, a critical attention was given to it under the 2001 Presidents' Special Initiative (PSI) herein referred to as President's Special Initiative on Textiles and Garments (PSIoTG). Subsequently, the National Friday Wear (NFW) Programme was also implemented to facilitate the patronage of locally produced textiles.

In 2002, the GPRS was launched and linked to what are described as the Millennium Development Goals (MDGs). The goals and targets aimed at:

- *Eradicating extreme poverty and hunger and reducing extreme poverty and hunger by 50 per cent by 2015.*
- Attaining universal primary education by the year 2015.
- Promoting gender equality and empowering women.
- Reducing child mortality by two-thirds by 2015.
- Improving mortality health by reducing maternal mortality per 100,000 by 66 per cent by 2015.
- Combating HIV/AIDS, malaria and other major diseases.
- *Ensuring environmental sustainability and developing a global partnership for development.*

According to the Annual Report of the GPRS (2003), it was stated that over the period 2001-2003, the GDP of the country has been 4.2, 4.5, and 5.2 respectively indicating a significant improvement. It has also been established that, at a population of 20 million and birth rate of over three per cent, Ghana needs a GDP growth rate of eight (8) % or more to achieve a middle-level income status tapping her potentials and addressing her challenges.

Fortunately in 2000, the US government enacted and passed into law, an initiative to help revive ailing industries within the sub-Saharan African Continent. This is what is referred to as the African Growth and Opportunity Act (AGOA) with special preference to textiles and apparel. According to the September 2005 press briefing, the then minister for Private Sector Development and PSI; Hon. Kwamena Bartels stated that Government; through intervention of the PSI which is one of the three-pronged approaches among stated plans is to accelerate the economic growth of the country and to help reduce poverty among Ghanaians especially the youth.

Government's interest in adopting Textiles as a contributing component in response to the AGOA initiative towards the attainment of item one (1) of the Millennium

Development Goals through the PSI has numerous objectives and constitutes a factor that must be given due attention.

1.2 Statement of the Problem

The PSI on Textiles and Garments is a unique approach to translate government's Golden Age of Business' vision into reality, seeking to coordinate and harmonize activities of the textiles industry and to provide international garment quality standards to textiles products. The initiative also seeks to develop production capacity and manpower skills of the country to meet the huge market opportunity offered by the African Growth and Opportunity Act (AGOA), while addressing the problem of peri-urban poverty through employment creation. As a result, it was stressed that a pilot commercial production and merchandizing company: Gold Coast Collection has been established in Accra to facilitate the sourcing of American orders, industrial innovation and local subcontracting. The expected jobs to be created for Ghanaian citizens especially the youth through this initiative is of remarkable relevance providing micro-economic activities and creating income generation avenues. This, to some extent, will help to bring poverty rate under significant control.

The 2002-2006 Progress Report toward the Millennium Development Goals in Africa anticipated that for a country to attain a middle-level income status, and realizing the MDGs; the resource base of its economy must be given much attention converting the local or natural resource towards promoting the cultural values of the nation. Indigenous textile is a craft-base economic industry as a non-traditional export product that can facilitate Ghana's vision of golden age of business. The adoption of Textiles into the Economic Development Plan (EDP) of the country is a unique approach and is therefore a fertile field for research. Given the intervention provided by the US AGOA, to help revive African economies with special emphasis on textiles

and garments, the President's Special Initiative on Textile and Garments instituted is a response expected to explore the opportunities of AGOA to the fullest, focusing largely on the Ghanaian textiles, being a potential economic sub-sector that requires a minimum capital investment towards promoting the cultural value of the nation; and also as a means of creating wealth through the craft industry.

Initial studies showed that some form of textiles largely modern, have made significant contribution to the economy through the PSI. However, it is alleged that the promotion of the indigenous textiles has been given little attention. This adversely has not given the industry the needed exposure on the international market. Quality assurance and mass production techniques are major factors militating against the progress of indigenous textiles to find its rightful place in the PSI. As a result, it is anticipated that, the quality of indigenous textiles coupled with production methods within the industry, do not meet international trade criteria under the broad umbrella of AGOA's international garment requirements. Similarly, the conventional ways of production such as obsolete methods and techniques, static colour scheme, design, inappropriate dyeing processes, low colour fastness and many others hinder the products produced to meet international standards and must be addressed. The northern type weavers for instance use vegetable dyes which have very low fastness and at times give off unpleasant stench. The rate of production in the industry is also relatively low to meet both international and local export orders due to the nature of facilities, equipment and tools used in the production.

Indigenous textiles have numerous prospects under the AGOA that are unknown to the Ghanaian populace especially the craftsmen. There is the need to unearth these prospects and to intensify education on them to make the industry a lucrative venture. Although some information have been gathered by researchers

about indigenous textiles, the attention has always been on the woven, especially Kente, overlooking the majority comprising ‘kuntunkuni’, ‘birisi’, ‘nwomu’, ‘ntiamu’ (Adinkra dyeing) and ‘fugu’. Information available on the indigenous textiles gathered so far by researchers has not been popularized by the ongoing PSI to attract export opportunities.

The afore-mentioned issues stimulated the quest to assess the level of involvement and contributions of the Ghanaian indigenous textiles to the PSI on Textiles and Garments in the midst of the huge opportunities and preferential treatments under the African Growth and Opportunity Act (AGOA). This will help bring to light some overlooked issues that would have contributed profitably to the sustenance of the industry, create wealth to the craftsmen and reduce poverty, which would have justified the focus of the PSI initiative.

1.3 Objectives

1. To identify and describe the Ghanaian Indigenous Textile Industry and the PSI on Textiles and Garments.
2. To assess the role of Ghanaian indigenous Textiles as an ingredient in the poverty reduction machinery and as the engine of improvement of the Nation’s Economic Growth.
3. To examine the impact of the PSI on the indigenous textile industry in Ghana towards the implementation of the Millennium Development Goals (MDGs).

1.4 Related Research Questions

The research seeks to answer the following questions:

1. What supports are there to facilitate business within the indigenous textile industry?
2. How has the PSI and AGOA affected textile trade in Ghana?

3. How can the Textile industry be structured to engage in export trade under the AGOA?
4. What policies are there regulating trade within the indigenous textile industry?
5. How does the nature (structure) of the indigenous industry affect trade within the industry?

1.5 Delimitation

The study covered selected textile centres in the **Northern Region**: namely, Daboya and Tamale; **Ashanti Region**: namely, Bonwire, Adanwomase, Ntonso, Asokwa and Centre for National Culture, Kumasi; **Volta Region**: namely, Agbozume, Agotime-Kpetoe and Anlo Afiadenyigba; and **Greater Accra Region**: namely, The National Board for Small-Scale Industries, Ministry of Trade, Industry and PSI, and selected Textile Training Centres.

The scope of the study is limited to the role of textiles in relation to the President's Special Initiatives however; reference was made to other areas where necessary.

1.6 Limitations

The major hurdle that the researcher encountered was the difficulty in accessing policy documents relating to the PSI. This was because, generally in Ghana, the PSI concept was perceived to have been a sensitive political tool. Therefore, the Ministry in charge was cautious to lend out any documentation about the concept into the public domain. This adversely resulted in unnecessary delay of the progress of the thesis.

The thesis also suffered transportation set-backs since some roads leading to selected communities such as Daboya, Anlo-Afiadenyigba and Agotime-Kpetoe were in deplorable state endangering smooth commuting on such roads.

Triangulation employed duly delayed the progress of the research endeavour since data has to be verified by several research tools.

1.7 Definition of Terms

The following technical terms used have been explained to enhance the understanding of the thesis.

1. **Indigenous (Traditional) Textiles:** Usually locally produced textile involving traditional (local) methods perceived to have emanated from or is native to that area. Products within the Ghanaian indigenous textile industry include; traditional woven cloth (Kente, Kete-Agbamevo and Fugu), “Nwomu”, dyed materials such as *Kuntunkuni*, *Birisi*, *Kobene* and Printed Adinkra or *Ntiamu*.
2. **Kente:** Ashanti woven cloth using the traditional loom. Two sets of yarn mainly warps and wefts are interlaced to produce the fabric. Usually, cotton yarns are used.
3. **‘Kete’:** Ewe version of Ashanti Kente, also known as “Agbamevo”.
4. **‘Agbamevo’:** Typical example of ewe Kete
5. **‘Kuntunkuni’:** Locally dyed Ashanti fabric usually black in colour used as funeral clothing.
6. **‘Fugu’:** Sewn upper garment of the northern type of Kente usually referred to as Smock or ‘Batakari’.
7. **‘Nwomu’:** Hand-embroidered textiles made of fabric as reinforcement. Separate fabrics are sewn together using needle with several coloured yarns, employing a technique technically known as “faggoting”.
8. **‘Ntiamu’:** Locally dyed fabric by stamping with blocks of Adinkra symbols. Also mostly used on funeral occasions.
9. **‘Birisi’:** Blue-black uniformly dyed fabric much like ‘kuntunkuni’ used for funeral clothing.
10. **‘Kobene’:** A vermilion red fabric dyed locally from plant extracts. The fabric is used among the Asantes on mourning occasions.
11. **Artisans:** Group of skilled manual workers or craftsmen.
12. **Art:** The representation of conceptualized idea employing the elements and principles of design.
13. **Craft:** The physical representation of a conceived idea by the manipulation and implementation of elements and principles of design.

1.8 Abbreviations:

The following abbreviations have been explained to enhance the understanding of the reader.

1. ERP- Economic Recovery Programme
2. GPRS- Ghana Poverty Reduction Strategy
3. MDGs- Millennium Development Goals
4. GDP- Gross Domestic Product
5. PSI- President's Special Initiative
6. PSIoTG- President's Special Initiative on Textiles and Garments
7. EDP- Economic Development Plan
8. REP- Rural Enterprise Project
9. NFW- National Friday Wear
10. HIV/AIDS- Human Immune Virus/Acquired Immune Deficiency Syndrome
11. CTTC - Clothing Technology Training Centre
12. AGOA - African Growth and Opportunity Act

1.9 Assumptions

It is assumed that:

1. Indigenous textiles have been included in the PSI on Textiles and Garments.
2. The indigenous Textiles play a role in the PSI as a non-traditional export commodity towards poverty reduction.
3. Indigenous textiles are qualified products under the AGOA initiative.
4. The PSI on Textiles and Garments through the AGOA initiative will boost performance of the indigenous textile industry.

1.10 Importance of the Study

The study will:

1. Serve as a source of information particularly on indigenous textiles for policy-makers and economic planners in formulating economic policies to achieve optimum result as regards poverty reduction.
2. Serve as a body of knowledge on strategic economic development policies.
3. Be useful for government's approach in addressing Human Resource Development and the tapping of expertise for development.
4. Serve as the basis for further study into the role of Ghanaian Textile in the Economic Recovery Programme.

5. Create awareness on available policies in response to the AGOA initiative aimed at curbing Rural-urban migration and the Development of Rural Industries towards the realization of the Millennium Development Goals.
6. Enhance the teaching and learning of textiles in Art Schools and Colleges.

1.11 Arrangement of the Rest of Text

The thesis has been divided into six separate chapters. Chapter One introduces the thesis with a background information to the study, sets statement of the problem, objectives for the research, formulates research questions, outlines research delimitation, enumerates limitations to the research process, defines some technical terms, gives abbreviations and assumptions. It also states the importance of the study and the arrangement of the rest of the text in the thesis. Chapter Two reviews selected concepts and topics that relate to the study while Chapter Three elaborates the methodologies employed in undertaking the study. Chapter Four gives an in-depth description of the nature of the indigenous Ghanaian Textile Industry and the President's Special Initiatives based on the data collected through questionnaire, interviews and observations. These are supported with information obtained from literary sources and some photographs from the field. Chapter Five presents and analyses data collected from the field, discusses the results and findings relating them to the objectives of the research while Chapter Six summarizes the results and findings, draws conclusions and makes recommendations for possible implementation.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

To appropriately analyze the status of the Ghanaian Indigenous Textiles in the President's Special Initiatives (PSI), it is relevant to understand some concepts including the history, technique, production, technical, consumption and retailing as well as the profile of stakeholders of the textile industry. This was a necessary intellectual preparation to anticipate and battle the pros and cons for sound analysis.

Such related concepts as the Definition of Textiles/ Historical Overview of the Textile Industry; Indigenous/Traditional Textiles; President's Special Initiatives (PSI); Textile Artist; President's Special Initiative on Textiles and Garments (PSIoTG); International Retailing; Industry; Quality Control and Assurance; Industrial Organization; Industrial Revolution; The Textile Industry during the Industrial Revolution era; The role of the Indigenous Textile and the African Growth and Opportunity Act (AGOA) and many others ought to be reviewed as they will fully enhance the understanding of the thesis in the subsequent chapters.

2.2 Definition of Textiles / Historical Overview of the Textile Industry

Akwaboa (1992,1994), and Martin (1990) noted that the word textile is believed to have originated from the Latin 'textilis' and the French 'texere', meaning to weave. The dominance of weaving concept thought of in textiles at first sight is perhaps the direct link of the concept to the Latin 'texere'.

Sackey (1995:1) confirms this by stressing that, "early definitions of textiles point to fabrics produced by weaving, because the word was derived from the Latin word 'TEXERE', which means to weave". He further states that, over the years, the word has undergone different dynamic changes, resulting in a wider scope to embody development of different fibres, fabric manufacturing and improvement methods.

More often than not, the major textile activity actively practised world-wide was weaving, until research revealed others like printing and dyeing. The word textiles was originally used to mean woven fabrics; until civilization and industrial revolution expanded the scope of definition to cover any manufacture (product) from fibres, filaments or yarns, either natural or man-made (Akwaboa,1994)

According to Sackey (1995:1), “Textiles is the art of producing, decorating and improving the efficiency and value of fibres, yarns and fabrics, to serve the needs of man”. The 21st Century Dictionary (1996) defines textiles as any cloth or fabric made by weaving or knitting. It further specified that, fibre or yarn, and others suitable for weaving into cloth are also considered textiles. Akwaboa (1994:70) on the other hand postulates that, “textiles may be defined as the manufacture of cloth and all the materials that can be formed or have been formed into yarns or fabricated into cloth”.

By these concessions, the first concept of textiles that comes to mind is the quest for clothing.

Textiles according to McIntyre and Daniel (1997:343) “is a manufacturing process from fibres, filaments or yarn, naturally or man-made by interlacing”. The focus of this definition is rather limited having considered other processes of fabric manufacturing qualified to be textile making, not necessarily by interlacing. Avoiding such controversial concepts of definition, however, Akrofi (2004:7) cited the Compton Pictured Encyclopedia stressing that, “woven cloths and fabrics are called textiles or simply, products of fibres and yarns which may be made from any kind of fibre: natural such as wool, silk and cotton, or man-made such as nylon and rayon”.

By this, the conceptual definition of textiles is expanded beyond the production or manufacturing technique, rather the characteristics of the product though, it is not the very current type of definition.

Sackey (1995) again noted that the earliest use of textiles can be traced to the cave man's use of broadleaves, animal skins for protection against bad weather. The Biblical proposition that man first clothed himself because of sense of shame, (Genesis 3 vrs.7) cannot also be overruled neither would it be over emphasized. The leaves used only covered the private part exposing major parts of the upper torso. Later, animal skins obtained from hunting, and barks of trees were considered better to fight cold than the leaves. As time went on, the zeal for comfortability necessitated the use of animal furs and vegetable fibres which eventually led to the art of spinning and weaving.

This implies that, dating as far back into the era of the prehistoric cave man, animal skins, broadleaves and the like were used to protect the human skin from the actions of the weather until the philosophy of the fig tree revealed the use of textiles as a result of realization of ones nakedness during Adam and Eves' era. In almost all the instances, coarse filaments were used until the era of civilization when industrialized techniques and processes were employed.

Man's insatiable need for more comfortable fabrics has resulted in the manufacture of regenerated and synthetic fibres. The use of textiles later shifted away from basic provision of clothing to tribal and social significance. The comfortability of man's life depends greatly on clothing without which life will be unbearable. Basically, the human body is protected from cold, fire, sun and infection. The need for clothing is thus justified as a necessity and must be treated with all urgency.

Presently, the production of textiles has shifted from mere protection against bad weather to economic gains. Textile products are exported to earn foreign exchange for nations as is seen in most fashion designed articles. In Ghana for instance, the AGOA initiative has been provided by the US to export garment to the US market on duty-free and quota-free access. This is expected to provide some foreign earnings to some

garment industries and companies and the nation as a whole. Plates 2.1 and 2.2 show some kente products from Ghana on display for sale.



Plate. 2.1. Ewe 'Kete' packaged in transparent plastic foil for sale



Plate.2.2. Ashanti 'Kente' packaged in transparent plastic foil for sale

Akwaboa (1994:70) opines that, “Textiles (and for that matter clothing) are considered as the second necessity of man if food is taken as the first”. Initially as a mode of covering nakedness, the quest for clothing extended through time to comfortability.

Akwaboa (1994:71) asserts “the textile industry started as an art and craft industry in the early centuries and developed through the industrial revolution in the eighteenth and nineteenth centuries”. During such period, the emphasis was on mechanization and mass production but it was later shifted to science and technology in the twentieth century when the need and use of textile widened in scope to cover areas such as Construction, Medicine and Geo-textiles.

Based on this assertion, however, the textile industry of Ghana through ages can develop and improve. It beholds innovations and improvements in its operational apparatus to satisfy the demands of this twenty-first century's needs.

In Ghana, before the introduction of weaving, many people used the bark of the 'Kyenkyen' tree (*Antiaris Africana*) as clothing.

This concept weaving for clothing is perhaps, the sole ideology behind the spider's approach for weaving its web, notable to have been adopted widely in textiles, thus the advent of weaving for clothing.

According to Appiah (1993:77), "In Africa, cloths generally, are woven out of vegetable fibres; cotton, raffia, straws, barks of trees or plants, like jute and linen".

This reveals the variations in fibre and other filaments relevant for textiles activities of cloth production. However, the principle underlying the technique of weaving remains similar: that is sets of yarns or threads made to interlace at right angles. In Ghana for instance, the weaving of Kente is made this way with sets of coloured cotton, rayon and polyester threads. The patterns and motifs in the cloth however, portray the social, political and ethical status of the wearer while reflecting the philosophy of the weaver.

Appiah further noted that, Adinkra, the name of a famous Gyaman King of La Côte D'Ivoire, who was captured and killed in an Ashanti-Gyaman war became a popular concept in textiles and other art related areas. The name Adinkra which later became prominent in printing was believed to have been a technique introduced by captured slaves from the La Côte D'Ivoire by the Asantes. Asihene (1978) confirms this, emphasizing that, adinkra was believed to have been the name of a Gyaman king from the La Côte D'Ivoire who was captured and killed by the Ashanti king Nana Osei Bonsu in the 19th century (around 1818) after being caught to have made a replica of the famous Ashanti golden stool. King Adinkra's subordinates thus became slaves to the Ashanti kingdom. King Adinkra's cloth had beautifully designed motifs, which were artistically executed. These motifs later became part of Ashanti textiles. The Adinkra symbols later became prominent throughout Ghanaian and some African arts and textiles, and were included in almost all aspects of art ranging between designing, weaving, printing, sculpture and leather craft among others.

Printing is one of the major activities of textile technique prominent in the indigenous textiles trade, and this is the technique of patterning a piece of fabric using diverse modes of colour or dye application. In Ghana, the most popular indigenous printed cloth “Adinkra” in other words, referred to as “Ntiamu” is made by stamping a white or coloured background cotton fabric with traditional symbols cut out on a piece of calabash.

Dyeing is yet another practice in the indigenous textile trade. Dyeing generally is the uniform application of colour to a textile material. According to Sackey (1995:139), “Archaeological findings indicate that dyeing was an industry widely practised in Egypt, India and Mesopotamia around 3000 BC”. However, the development of synthetic dyes in 1856 was a major breakthrough in the dyeing industry, resulting in the development of more effective and less cumbersome dyeing techniques.

Sackey (1995:140) further reiterated that,

The earliest forms of dye stuffs were natural, obtained from trees, animals and mineral resources. There is historical evidence of the use of red ochre in Stone Age burials. Safflower obtained from *Carthamus tinctorius* are known to have been used to dye cloth. For example, examples of such dyed cloths dating from 300BC are known to have been found in Egyptian tombs. Some of these cloths have been found to have blue and scarlet stripes with indigo and colour obtained from a scale insect called Kermes. By 1600BC, Tyrian purple obtained from a type of shell fish was used in Crete to dye cloth.

Sackey (1995) emphasized that, although documented literature on the history of dyes in Ghana is not available, recent research indicates that vegetable dyes have an old history in the traditional dyeing industry. He further cited that colours from local plants were used to dye the indigenous Ashanti “Birisi”, “Kobene”, “Kuntunkuni” and “Adinkra” as well as other dyed textiles from Northern and Volta regions of Ghana. Indigo dye he added is one of the early types of vegetable dyes used in Ghana.

History established that the primitive man developed dyes from natural objects like plants, animals and minerals. These natural sources provided dyes which have been in use for centuries. Although only few of them are presently used in commercial quantities, they are widely used in the oriental countries for rug dyeing and in other parts of the world for native handicraft. Natural dyes are usually prepared through grinding, crushing and steeping in water or boiling.

Kuntunkuni is an example of dyed cloth produced in most parts of Ashanti culture by dyeing a material with dye extracts from the root of the badie plant. Other dyed cloths within Ashanti include, “birisi” and “kobene”. In the present day Ghanaian innovations, aesthetics is greatly considered in the art. This can be seen in cases where printed cloth is decorated with strips of striped woven fabric or bands of embroidery made with coloured silk or rayon threads repeated throughout the piece of adinkra imparted cloth. This technique is typical with two or more pieces of materials joined together to form a large piece of cloth. The resultant cloth is known as “nwomu”. Plate 2.3A&B are examples of “nwomu” cloth.

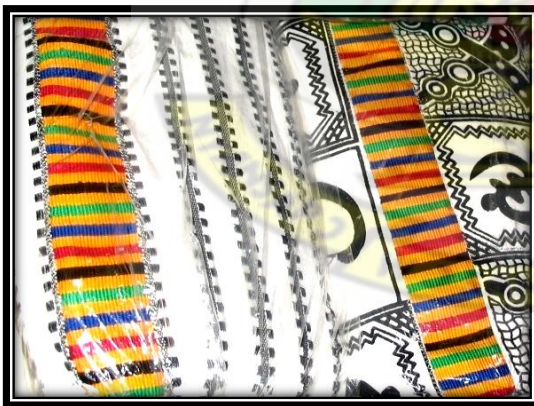


Plate. 2.3A



Plate. 2.3B

Plates. 2.3A&B Samples of ‘*Nwomu*’ cloth (sense of aesthetics in indigenous Adinkra cloth)

2.3 Indigenous /Traditional Textiles

According to the Pocket Oxford Dictionary (1994), the word *indigenous* means native or belonging naturally to a place while the Encyclopedia Britannica (2008) explains the concept as relating to things having originated in and being produced, growing, living, or occurring naturally in a particular region or environment. Traditional on the other hand, according to the 21st Century Dictionary (1996), reflects concepts or items belonging, relating or referring to a place, based on or derived from tradition, but the Encyclopedia Britannica (2008) refers to any thing traditional as an inherited, established, or customary pattern of thought, action, or behavior (as a religious practice or a social custom) and or a belief or story or a body of beliefs or stories relating to the past that are commonly accepted as historical though not verifiable.

Throughout this thesis however, the two concepts would be used simultaneously to infer customs, religious beliefs, as well as practices handed down from one generation to another within the three selected regions, relative to the kind of textiles being done.

According to Asante (2005:1), “traditionally, textiles are made from yarns, which are developed by processing fibre, although many textiles can be made by the direct conversion of fibre”. In the indigenous set ups however, textiles is one of the aspects of art by which people’s culture is expressed through the use of traditional fabrics. This is very paramount in the Ashanti culture of the Ghana. The Ashanti king and sub-chiefs as well as some dignitaries are usually spotted in their colourful Kente cloth. (see plates 2.4 and 2.5)



Plate. 2.4. An Ashanti chief spotted during the 2007 NAFAC festival in Kumasi adorned in the colourful Kente cloth



Plate. 2.5. Some dignitaries spotted during the 2007 NAFAC festival in Kumasi adorned in the colourful Kente cloth

Asante (2005) further noted that, spinning implements like the whorls or weights were found on Neolithic sites, indicating that thread was being spun and therefore cloth production was carried out at an early age. As far back as 5600BC, there were evidence of textiles after man's settlement and subsequent development. These were seen in Neolithic and Bronze Age sites around Switzerland, Scandinavia and Egypt. Traces of scrap materials made from cotton and silk dating about 3000BC have also been found in India and many others in Peru about 2000BC.

Appiah (1993:77) is of the view that, "in all traditional African communities, textile production or cloth decoration is an important craft since it provides clothing to the society as a whole". Akrofi (2004) believes that the cultural significance of clothing varies from culture to culture. It is therefore of primary importance that people in an era be identified by their costume. This he cited in the case of the ancient Egyptian civilization art portrayed in the dresses of their kings, priests, slaves and the ordinary citizen as seen on their walls and tombs.

Other forms of textiles include the traditional Japanese, the Australian aboriginals, Zulus, Masai and Ghanaian dresses stressing on cloths and their designs being peculiar to the designer's tribe and custom influence. As a result, it is notably prominent to find almost every society in Africa to be associated with a peculiar art of textiles. The Yoruba of

Nigeria for instance are noted for their ‘Adire’ and ‘Aso Oke’; Raffia cloths of Zaire, ‘Bogolan’, Mud-dyed cloths of Mali and ‘Pakhamani of Zulu-South Africa whilst the Ashantis of Ghana are noted for their woven Kente cloth. (Clarke, 1997)

In the case of industrial development of indigenous practices, Akrofi (2004) cited the spring process of ancient Stone Age which later developed from the spindle to the spindle whorls and presently to more complicated automated frames like the rotor, ring and vertex spring frames which can be effected on the indigenous processes of textile production in Ghana today, improving upon the quality of products within the industry.

2.4 The Textile Artist

Asihene (1978) noted that, the traditional artist is respected and revered in his society. He is a very import personality because he is consulted on variety of matters within the indigenous set up including matters of aesthetics and beauty. Playing an active role in social, religious, and cultural activities, the artist naturally becomes dear to the hearts of the people. Artists usually provide visual objects to be used during funerals, initiation ceremonies, festivals, state rituals and other cultural activities. The artist’s works, which are admired for their aesthetics, functionality, and utilitarian values, are of various forms.

Asihene (1978:48), is of the view that,

In every town or village in Ghana, artists and craftsmen work on their own with minimal return, in order to make a living from their full-time trade. Many artists or craftsmen work full time. Others work part time, probably engaged in farming, fishing, cattle-rearing, or in some kind of business while practising art as supportive work or hobby. But a master artist works full time, and with a host of apprentices.

This assertion by Asihene describes the nature and practice of indigenous craft within the Ghanaian society.

The training of artists within the Ghanaian traditional set-up is usually by apprenticeship. If a boy who is not a son of an artist expresses interest in some artistic creation, he is assigned to a master artist as an apprentice to develop his talent. On the other hand, if such a boy's father is a professional artist; his apprenticeship is facilitated by the hereditary nature of the craft. An apprentice improves his skills by constantly practicing, while acquiring skill and competence by asking questions, watching, imitating, and learning the master's artistic style. This is typical within the indigenous craft industry, where transfer of knowledge and talent is done through apprenticeship with constant practice over time.

Textile artists generally, are persons (male or female) with requisite skills of converting raw material or textiles to execute a product for beautification, decoration or utilitarian purposes. In most general sense, they are referred to as *textile designers*. Textile designers combine textile knowledge with good visual art principles to produce designs that are parallel to our cultural heritage. The designs are then made into tie-dyes, batik and prints to further produce outfits like 'joromi', 'kaba', fugu dresses just to mention a few. Fashion designers on the other hand are people who combine techniques of sewing, principles of visual arts and good knowledge of textiles to produce fashionable and qualitative apparel or garment to suit different occasions in our cultural set ups.

Textile artist produces textiles related products including, curtains, wall hangings, upholstery, cloth and others. Generally, textile artist function as creative persons through artistic treatment of surfaces and other textile products. They produce products of variety for the consumer.

2.5 International Retailing

According to Krafft, Manfred, Mantrala, & Murali (2006), retailing consists of the sale of goods or merchandise from a fixed location, such as a department store or kiosk, or by post, in small or individual lots for direct consumption by the purchaser. The Microsoft Encarta Encyclopedia (2005) defines retailing as a process of selling consumer goods directly to consumers.

Unlike the wholesaler, who sells goods to other businesses for resale, the retailer is the final agent through whom products pass on their way from the manufacturer to the user. Retail services may include subordinate services such as delivery and the purchasers may be individual or businesses. Generally, in commerce, a retailer buys goods or products in large quantities from the manufacturer or importer, either directly or through a wholesaler, and then sells smaller quantities to the end-user. This implies that, the retailer deals directly with consumers and must be aware of and even anticipate their needs and desires. In India for instance, the market has high complexities in terms of a wide geographic spread and distinct consumer preferences varying by each region necessitating a need for localization even within the geographic zones. Some of the larger retail firms are the discount store, chain store, department store, and supermarket. The pricing technique employed by most retailers is cost-plus pricing in which a markup amount (percentage) is added to the retail cost.

International retailing however is a liaison (agent or agency) between producers or manufacturers in one country and consumers in another country. The Microsoft Encarta (2008) refers to the concept as the exchange of goods and services between nations emphasizing that, international trade enables a nation to specialize in those goods it can produce most cheaply and efficiently. Persons engaged in this business are referred to as international retailers.

Under the trade terms between the President's Special Initiative on Textiles and Garments of Ghana and the US AGOA however, there is a commercial production and merchandizing company (Gold Coast Collection), which has been established to facilitate the sourcing of American orders, industry innovation and local subcontracting whilst Wal-Mart is a U.S. based retailer.

2.6 Textile Retailers

These are persons who trade in textiles, acting as middlemen between producers and consumers. Good knowledge is a prerequisite to promote this business guiding both consumers and producers. Usually, retailers lead consumers to identify desired products based on fibre type and fabric structure, providing a sense of judgment and taste for consumers.

In Ghana's trade with the US AGOA however, a number of selected retailers undertake this task ensuring that textile goods from the country meet specified standards of the initiative. This is a factor that must be revisited to enhance the industry towards international recognition.

2.7 Industry

According to Comanor (2001:256), "An industry is a group of businesses that produce a similar product or provide similar services". Industry may also refer to all businesses together. The Encyclopedia Britannica (2008) describes an industry as a group of productive enterprises or organizations that produce or supply goods, services, or sources of income. Examples are the automobile industry, banking industry, among others and are generally classified as primary, secondary or tertiary.

From these explanations of an industry, it can be deduced that an industry is collective entities which produce goods or render services directed at an end-user. The textile set up in the Ghanaian communities however, provides similar services: that is producing for

clothing satisfaction, and is thus qualified to be classified as industry. However it falls within the secondary category of industries.

The indigenous textile industry of Ghana comprises three set-ups and include:

1. The Weaving Industry
2. The Printing Industry and
3. The Dyeing Industry

These are the three major areas that this thesis seeks to consider in relation to the PSI.

Many industries change a raw material into a useful product. The textile industry of Ghana transforms raw cotton into yarns which are in turn fabricated into cloths. Others like the printing and dyeing industries use locally extracted dyes to produce cloth like kuntunkuni, birisi and kobene used mostly for funeral occasions.

Industry however, thrives on the productive resources or inputs. Industry experts stress that, the amount and quality of output depends on the amount and quality of the inputs and how well a producer uses them. The success of industry requires five basic inputs for production. These include; natural resources, capital, labour, management, and technology.

Capital in industry terms has two meanings: Money needed to hire labour, buy supplies, and to pay bills and is referred to as working capital; Capital in industry also covers what is termed capital goods. That is, buildings, machinery, tools and other goods that provide productive service over a period of time. According to Hennings (1987), Capital generally refers to financial wealth especially that which is used to start or maintain a business, sometimes referred to as Cash flow. He emphasized that capital goods may be acquired with money; implying that to increase productivity, an industry needs to acquire more capital goods. Comanor (2001:257) contends that, “to develop its industry, a nation must first use some resources to produce capital goods. It was further stressed that, a business can raise capital in three ways comprising borrowing from a bank, issuing and selling bonds, and selling stock.

Labour in industry refers to the workforce or the human beings who do the work. In the interest of providing quality goods and services to consumers, all industries require labour. Management in industry terms, are persons or a kind of labour who make business decision. Management determines what and how much to produce, which markets to serve, how much to advertise, and what prices to charge. Usually, managers employ or manage other inputs of industry. Generally, they yearn for high profits and so they aim at keeping cost as low as possible. Managers normally want to set high prices in order to gain high revenue. However, competition within industries often prevents them. If a business sets its prices higher than those of its rivals, many of its customers will buy the product of its rivals. Most importantly, managers make it a point to choose inputs-mix; a combination of capital, labour, and raw materials to use in production.

Technology is referred to as a society's knowledge of machines, materials, techniques, tools and so on. Gains in technology, like increases in capital, require a present or up to date sacrifice in order to achieve a future gain. These are also input areas where the Indigenous Ghanaian Textile Industry will be accessed.

2.8 Industrial Organization

This is a concept that delves into how industries are organized, how they work, and how their organization affects how they work. Industrial organization concentrates on three main areas, constituting

1. Structure
2. Behaviour and
3. Performance

All these three factors affect one another in diverse ways towards achieving industrial goals.

Structure describes the way in which individual businesses together form an industry and it also constitutes factors such as the number of firms in the industry, sizes of firms, and how difficult it is for new firms to enter the industry. Behaviour refers to how businesses act in relation to one another and in response to economic conditions. This includes such factors as what prices companies charge, what advertising and other sales promotion they do, and how much a firm spends to develop new products. Performance refers to the results of industry behaviour and structure. It also refers to how well an industry meets the needs of a society in producing high-quality products, setting low prices, and providing employment.

Comanor (2001:262) emphasized that, “the performances of all industries together determine the performance of a nation’s economy”. He further stated that, three measures of industry’s performance are its technical efficiency, allocative efficiency, and dynamic efficiency. Technical efficiency is the ability to produce an output without waste. Allocative efficiency is the degree to which an industry produces the type and level of output that consumers want. Dynamic efficiency describes the extent to which an industry succeeds in developing new and improved products and in reducing costs and prices.

2.9 Industrial Revolution

Lampard (2001:246) noted that,

During the 1700’s and early 1800’s great changes occurred in lives and works of people in several parts of the world. These changes resulted from the development of industrialization. The term Industrial Revolution however, refers to both the changes that occurred and to the period itself. The Industrial Revolution began in Great Britain during the 1700’s; starting to spread to other parts of Europe and to North America in the early 1800’s. By the mid 1800’s however, industrialization had become widespread in Western Europe and the northeastern United States. This created an enormous increase in the production of many kinds of goods including the art of textiles.

The Compton's Encyclopedia (1968) records that prior to the mid 19th century; the production of clothing was mainly individual's manual effort within a craft-base economy; however the effect of the industrial revolution made possible the mass production of that same product. Demands increased and the craft based production was inadequate to meet the demands. Productivity adversely had to increase. The indigenous textiles industry of Ghana is no mean different from those practised in the mid 19th century. Thus, their level of sustenance of the then economy of the indigenous man can be felt today in modern day Ghana. The craft base industry of Ghana can be revamped to meet the high demands of the market created by the AGOA. Mass production however, is a vital scope that must be treated with all seriousness and urgency.

Akrofi (2004) contends that, the revolution of the industrial process gave rebirth to the production of textiles providing faster ways of production; saving time and effort over years. The invention of electricity however gave rise in the invention of powered machinery in the industry; thus boosting production processes. As a result, there had been the advent of powered looms (automated) and other fabric designing processes such as the Jacquard loom and the roller printing respectively. To a large extent, the invention of electricity gave rise to yet another phase in the industrial revolution not only in textiles but also in other spheres of industry innovation and manipulation. This has influenced the textile processes and designs for industry. Design is however, guided by effective and skillful use of the artist's expertise and the manipulation of tools guided by principles and rules of design. The indigenous textile industry of Ghana like many others rather sticks to the obsolete techniques of production; thus retarding development and innovation dynamism of the industry.

Akrofi in his view attempted a redress of the situation, stressing that, it is every designer's utmost interest or duty to make sure that all the commercialized products are of high quality especially if they are to be exported. This is an integral component

missing in Ghana's indigenous textiles market. The interest of innovation and professionalism is virtually absent. The Encyclopedia Britannia (2002) noted that, for an industrial design to qualify as a product design, it must be executable for mass production. This ensures the easiness in reproducing at a faster rate and as such, the design must be simple but interesting.

2.10 The Textile Industry during the Industrial Revolution Era

During the industrial revolution, one of the spectacular features of the era was the introduction of power-driven machinery in the textile industries of England and Scotland. The concept of cottage or domestic industry was first in practice until the industrialization era when the textile industry took the turn of modernization. Even during those days, division of labour was being practised. Division of labour is a basic feature of industrialization, developed during the industrial revolution; requiring that, different working units do each step in manufacturing a product; thus increasing production for larger markets. This is a concept that must be adopted by every production firm if larger markets are targeted and to be satisfied. The Ghanaian indigenous textile industry needs to adopt this approach if expansion in production and export is anticipated.

Lampard (2001:248) stated that, under the domestic system of industry, merchants bought as much materials and employed as many workers as they needed and financed the entire operation. However, this system posed a number of problems since there was difficulty in regulating standards of workmanship and maintaining schedules for completing work. In some cases, individual workers sold some raw materials (yarns or cloths) for their own profit. As demand for cloth increased, merchants often had to compete with one another for the limited number of workers available in a manufacturing district. All these problems increased the merchants' costs. As a result,

the merchants turned increasingly to machinery for greater production and to factories for central control over their workers. The rural industry thus began to feel the changes brought about by the industrialization of textile manufacturing. Competition in trade and production thus, started even before the Industrial Revolution era.

2.11 The Role of the Textile Industry

The Microsoft Encarta (2002) defines a role as a pattern of social behaviour demanded from a person's status. Roles are seen as taking precedence over individual preferences as attributes, entitlements, and obligations bound up in rank or personal position. It further stated that, an important topic in analyzing how people manage their lives together and how they evolve socially approved conducts, as human relations are to a great extent constructed and confirmed by standardized behaviour.

The Microsoft Encarta (1999) explains a role as the "*usual* or *expected* function of somebody or something, or the part somebody or something plays in an action or event". It can be deduced from the above explanations of a role that, roles are both substantive and anticipated. The role of the textile industry in relation to the President's Special Initiative towards poverty reduction will be dealt with on grounds of both *usual* and *expected* roles.

The responsibility of the textile industry goes beyond meeting the economic and clothing pursuit of its settlement but rather to satisfy the quest of the consumer in exchange of service. In the garment industry for instance, each individual and structures constituting the industry must ensure beyond mere showcasing of goods for sale, but must be conscious also of the appealing nature of their produce to the end user, thus customer satisfaction.

Textiles are displayed in a wide range of organizational fashion show, at which new season's collection are advertised. It is however, not only the style but colour also playing a key role in new fashion. There are usually, seasonal change of colour for new

appeal and immediate identification. It is the spice however, that transforms the taste to acceptance. Colour psychology and the individual are of a critical importance in the textile/garment industry's designing, hence colour combination, harmony and contrast are the focal areas of the textile/garment industry.

Aesthetics in fabric or clothing acceptance provides the initial impulse of attraction and the decision of buying. The beauty of a product of textiles sometimes overrides the urge for fabric performance. The performance of fabric or product usually links price whilst the appealing and performance level of the product adversely affect the price. It is industry's decision as a whole or the artist's as an individual to understand the concept of good quality, not being a static issue of operation at one level for all customers as indicated by Carr and Pomeror (1992); but to a large extent the influence of aesthetics, performance and price specific to an individual customer or consumer.

It beholds every design process and customer satisfaction products to take aesthetic into consideration as the prevailing determinant of its success, both in designs as a concept and as a product must be geared towards customer satisfaction. The Ghanaian textile industry owns a responsibility to providing customer satisfactory services to its end users. In the context of the PSI however, the sole target of the indigenous Ghanaian textile industry will be the American market coupled with a number of trade expectations and external competition.

Cited by Akrofi (2004:21), Carr and Pomeror (1992) certify that, a satisfactory design of garment involves the creation of not one but a range of sizes. It also demands decision concerning the method of assemblage, seam, stitches, which go with a combination of aesthetics, strength, elasticity and durability and so on. The main concern and focus however, has to do with the overall conceptualization, interaction with products and the design of their appearance and the application of creativity and technological expertise in designing fabrics that are not only functional but satisfactory

to the feeling for aesthetics. Knowledge of such technical information is a requisite tool for a good work. This will equip the artist and industry as a whole to produce products of international standard or to a lesser extent, fit into a local market as projected by the AGOA through the PSI on textile and garment under the 2001 PSI. The textiles trade is thus a viable venture of acquiring wealth.

2.12 Quality Control/ Quality Management

Quality control, also known as quality management, is a control process in business aimed at ensuring that goods and services are of high quality standard as the manufacturer or supplier has determined. The Microsoft Encarta Dictionary (2008) explains quality control as a system for achieving or maintaining the desired level of quality in a manufactured product by inspecting samples and assessing what changes may be needed in the manufacturing process.

The Microsoft Student Encarta Premium (2008) noted that,

Edwards Deming, a statistician and quality management expert began investigating the use of statistics to analyze and improve industrial production and had concluded that, many of the failures and problems in modern businesses were not the fault of workers, but could more often be traced to inefficient and unresponsive systems of production. His theory of quality control advocated giving workers a sense of empowerment, responsibility, and accountability and consistently reinforcing their good work; encouraging managers to institute modern methods of education and training, to remove barriers between workforces in the company, and to eliminate fear and other conditions that cause workers to lose pride in their work.

Under the concept of total quality management (TQM), quality control extends to every aspect of the way a business operates. In the case of a manufactured good, it means that during design, production and servicing the quality of work and materials must be up to the standard laid down. Sometimes that standard is set by law.

2.13 President's Special Initiatives (PSI)

The President's Special Initiatives (PSI) was enacted in August 2001 as a special dispensation by His Excellency John Agyekum Kufour; President of the 4th Republic of Ghana. The initiative was to stimulate public-private sector partnership and to create some 100,000 jobs within a four year term of governance. The PSI according to the president is in twofold and is expected to lead to the realization of the nation's Golden Age of Business vision. (*'Presidential Special Initiative (PSI)'*, 2006)

According to the President, Government had implemented President's Special Initiatives (PSIs) to develop the country into a top agro-industrial nation. The main purpose of the PSI, he reiterated, is to promote healthy co-operation between public and private sectors, wherein Government helps the private sector to source resources. But PSIs have faced serious obstacles, in spite of genuine interest shown by Government. Notwithstanding, the PSIs have good potential to bring in foreign exchange and create jobs. (*'Ghana: President Kufuor stresses PSI efforts for industrial development'*, February 12, 2007).

The initiative is Ghana's response to the United State's African Growth and Opportunity Act (AGOA) to provide duty free and quota free levy on African exports especially garments. The Minister for Trade and Industry at the time stressed that; government would ensure that Ghana takes full advantage of the Act, describing the PSI as a new pillar for export drive and real economic growth. The President was of the assertion that, the battle to eradicate poverty is a joint effort and that battling to bring back smiles on the faces of Ghanaians has began. The Trade Minister on the other hand was emphatic on the opportunities being created for technological transfer, value addition to produce, employment generation and high premium on raising the country's foreign exchange earnings. (*'PSI: a new pillar for economic growth – Kyerematen'*, Thu, 01 Jan 2004)

Ghana became a beneficiary of the AGOA upon a proclamation issued by the then US President; Bill Clinton on the October 2, 2002, in which 34 Sub-Saharan African countries were declared eligible for the benefit of AGOA. The initial expiry of this proclamation was 2008, however, it was later extended upon amendment to 2015, around which time Ghana is expected to have attained a middle level income status. (*AGOA Implementation Guide*, Oct. 2000)

Ghana, being a beneficiary of the AGOA, hosted the sixth AGOA meeting in Accra from the 16-19 July, 2007 after having been rated the leader in Africa and a star in liberalized economics as attested by multinational agencies and financial institutions. This however created an opportunity for the country to perform well at the international arena through trade and investment. (*AGOA: the 6th AGOA Forum*, July 2007). Initially the PSI focused on the development and export of starch from cassava, garment and textiles to the US market. However, there has been an expansion in the scope, covering Oil Palm, Salt, Cotton and Distant learning. The President, in a release, hoped about 20 Ghanaian entrepreneurs would become garment export merchants and work with about 50 small-scale tailors and seamstresses in due course.

According to the *Trade Sector Support Programme* (Nov./Dec. 2006), there have been a leading role by the Ministry of Trade and Industry, Private Sector Development/ President's Special Initiative (MOTIPS/PSI) in enabling private sector investment, wealth creation and employment generation, thereby helping to achieve the 8-10 % growth per annum needed for the attainment of a middle income status. The PSI however, is aimed at implementing an export-led growth strategy. At present, there are six priority areas, such as Cassava and Starch, Textiles and Garments, Salt, Oil Palm, Cotton and Distant learning.

At the launching of the Phase II of the Rural Enterprise Project at Aboase in the Central Region; the Minister for Trade, Industry and PSI, Honorable Joe Badu Ansah stressed the need for the establishment of an integrated rural development project at all district levels, emphasizing that, about 65% of the Ghanaian population are situated in the rural communities of which the youth constitutes a larger majority of the unemployed.

This however, backs the claim that, the youth of the nation forming the core of the country's economy must be given urgent attention by providing employment for them. This adversely is believed to help reduce poverty significantly especially among the vulnerable.

2.14 The President's Special Initiative on Textiles and Garments (PSIoTG)

The Textiles and Garments initiative is one of the six (6) priority areas introduced under the comprehensive programme of action in August 2001, when the PSI was launched. The PSI on textiles and garments was designed to build a new and internationally competitive garment manufacturing and export industry in Ghana that can take advantage of the significant opportunities created under the US AGOA, particularly duty-free and quota-free access to the \$60 –billion market for clothing and apparel in the United States. (*PSI, Garments and Textiles*, 2003)

The PSI on textiles and garments was also an objective of government in implementing the PSI strategy by actively supporting, facilitating and accelerating the development of the garment industry and to make it a leading export sector and a primary source of employment generation in Ghana as a non-traditional export commodity. Kyerematen said, "It is on record that countries that have developed within the last 100 years started with garment and textiles" (*PSI: a new pillar for economic growth – Kyerematen*, Thu, 01 Jan 2004). The indigenous textile industry of Ghana thus

qualifies as a major initiator of this policy and philosophy by the PSI. As a result, a 3-tier strategy was developed by the government to entice 10 existing large-scale producers from other countries to relocate their factories to Ghana's export processing zone over a four-year period. A subsequent selection of 25 high performing Ghanaian garment producers per year (i.e. 100 over a four-year period) was undertaken and were provided with a comprehensive range of services to enable them produce export-quality garment and as well as to access the US market in a significant way. A large pool of sub-contractors was developed to work under 20 merchant exporters to fulfill orders sourced from the US market. The PSI on textiles and garments is thus, an initiative to revive the dying textiles industry through facilitation and sustenance of the manufacturing platform in Ghana.

2.15 The United States African Growth and Opportunity Act (AGOA)

At the one hundred and sixth congress of the USA, held at the city of Washington on 24th day of January, 2000; a trade act was enacted by the Senate and House of Representatives of the USA Congress. (*The U.S 106th Congress Report*, Jan. 24, 2000). The act authorize a new trade and investment policy for sub-Saharan Africa, expand trade benefits to the countries in the Caribbean Basin, renew the generalized system of preferences, and to reauthorize the trade adjustment assistance programs. This act was termed the African Growth and Opportunity Act. Section 101 of the act also gives a short title: AGOA which could be referred to mean African Growth and Opportunity Act. This act similarly may also be cited as Trade and Development Act of 2000.

There are three core target lines of AGOA and these are deliberation on the ***Trade Policies*** for sub-Saharan Africa, the ***Trade Benefits*** and the ***Economic Development Related Issues***. Initially, 34 sub-Saharan African countries were deemed eligible under AGOA upon meeting the country eligibility criteria. However, several others qualified

making the total eligible countries at present to 48. The shaded portions of figure 2.1 show the initial 34 AGOA-eligible sub-Saharan Africa countries.



Fig. 2.1. AGOA-Eligible sub-Saharan African Countries

The AGOA was signed into law on May 18, 2000 as title 1 of the Trade and Development Act of 2000 by U.S president, Bill Clinton; providing tangible incentives for African countries to continue efforts to open their economies and to build free markets with the United States and the European Union. (“African Growth and Opportunity Act”, August 2007; U.S. Department of States, Bureau of African Affairs, July 15, 2008; U.S. Foreign Relations Legislation, African Development, August 2007).

The AGOA originally covered 8-year period from October 2000 to September 2008. However, based on the privileges invested by the act to U.S. presidents, (that is to determine and review the eligibility criteria and duration) upon assumption of office,

President George Bush amended the provision of the Acceleration Act further extending AGOA to 2015. (“African Growth and Opportunity Act”, August 2007; U. S Department of Commerce, International Trade Administration, 2004; GSP Handbook on the Scheme of the USA,”, May, 2003)

AGOA has undergone legislative changes and reviews. Since its inception, AGOA has been amended on four consecutive occasions and accordingly referred to as AGOA I, II, III and IV. AGOA II expanded the preferential access for imports from beneficiary sub-Saharan African countries. AGOA III extends preferential access for imports from beneficiary sub-Saharan African countries until September 30, 2015 and this was referred to as the AGOA Acceleration Act of 2004.

The textile act of the bill is thus an issue of much concern to the researcher relating it to the indigenous textile industry of Ghana, since Ghana is a beneficiary sub-Saharan African country and a member of the World Trade Organization (WTO). The textile industry has been considered as a component largely covered by the AGOA.

The AGOA IV legislation extended the third country fabric provision for an additional five years, from September 2007 until September 2012; and added an abundant supply provision; designated certain denim articles as being in abundant supply; and also allowed lesser developed beneficiary sub-Saharan African countries to export certain textile articles under AGOA. These are referred to as Handloomed fabrics, Handmade articles, Folkloric articles and Ethnic printed fabrics.

2.16 The African Growth and Opportunity Act (AGOA) Policies

2.16.1 AGOA Country Eligibility Requirements

Initially upon its inception, 34 sub-Saharan African countries were eligible for the trade benefits of AGOA as a result of a public comment period and extensive interagency deliberations of each country’s performance against the eligibility criteria established in the Act. The U.S. president designates countries as eligible for AGOA

benefits if they are determined to have established, or are making continual progress towards establishing the following:

1. 'A market-based economy that protects private property rights, incorporates and opens rules-based tradition system, and minimizes government interference in the economy through measures such as price controls, subsidies, and government ownership of economic assets'.
2. 'A rule of law and political pluralism, and the right to due process, a fair trial, and equal protection under the law'.
3. 'Elimination of barriers to United States trade and investments including: (i) the provision of national treatment and measures to create an environment conducive to domestic and foreign investment. (ii) the protection of intellectual property; and (iii) the resolution of bilateral trade and investment disputes'.
4. 'Economic policies to reduce poverty, increase the availability of health care and educational opportunities, expanded physical infrastructure, promotion and development of private enterprise, and encourage the formation of capital markets through micro-credit or other programs'.
5. 'A system to combat corruption and bribery, such as signing and implementing the Convention and Combating Bribery of Foreign Public Officials in International Business Transactions'; and
6. 'Protection of internationally recognized worker rights including the right of association, the right to organize and bargain collectively, a prohibition on the use of any form of forced or compulsory labour, a minimum age for the employment of children, and acceptable conditions of work with respect to minimum wages, hours of work and occupational safety and health'. ("AGOA Eligibility", Oct. 31, 2003)

Concurrently, the eligibility criteria for GSP (generalized system of preference) and AGOA overlap, and countries must be GSP eligible in order to receive AGOA's trade benefits including both expanded GSP and the apparel provisions. Although GSP eligibility does not imply AGOA eligibility, 47 out of the present 48 sub-Saharan African countries are GSP eligible.

Ghana qualified for AGOA and its trade benefits after being declared eligible on October 2, 2000 and was also declared eligible for Apparel provision on March 20, 2002. The country is thus considered eligible under the Special Rule for Apparel treatment. ("AGOA Eligibility", Oct. 31, 2003)

2.16.2 Trade Act of 2002 ----- AGOA II (Amendment to AGOA)

By modifying certain provisions of the African Growth and Opportunity Act (AGOA), AGOA II upon its enactment on the 6th of August, 2002, clarifies and expands trade opportunities for eligible sub-Saharan African countries and encourages more investment in the region.

2.16.3 AGOA Acceleration Act of 2004 ---- AGOA III (Amendment to AGOA II)

Certain provisions of the AGOA were modified and the Acceleration Act of 2004 (AGOA III) which subsequently became “Miscellaneous Trade and Technical Corrections Act of 2004” took effect on July 13, 2004 to:

1. ‘Extend overall the program from 2008 until 2015’.
2. ‘Extend third country fabric provision for three years, from September 2004 until September 2007’.
3. ‘Include a statement of congressional policy that textile and apparel provisions under the program should be interpreted in a broad and trade-expanding manner to maximize opportunities for imports from Africa, accompanied by minor technical corrections to reverse restrictive interpretations by customs officials. These minor technical corrections included a modification to the rule of origin to allow articles assembled either in the U.S. or sub-Saharan Africa to qualify for AGOA treatment (hybrid textile articles)’.
4. ‘Expand eligibility to allow non-AGOA produced collars, cuffs, drawstrings, padding/shoulder pads, waistbands, belts attached to garments, straps with elastic, and also allow patches for all import categories to be eligible. Also included is the continued use of fabric from AGOA countries that also become free trade partners with the United States’.
5. ‘Include findings and statements of policy about the benefits of AGOA to Africa and supporting various sub-Saharan African’s efforts such as reducing poverty, promoting peace, attracting investment and trade and fighting HIV/AIDS’.
6. ‘Expand the “folklore” AGOA coverage to include certain machine-made ethnic printed fabric made in sub-Saharan Africa or the U.S.’.
7. ‘Encourage bilateral investment agreements’.
8. ‘Encourage the development of infrastructural projects that increase trade capacity through the ecotourism industry’.
9. ‘Facilitate increased coordination between customs services at ports and airports in the U.S. and sub-Saharan countries to reduce time in transit and increase efficiency and safety procedures’. (“*AGOA legislation: AGOA III*”, U.S. Department of Commerce, International Trade Administration)

Plate 2.6 shows the signing of the AGOA Acceleration Act of 2004 by President George W. Bush accompanied by other officials.

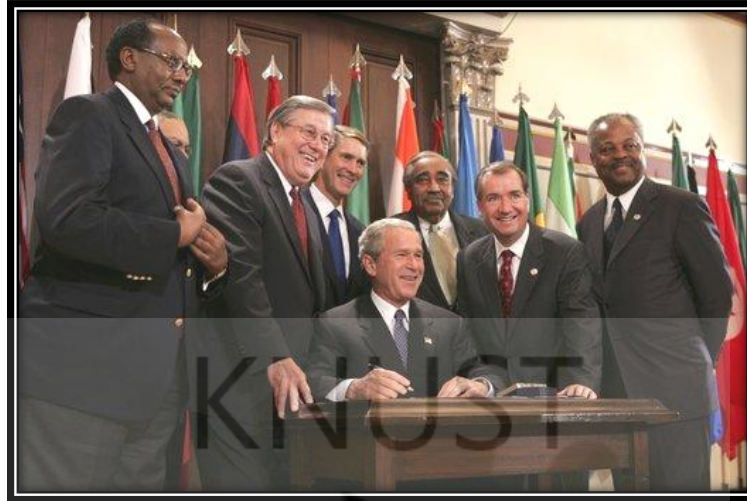


Plate.2.6. President Bush (seated) signs AGOA Acceleration Act

2.16.4 The African Investment Incentive Act of 2006 ---- AGOA IV (Amendment to AGOA III)

The African Investment Incentive Act of 2006 signed on December 20, 2006 amends portions of the AGOA and to add an abundant supply provision, designated certain denim articles as being in abundant supply; and allowed lesser developed beneficiary sub-Saharan countries to export certain textile articles under AGOA. Specifically, AGOA IV amends AGOA to:

1. Extend textile and apparel provisions of the AGOA program until 2015.
2. Provide special rules for fabrics or yarns produced in commercial quantities (or in “abundant supply”) in any designated sub-Saharan African country for use in qualifying apparel articles subject to petition from any interested country.
3. Expand duty-free treatment for textiles or textile articles originating entirely in one or more lesser-developed beneficiary country.
4. Provide for a process to remove designated fabrics or yarns that were determined not to be available in commercial quantities for use by lesser developed beneficiary sub-Saharan African countries on the basis of fraud.

2.17 General System of Preference (GSP) and AGOA Product Eligibility Criteria.

The AGOA authorizes the U.S. President to provide duty-free treatment under the GSP for any article, after the U.S. Trade Representative (USTR) and the U.S.

International Trade Commission (USITC) have determined that the article is not import sensitive when imported from African countries.

On December 21, 2000, duty-free treatment under the GSP was extended to AGOA eligible countries for more than 1,800 tariff line items until September 30, 2015 in addition to the standard GSP list of approximately 6,400 items available to non-AGOA GSP beneficiary countries. The additional GSP line items which include previously excluded items as footwear, luggage, handbags, watches and flatware were implemented after an extensive process of public comment and review by the U.S. Trade Representatives and the U.S. International Trade Commission. Sub-Saharan African beneficiary countries are also exempted from competitive need limitations which limits the GSP benefits available to beneficiaries in other regions. (“AGOA_apparel eligibility”, U.S. Department of Commerce, International Trade Administration). However, items that are indicated as “not eligible” for AGOA are still exempted from import duty by the U.S. Customs Representative if such items are indicated as “eligible” under GSP, or their statutory import duty is zero. (“GSP Handbook on the Scheme of the USA,”, May, 2003)

Among the 1,800 product line eligible for export and duty-free treatment under the AGOA are the following under which textiles fall:

1. **Textile Preparation:** described as a preparation for treatment of textile materials, containing 50 but not over 70 percent or more by weight of petroleum oils. This is tagged as a lesser developed beneficiary country’s GSP preference with a tariff rate of 0.20% for non beneficiary AGOA eligible countries. This product however remains eligible for duty-free treatment once originating from an eligible AGOA beneficiary country.
2. **Watches:** described as wrist watches with watch band of textile material or base metal, with a 4.8% rate on the case and 11.2% rate on the strap or band or bracelet.
3. **Footwear:** described as sports and athletic footwear with outer sole of rubber/plastic and uppers of textiles; with a value not over \$3/pair, with soles fixed with adhesives, with foxing. This product has a 37.50% duty rate but

remains duty-free for any beneficiary sub-Saharan African country under the AGOA.

4. **Footwear:** described as footwear with outer soles of leather or composition leather and uppers of textiles, nesoi; with a duty rate of 37.50%.
5. **Footwear:** described as footwear with outer soles of rubber/plastic and uppers of textile, nesoi, valued not over \$3/pair, nesoi, having a duty rate tag of 48%.
6. **Footwear:** described as formed uppers for footwear, of textile materials, nesoi, valued not over \$3/pair, tagged 33.60% duty rate if not AGOA-eligible but duty free from beneficiary AGOA country.
7. **Footwear:** described as formed uppers for footwear, of textile materials, nesoi, valued over \$12/pair with a 7.50% duty rate.

Generally, as indicated in some products, all products under the harmonized tariff schedules are deemed duty free once from a beneficiary AGOA country irrespective of the duty rate tag. (“Harmonized Tariff Schedules”, September, 2006)

2.18 The Textile and Textile Articles Provisions of the AGOA

The status and eligibility of certain textile and textile articles are defined subject to the AGOA Acceleration Act of 2004. However, AGOA IV modifies certain textile and apparel provisions under the AGOA. The legislation seeks to:

1. Provide special rules governing fabrics or yarns that are produced in commercial quantities (or “abundant supply”) in designated sub-Saharan African countries for use in qualifying apparel articles.
2. Expand duty-free treatment for textile or textile articles originating entirely in one or more lesser-developed AGOA beneficiary countries.

2.18.1 Other Textile and Apparel Provisions.

The Committee for the Implementation of Textile Agreements (CITA), an interagency group has the authority to implement certain provisions of AGOA’s textile and apparel benefits. Some of these provisions include:

1. Determination that yarn or fabric cannot be supplied by the U.S. industry in commercial quantities in a timely manner, and to extend preferential treatment to eligible apparel from such yarn or fabric (commercial availability).
2. Determination of eligible *handloomed*, *handmade*, or *folklore articles* and *ethnic printed fabrics*.
3. Determination of whether exporters have engaged in illegal transshipment and denial of benefits to such exporters for a period of five years.

2.18.2 Regional and Third-country caps

AGOA limits imports of apparel made with regional or third country fabric to a fixed percentage of the aggregate square meter equivalents (SMEs) of all apparel imported into the United States. Since October 1, 2006, the aggregate quantity of imports (cap) eligible for preferential treatment under these provisions is expected not to exceed 6.4 percent of all apparel articles imported into the United States. Of this, apparel imported under the special rule for lesser-developed countries is limited to an amount not beyond 3.5 percent of apparel imported into the U.S. in the preceding 12-month period.

As a result of this provision, apparel articles entered in excess of these quantities will be subjected to otherwise applicable tariffs. This however, imposes quantity limitation on apparel to countries classified as least-developed. They subsequently pay duty rates on excess export beyond the regional cap of 3.5 percent.

2.18.3 Mode of Execution of Textile and Apparel Articles under the AGOA

The execution of qualifying textile articles under the AGOA needs to be composed of the following:

1. Apparel made of U.S. yarns and fabrics
2. Apparel made of sub-Saharan African (regional) yarns and fabrics, subject to a cap until 2015.
3. Apparel made in a designated lesser-developed country of third-country yarns and fabrics, subject to a cap until 2012.
4. Apparel made of yarns and fabrics not produced in commercial quantities in the United States.
5. Certain cashmere and merino wool sweater; and
6. Eligible handloomed, handmade, or folklore articles; and ethnic printed fabrics.

2.18.4 Textile and Apparel Rule of Origin

The rule of origin provide that an article must be shipped directly from the beneficiary country to the United States without passing through the territory of any other country or, if shipped through the territory of another country, the merchandise must not have entered the commerce of that country en route to the United States. In all

such cases however, the invoices must show the U.S. as the final destination. Similarly, any textile or apparel article deemed for export into the U.S. needs to satisfy the rule of origin by preventing transshipment.

Shipping and other costs related to transporting the GSP articles from the port of export to the U.S. are included neither in the value of the article nor in the value-added calculation. Direct costs of processing include all costs, whether directly incurred in or those that can be reasonably allocated to the growth, production, manufacture, or assembly of the merchandise in question.

2.18.5 Treatment of Certain Textiles and Apparel Articles

The Trade Benefits under the AGOA defines treatment of certain textiles and apparel.

This provision stressed on (a) Preferential Treatment and (b) the products covered.

- (a) 'Preferential treatment of textile and apparel relates to articles that are imported directly into the customs territory of the U.S. from a beneficiary sub-Saharan African country. The provision implies that imports from beneficiary sub-Saharan African countries shall enter the U.S. free of duty and free of any quantity limitations. Subsequently under the trade benefits, textile and apparel articles deemed eligible for export enter the U.S. free of duty and free of any quantitative limitations in accordance with the country eligibility requirements and if the country has satisfied the requirements set forth described as the protection against transshipment'.
- (b) The AGOA also makes provision to cover specific products to which the preferential treatment of duty-free and quota-free shall only apply. Products covered under this provision include the following:
 - 1. 'Apparel articles assembled in beneficiary sub-Saharan African countries composed of articles assembled in one or more of such countries from fabrics wholly formed and cut in the U.S. from yarns wholly formed in the United States'.
 - 2. 'Apparel articles cut and assembled in beneficiary sub-Saharan African countries. This provision covers apparel articles cut in one or more beneficiary sub-Saharan African countries from fabrics wholly formed in the U.S. from yarns wholly formed in the United States'.
 - 3. 'Apparel articles assembled from regional and other fabrics: apparel articles assembled wholly in one or more beneficiary sub-Saharan African countries from fabric wholly formed in one or more beneficiary sub-Saharan African countries from yarn originating either in the U.S. or one or more beneficiary sub-Saharan African countries'.

4. 'Sweaters knit-to-shape from cashmere or merino wool: sweaters in chief weight of cashmere, knit-to-shape in one or more beneficiary sub-Saharan African countries classified as a product under sweaters, pullovers, sweatshirts, vest, knitted or crocheted of cashmere goat hair'.
5. 'Apparel articles wholly assembled from fabrics or yarn not available in commercial quantities in the United States. Generally, this covers apparel articles that are both cut (or knit-to-shape) and sewn or otherwise assembled in one or more beneficiary sub-Saharan African countries'.
6. 'Handloomed, handmade, and folklore articles. This reservation, however, is for articles not in commercial quantities exported to the United States. The reservation shall be terminated if the President makes a determination that the U.S. manufacturers are producing such articles in the U.S. in commercial Quantities'.

It is clear from these product specifications and provisions that, the AGOA only deems eligible products made of US raw material; implying however, that indirectly Africa's cheap labour is used to process such raw materials and then shipped duty free to the US markets without quantity limitations. This in one way or the other is refined form of slavery.

2.18.6 Transshipment (Protection against Transshipment)

The Trade Benefits Act under AGOA stressed the need to safe guard the transshipment of textile articles into the United States. As a result, effective measures have been put in place and these constitute:

- i. 'A beneficiary sub-Saharan African country must adopt an effective visa system, domestic laws, and enforcement procedures applicable to covered articles to prevent unlawful transshipment of the articles and the use of counterfeit documents relating to the importation of the article into the United States'.
- ii. 'Such country must also have enacted a legislation or promulgated regulations that would permit U.S. Customs Service Verification teams to have the access necessary to investigate thoroughly allegations of transshipment through such country'.
- iii. 'A beneficiary sub-Saharan African country must also agree to require all producers and exporters of covered articles in that country to maintain complete records of the production and the export of covered articles; including materials used in the production, for at least 2 years after the production or export as the case may be'.
- iv. 'Finally, such a beneficiary sub-Saharan African country must agree to report, on a timely basis, at the request of the U.S. Customs Service, documentation

establishing the country of origin of covered articles as used by that country in implementing an effective visa system'. ("GSP Handbook on the Scheme of the USA;", May, 2003)

2.19 Country of Origin Documentation

As a means of preventing transshipment of any article, a beneficiary sub-Saharan African country must make provisions to determine and provide documentation regarding the country of origin of a covered article. This includes information such as production records, place of production, the number and identification of the types of machinery used in production, the number of workers employed in production, and certification from both the manufacturer and the exporter.

2.20 Certification of Origin

All articles from a sub-Saharan African country except Mexico are certified in line with its country of origin. This is to keep track of where a particular article is originating from and its corresponding destination, possibly to prevent transshipment within the sub-regions. A Certificate of Origin is normally available from the National Chamber of Commerce or the Ministry of Trade, while the commercial invoice is prepared by the Freight Forwarding Company and/or Exporter and affixed with a Textile Visa by the customs office of the exporting country. A copy of the sample certificate of origin is attached at the appendix H.

2.21 Penalties for Exporters

As a punitive measure, the AGOA legislative act at a given time, upon sufficient evidence that an exporter has engaged in transshipment, shall deny such exporter, or any successor of such exporter and any other entity owned or operated by the principal of the exporter for a period of 5 years, all benefits in relation to the special treatment of textile and apparel articles. This virtually is one of the mechanisms to protect transshipment in the sub-regions. Transshipment may also be claimed to have occurred when preferential

treatment for a textile or apparel article has been claimed on the basis of material false information concerning the country of origin, manufacture, processing, or assembly of the article or any of its component. The false material information however, would mean that such an article is or was ineligible for preferential treatment.

2.22 Termination of Benefits for Sub-Saharan African Countries

The African Growth and Opportunity Act deemed a beneficiary sub-Saharan African country as eligible for duty-free treatment and shall remain or have remained in effect through September 30, 2008 unless otherwise, a country faces claim of transshipment. Subsequently, owing to the fact that such provision expired in 2008, the act made provision for an extension of the free trade agreements with sub-Saharan African countries. The trade act, provided room for negotiation of the free trade agreements in case of expiry.

This implies that, AGOA benefits are not permanent and that, there is limit to such benefits subject to negotiations. It would have been preferred that, once the initiative was meant to permeate the African economies, there should not have been any time limit on it.

2.23 Tariff Preferences and Trade Agreements

2.23.1 Agreement on Textiles and Clothing under AGOA

The African Growth and Opportunity Act is aimed at assisting sub-Saharan African countries that are potentially eligible to achieve sustained long-term economic growth and development; through its provisions on preferential trade and investment policy as contained in the Act. The Agreement on Textiles and Clothing (ATC) is a WTO agreement to phase out the Multi-Fiber Arrangement (MFA) which preceded the agreement on textiles and clothing, as a predominant mechanism in regulating international trade in textiles and apparel from 1974 through 1994. The MFA contributed

to the development of the apparel industry in sub-Saharan Africa enabling textile and apparel exporters such as the United States and European Union, to establish quantitative limits on imports of textile and apparel articles in order to prevent market disruption.

Under the ATC, which entered into force in 1995, the textiles and apparel sector was to be brought into full compliance with the General Agreement on Tariffs and Trade (GATT/WTO) rules by 2005. Under the ATC, multilateral textiles and apparel quotas ended. In 1995 nevertheless, members of the General Agreement on Tariffs and Trade (GATT) established the Agreement on Textiles and Clothing requiring countries to phase out the MFA and also eliminated quotas in a ten-year transition period. (U. S. International Trade Commission, *Trade Report 2007*)

2.23.2 The Lome´ Convention and Cotonou Agreement (Accord)

The Lome´ Convention and Cotonou Agreement was first signed in 1975; to support further development of sub-Saharan African apparel industries by encouraging foreign direct investment (FDI) in the sub-Saharan African apparel industry by allowing the use of third-country fabric. However, subsequent Lome´ Conventions (negotiated every five years) required the use of local fabrics. Further, the Cotonou Agreement that replaced the Lome´ Convention in June 2000 generally required that, fabric inputs be sourced from African, Caribbean, and Pacific (ACP) countries, subject to a double transformation rule, for exports to qualify for duty free status.

By allowing the use of third-country fabric as an input in apparel for export to the United States, the AGOA was a major factor contributing to increased sub-Saharan African apparel exports to the U.S. from 2001 through 2005, which was later extended to 2015. In 2002, sub-Saharan African apparel exports of products highly constrained by quotas (largely on Asian countries) accounted for 73 percent of sub-Saharan African's apparel exports to the United States. Subsequently, in 2005, out of the total US\$365.2

million of U.S. apparel imports under AGOA, 89 percent, or US\$325.5 million was of apparel made with third country fabrics. Previously under the MFA, exports from selected countries to the U.S. had an MFN (Multi-fibre Nation) duty rates ranging up to 32 percent. However, under the generalized system of preference and AGOA, textile and apparel articles exported to the U.S. enjoy a duty free treatment.

2.23.3 Quotas on Chinese Textile and Apparel Imports

Throughout August 2005, the United States took safeguard actions in response to rising imports from China. In November 2005, the U.S. and China signed a memorandum of understanding (MOU) establishing quotas on U.S. imports of various textile and apparel items from China until 2008. The MOU also covered product categories of apparel exports from sub-Saharan Africa to the United States. Similarly in July 2005, the European Union established import quotas on textile and apparel items in ten product categories from China, including cotton fabrics, T-Shirt, pullovers, trousers, blouses, bed linens, dresses, brassieres, table and kitchen linens, and flax yarn, until 2008.

The imposition of rates and quotas by both the U.S. and E.U. on Chinese textile and apparel products, owing to the fact that China exports the world's largest share of textile and apparel (39%), served as check so as to allow others especially sub-Saharan Africa, to also export to the vast market in the United States. Otherwise, such sub-Saharan African industries may be faced-out completely leading to their collapse, defeating the objectives of the AGOA which is to help sub-Saharan African countries build their economies. Figures 2.2 and 2.3 show the distribution of leading apparel markets and exporters respectively in relation to the AGOA.

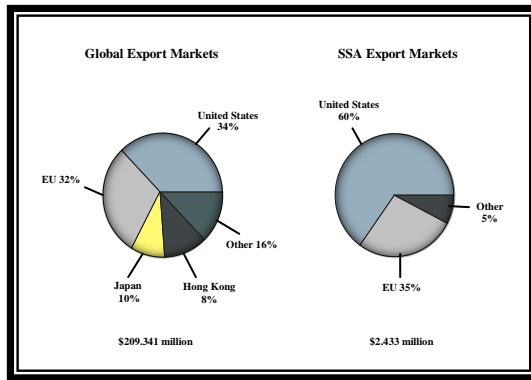


Fig.2.2. Leading global and sub-Saharan Africa apparel export markets; 2005

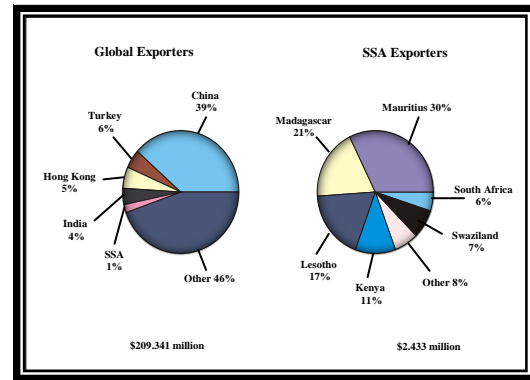


Fig.2.3. Leading global and sub-Saharan Africa exporters of apparel; 2005

Safeguards on imports of textiles and apparel from China are permitted in accordance with China's Accession Agreement to the WTO, which implies that, members may consult with China in order to avoid or ease textile and apparel market disruption. The agreement allows WTO members to introduce specific safeguard measures on imports of Chinese textiles and apparel if the subject imports were disruptive to the market. Ghana being a member of the WTO needs to take advantage to implement this provision to the fullest so as to cut down on the influx of Chinese textile exports into the country to help safeguard the collapse of the local textile industry.

2.24 Promoting Textile Trade under AGOA, (A case for Domestic Cottage Industries: The Indigenous Textile Industry)

The African Growth and Opportunity Act (AGOA) generally focus on the development of African economies providing duty and quota-free benefits to eligible products, especially textiles and apparel. These include handloomed, handmade, folklore articles, or ethnic printed fabrics made in beneficiary sub-Saharan African countries; and is referred to as Category 9 under the AGOA Textile and Apparel provision. As of January 2007, Botswana, **Ghana**, Ethiopia, Kenya, Lesotho, Madagascar, Malawi, Mali, Mozambique, Namibia, Niger, Nigeria, Senegal, Sierra Leone, Swaziland, Tanzania, and Zambia have been approved under the hand-loomed and handmade provisions of Category 9.

2.24.1 Category 9 Provision

Under the AGOA Textile Rules of Origin, qualifying textile products have broadly been grouped into categories 1-9. Categories 1-8 represent mainstream garments of which production is basically industrial in nature. In contrast, Category 9 represents an attempt to encourage exports of small-scale cottage industry's handmade, folklore articles and ethnic printed fabrics.

The Category 9 however, is a textile and apparel provision that extends duty-free and quota-free benefits to handloomed, handmade, folkloric or ethnic printed fabrics of beneficiary sub-Saharan African countries. Exporting handloomed fabrics to the U.S. require that the exporting country has an approved textile visa system and other measures to protect against illegal product sourcing referred to as "illegal trans-shipment". Additionally, a Category 9 product approval is required for such handloomed fabrics, handmade articles from handloomed fabrics, folkloric articles and ethnic printed fabrics to the U.S.

Each shipment must be accompanied by the paper documentation that the products meet the rules of origin requirements: that is Textile Certificate of Origin and a commercial invoice embossed with a Textile Visa stamp. Samples of the textile certificate of origin and commercial invoice embossed with textile visa stamp are provided at the appendix I and G respectively. It is only after a country's textile visa and Category 9 application have been approved that such country and its producers and exporters of handloomed fabrics can take full advantage of the AGOA textile benefits.

2.24.2 Application procedure for Category 9 Certification

It is required that countries wishing to apply for a Category 9 approval should have already begun the Textile Visa approval process: that is the initial step necessary to become generally eligible for the textile benefits under AGOA. It is worth noting that countries need not wait for final approval of their textile visa before starting or

submitting an application for Category 9 approval. Approval for Category 9 application is processed at the same time as the Textile Visa is under review by the U.S. Trade Representative (USTR). The final approval certification is always preceded by the Textile Visa certification approval.

It is the sole responsibility of the Ministry of Trade in the AGOA eligible country to submit the necessary documentation to the Committee for Implementation of Textile Agreement (CITA). In effect, the Ministry of Trade of countries eligible under AGOA may request a diplomatic note (known as “Note Verbale”) that sets out instructions on how to apply for category 9 certification from the Economic or Political Counselor at the U.S. Embassy or Consulate in the applicant country. A sample of the “Note Verbale” is provided in the appendix 11.

2.24.3 Steps for Securing Category 9 Certification

Generally, there are seven (7) chronological steps in securing a category 9 certification for textile articles from sub-Saharan African countries. These include the following:

Step 1: The Product list

Carefully developing a product list is the first step and the product in this regard may have already been produced and marketed. There are four product lists under this provision and include;

- a) Handloomed fabrics
 - b) Handmade articles from handloomed fabric
 - c) Folkloric articles, and
 - d) Ethnic Printed fabrics
- a) Handloomed fabrics may include; Kente, Adinkra, Kuntunkuni, Birisi cloths from Ghana, Bogolan mud cloth from Mali, the Ronko cloth from Sierra Leone or the Aso Oke cloth from Yoruba, Nigeria. Plates 2.7 to 2.10 illustrate some handloomed fabrics from parts of Africa.



Plate. 2.7. Kente cloth of Ashanti, Ghana



Plate. 2.8. Adinkra cloth of Ashanti, Ghana



Plate. 2.9 Bogolan mud cloth of Mali



Plate. 2.10. Aso Oke cloth of Yoruba, Nigeria

b) Handmade articles from handloomed fabrics, may include: *Batakari* or *Fugu* (Smock) from northern Ghana, garments, purses and hats, and other accessories from handloomed fabric. The plates that follow show some handmade articles from Ghanaian handloomed fabrics.



Plate. 2.11. Smock made from northern kente



Plate. 2.12. Smock made from hand-stamped
nwomu



Plate. 2.13. Native sandals made from woven
kente



Plate. 2.14. Pair of slippers made from woven
kente

c) Folkloric articles need not be handloomed to receive approval. They are generally apparel accessories or decorative furnishings which shape, design as well as the use of such articles must be traditional and historical from the submitting country. Modern designs or motifs such as airplane are also not acceptable under this sub-category. In any case, the item must be uniquely traditional and historical in nature.

d) Ethnic printed fabric: These are classified fabrics with designs and symbols from African origin; printed and sold on the indigenous African market and normally sold by piece. The fabric must also be printed (may be waxed) in one or more eligible beneficiary sub-Saharan countries; and formed in the U.S. from yarns formed in the U.S. or fabrics formed in one or more beneficiary sub-Saharan African countries from yarns originating in either the U.S. or in one or more beneficiary sub-Saharan African country. An example of ethnic printed fabric is Printed kente (that is imitated Ghanaian kente) and hand applied batik.

It is worth noting that, a country has a choice to apply for approval for any number of combinations of the four category 9 subcategories to help reduce the unnecessary tedium of having to renegotiate the inclusion of additional products.

Step 2: Description of the article / products selected

It is required that all products selected by step 1 be described in detail. Folkloric articles for instance must have historical references. All others require a historical or contemporary authoritative references if available. In describing articles, it is advisable to illustrate or indicate the reference in English. In cases where the original source is cited in other language other than English, a translation into English will expedite the submission process and is highly recommended. A copy of the relevant section of the original reference source(s) should be included in the submission in either an electronic format or a photocopy. The specific article and product descriptions must be matched by a corresponding sample. In the case of a handloomed fabric product that will be sold for used as a whole piece, samples must only be large enough to clearly show the repeat of the textile pattern. Product description making up a catalog when assembled with others should include the following:

- i. Product name (eg. Kente)
- ii. Fabric (eg. Woven cotton, silk, polyester etc)
- iii. Fibre (eg. Cotton, silk, polyester etc)
- iv. Dimension (eg. 5 yards by 12 yards, may vary)

- v. Pattern (eg. Varied strips, geometrics aligned to create an impression)
- vi. Colour (eg. Vary, but often Red, Blue, Yellow, Green, Gold, Black etc.)

Step 3: Samples

All samples must be numbered with their corresponding descriptions for easy reference. The samples must be documented as *samples* but not directly perforated or permanently marked directly.

Step 4: Pictures

Digital or conventional photographs and or high quality hand drawn illustration of the products are required. Digital photographs may be captured on a storage device or electronically mailed. Corresponding production processes may also be included in the submission package. Pictures and illustrations used must be carefully indexed and must correspond perfectly with the written product description.

Step 5: Designation of contact person (s)

Category 9 certification is an ongoing dialogue and consultation between CITA in Washington D.C. and a competent authority of the government. Such competent authority is previously designated in a country's Textile Visa Arrangement. The designation of a contact person within the responsible ministry (normally Trade or Commerce), with adequate knowledge of the issues at stake and the processes being followed is a key to the overall success and expediency of the category 9 application.

Step 6: Cover letter or text

Product listing must be accompanied by a cover letter to the chairman of CITA. The content thereof should include a commitment to adhere to the Textile Agreement and a summary of the list of products. Cover letters are normally signed by the Trade Minister or an accredited representative.

Step 7: Recheck one last time

In order to ensure the accuracy of documentation, a responsible official must crosscheck to ensure that all required documentation has been included and that the submission is professionally looking in its samples, descriptions, photographs and indexing of support materials; and has provided all of the necessary contact information. Regular dialogue must therefore be maintained between all of the key governmental officials. (Mensah, January 2006; West African Trade Hub (WATH) Technical Report No. 12", January 2006).

CHAPTER THREE

METHODOLOGY

3.1 Overview

Strategic research approaches are necessary to address research objectives and to appropriately test hypothesis or even answer research questions. In this regard, a scientific or systematic procedure ought to be adhered to in order to emphatically establish a concern, allegation, guess, speculation and or a theory. Adversely, a systematic follow of these procedures will also help to disprove or reject any of such concerns, allegations, guesses, speculations and or theories in instances where they do not positively bear on the hypothesis after a survey has been conducted.

There are numerous approaches to research, taking into consideration the methodology. However, in this dissertation, the following was adhered to. These include the Research Design, Library Research, Population for the Study, Sampling out of which a sample was selected, Instrumentation or Research tools, Validation of the instruments, Administration of the Instruments, Primary and Secondary sources of data, Data collecting procedures and Data analysis plan.

3.2 The Research Design

Generally, two major research designs are available. These are the quantitative and qualitative methods. The choice of any of these designs is necessitated by a number of factors with the ultimate being the characteristics of the variables or population being used or studied. In this thesis, the qualitative approach is largely considered because social as well as cultural phenomena are being studied.

A qualitative research according to Jacob (1988) in James (1997) is a generic term for investigative methodologies described as ethnographic, naturalistic, anthropological, field or participant observer research. This thesis is a type that is characterized by almost all these features and is deemed worthy to be a qualitative type.

Qualitative research emphasizes the importance of looking at variables in their natural setting and how they interact. Detailed data are gathered through open-ended questions that provide direct quotations. In a qualitative research, the interviewer forms an integral part of the investigation. This however differs from quantitative research which attempts to gather data by objective methods to provide information about relations, comparisons and predictions; and attempts to remove the investigator from the investigation.

The motivation for doing a qualitative research, as opposed to quantitative research, comes from the observation that, if there is one thing which distinguishes humans from the natural world, it is our ability to talk and judge. Qualitative research methods are designed to help researchers understand people and the social as well as cultural context within which they live.

According to Kaplan and Maxwell (1994), the goal of understanding a phenomenon from the point of view of the participants in its particular social and institutional context is largely lost when textual data are quantified. Opoku (2005:14) on the other hand states that “any serious research must have a carefully-thought-out design before data are collected otherwise precious time and effort can be wasted”.

This thesis focuses on variables from different social and cultural backgrounds. Their reaction to the environment is thus expected to differ even though similar facilities may be inherent in those environments. The location of these communities will adversely influence their performance within a given context. Given the same resources, a community situated close to a commercial city will perform creditably than the one farther away from the commercial city. This notwithstanding, is as a result of available factors in the neighbouring commercial city closely situated to the first community which may be at a disadvantage to the other community. In such instances, the two communities’ performance cannot be based on only available resources. However, other external factors influencing needs to be investigated.

The research targets three principal traditional textile regions in Ghana. These are the Ashanti, Volta and Northern regions of Ghana. Other related concepts that affect the operation of indigenous textile activities in these regions were located in the nation's capital, Accra, where almost all the policy institutions are located. These places are usually referred to as the Ministries. Concepts that were looked at included the President's Special Initiatives (PSI), PSI policies, the AGOA initiatives, trade and investment policies among others.

The thesis also describes in detail what the three (3) basic indigenous textile industries under study comprises; their institution, production processes, and their characteristics relative to each region. A critical assessment of the role of these industries as non-traditional export commodities in relation to the President's Special Initiative (Textiles and Garments) in the pursuit of our economic recovery agenda in the mist of the vast economic trade opportunities offered by the African Growth and Opportunity Act (AGOA) was carried out.

Historically, the different backgrounds of textiles in the selected communities were outlined; specifically elaborating their socio-economic influence on the inhabitants of those communities.

3.3 Library Research Conducted

The quest for adequate, relevant and related literature pertinent to the study took the researcher to a number of both public and private libraries and other literary sources across the country. These range from archives, research libraries as well as institutional libraries. Libraries visited by the researcher include the British Council libraries in both Accra and Kumasi, Ashanti library at the Kumasi Centre for National Culture (CNC) and the KNUST libraries, all in the Ashanti region. In the greater Accra region, libraries visited were the Ministry of Trade, Industry, PSD and PSI library, the George Padmore

African Research library, the Balme library (University of Ghana, Legon) as well as the Institute of Social, Statistical and Economic Research (ISSER) library also on the University of Ghana campus.

From these libraries, the researcher sought for relevant literature that relate directly or indirectly to the topic. As a result about fifty (50) weekly, monthly, annual newsletters and other publications were chanced upon and read. Literature such as the Ghana Trade Policy, Ghana Poverty Reduction Strategy (GPRS), African Growth and Opportunity Act (AGOA), Millennium Development Goals (MDGs), President's Special Initiatives (PSI) among others were assessed. Other literature includes theses, encyclopedias, periodicals, journals and these were located at the various libraries visited. As a result of an in depth probe into issues, some confidential literature such as the PSI policy and implementation document and the AGOA export kit were discovered at the Ministry of Trade library and also, the West African Trade Hub's office at Osu-Accra respectively.

Generally, literature gathered from these libraries, although scanty, was of great importance to the study. Yet another literary source and perhaps the most current was the internet electronic media. On the internet, the AGOA website was logged unto and some information about Ghana's trade agreements with the US AGOA, trade barriers as well as progress reports about AGOA's success with the African continent specifically Ghana was assessed. Electronic media sources including the 2008 Microsoft Encarta, the 2008 Encyclopedia Britannica and other electronic dictionaries were consulted.

The researcher's visit to the various libraries gave me the access to data that helped to review literature and theories related and relevant to the topic being treated. Such issues as the historical overview of textiles, retailing, international retailing, industry, quality control and assurance, industrial organization, African Growth and Opportunity Act and several others were reviewed.

3.4 Population for the Study

The main Target and Accessible population for this thesis constitutes three selected regions. These are purposively selected and they include the Ashanti, Volta and Northern regions of Ghana. These regions were chosen because they are considered the famous textile regions of Ghana. Akwaboa (1976, 1992) and Adomako (1995, 1997) noted that, alongside the production of woven, printed and dyed imported fabrics, the indigenous textile industries are still producing dyed and printed fabrics such as 'birisi', 'kobene', 'kuntunkuni', 'ntiamu' or 'adinkra', especially in the Ashanti. Woven fabrics such as 'kente' in Ashanti and 'kete' in the Volta regions and 'fugu' in the northern sections of the country are the well known indigenous textiles of Ghana. These assertions justify the researcher's choice of these three regions for the research. They are thus considered the three most popular textile regions of Ghana and these have been indicated on the map of Ghana in figure 3.1. The population also includes the Ministries in the Greater Accra region; specifically, personnel from the Ministry of Trade, Industry, PSD and PSI related to the study.

From the selected regions, textile artisans comprising indigenous weavers, dyers and printers constitute the accessible population. Other constituents of the population are selected students and lecturers of textiles from the KNUST, selected experts from selected Textile Training Centres, Polytechnics and Universities.

In the Volta region, textile communities include Agbozume in the Ketu-South district, Anlo-Afiadenyigba in the Keta district and Agotime-Kpetoe in the Adaku-Anyigbe district. These are predominantly weaving communities. In the Ashanti region, Bonwire, Adanwomase and Ntonso, all in the Kwabre-East district were visited. Other centres within the Ashanti region include Asokwa and the Centre for National Culture (CNC) in the Kumasi district. In the Northern region, textile centres in Tamale and Daboya were visited. In the Ashanti region however, Bonwire and Adanwomase form

the nucleus of indigenous kente weaving whilst Ntonso and Asokwa are noted for adinkra printing, kuntunkuni, nwomu and ntiamu techniques of indigenous dyeing and printing. The Kumasi Centre for National Culture is the core of the region's culture and as such all the three indigenous textile techniques under consideration are being practised there.

In the Greater Accra region, the Clothing Technology and Training Centre (CTTC) in the Kaneshie Industrial Area was visited. Within the export promotion zone (EPZ) and freezones of the country were located eleven (11) foreign large-scale garment companies relocated in the country. These factories, firms and companies are equipped to produce and export garment annually to both the US and European markets.

The population under study comprises people with diverse educational backgrounds, age, sex, ethnic, geographical and social status. Some are Directors, high Government Appointees, Economists, Lecturers, Students, Artisans, Instructors as well as Trainees just to mention a few. Their reaction and approach to concepts and issues differ. As a result, varied responses were received through the data collection procedure. The population under study or consideration is the type with varied characteristics and is thus heterogeneous. The research has a total accessible population of 260.

3.4.1 Sampling

Generally, the population that a research targets may be too large or big to effectively control its variables. In such instance, a sampling technique is employed from which a sample is selected. The sampling technique employed and sample selected is usually influenced by the type of population being studied. Due to the heterogeneous nature of the population, the accessible population was sampled by simple randomized stratification.

Areas covered by Research

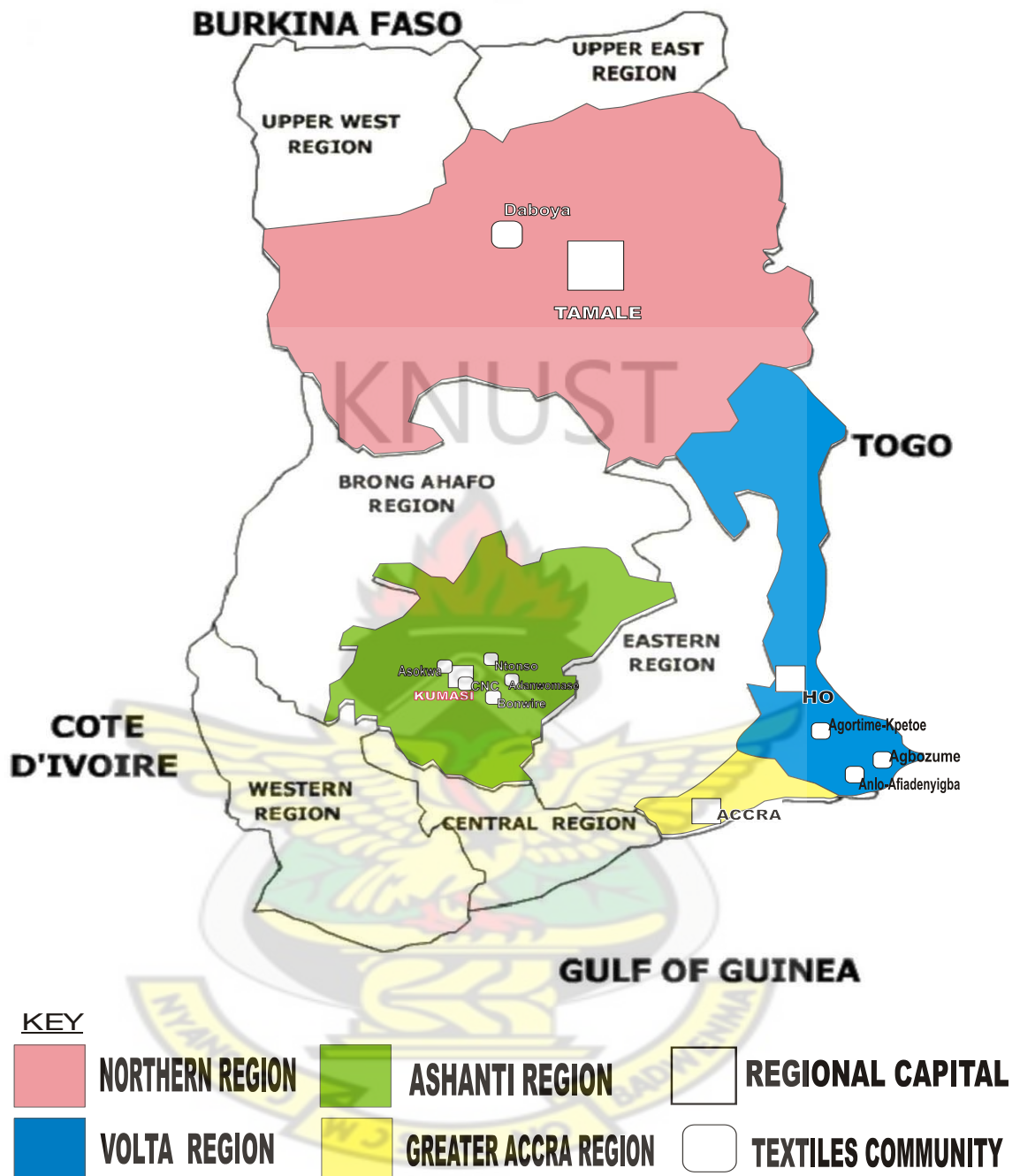
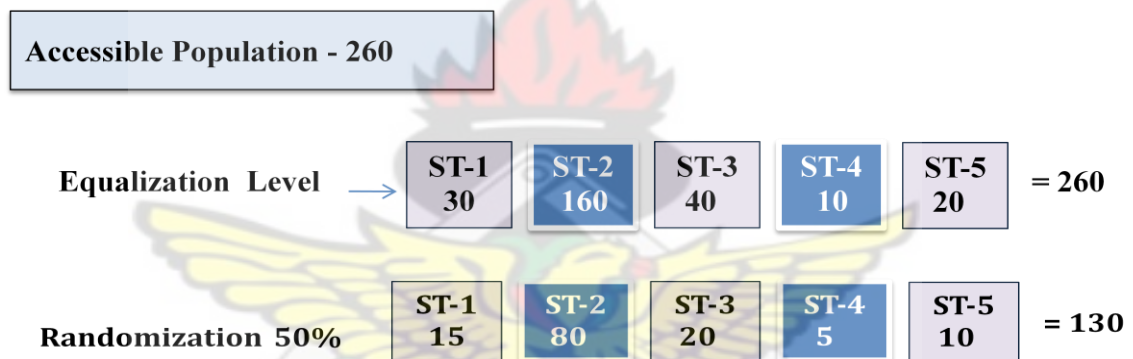


Fig. 3.1. Selected Textiles regions and communities in Ghana.

| Description of Accessible Population | Accessible Level | Strata |
|---|------------------|--------|
| Lecturers/Students (Category A) | 30 | ST - 1 |
| Textile Artisans (Category B) | 160 | ST - 2 |
| Textile Merchants (Category C) | 40 | ST - 3 |
| Textile Resource persons (Category D) | 10 | ST - 4 |
| Stakeholders in Policy Formulation (Category E) | 20 | ST - 5 |



The randomized stratified sample (Data Level) is **130** respondents

ST: Stratum

Fig. 3.2. Schematic overview of Stratified Random Sampling Design used
Source: Leedy and Ormrod (2005)

3.4.2 Justification of Sample

In this thesis because the population is a heterogeneous type, the stratified random sampling design is deemed appropriate. The stratified sampling is deemed appropriate because the total population is divided into sub-groups or strata on the basis of variables that are likely to correlate significantly with the dependent variable measures.

Owing to the fact that this research deals with two main categories of persons: that is Textile Practitioners (Students, Lecturers, Experts, Craftsmen, Garment factories) forming one stratum (Category A) and Policy Makers (Directors, Economists, Project managers, Coordinators) forming another stratum (Category B). Each group was treated as separate population and the simple random sampling employed at each level. The stratified random sampling however, is the type that allows the combination of both simple random and stratified sampling techniques. Figure 3.2 is an illustration of the sampling design chosen for this thesis.

3.5 Research Instruments

The research tools are also referred to as instrument for data collection. Research processes employ two or more procedures to collect information. These are however known as data collection instruments or tools. The success and reliability of an educational research or any other depend largely on the process of data collection and research methods chosen. There is therefore the need to critically consider a particular data collection instrument. This adversely depends on the research topic area and the research objectives.

In this research, three major tools were used to collect data. These are interviews, questionnaire, and observations. However, opinions about certain concepts were also sought. The different tools were used so as to track down any issue that a particular instrument would not have been able to capture.

3.5.1 Questionnaire Used

A questionnaire according to the Wikipedia encyclopedia is a research instrument that consists of series of questions and other prompts for the purpose of gathering information from respondents. (“Questionnaire”, Wikimedia Foundation, Inc). Although questionnaires are often designed for statistical analysis of the responses, it is not always

the case as they are frequently used in quantitative marketing research and social research in general. Questionnaires are valuable method of collecting a wide range of information from a large number of respondents. Questionnaire are constructed and administered to provide standardized answers that make it simple to compile data. In general, questionnaire can measure both qualitative and quantitative data well; however, qualitative questions require more care in design, administration and interpretation.

The researcher designed two (2) sets of both open-ended and close-ended questionnaire each for textile craftsmen and textile firms. This was to collect divergent views of respondents about the impact of PSI policies on the indigenous textile industry of Ghana and also to capture the performance of the textile industry towards the implementation of objective one of the MDGs (that is poverty reduction) and its adverse growth of the economy.

These include questions with options to choose from as answers and those that require respondents to express in their own words, responses to specific questions. In some cases dichotomous as well as multiple-choice questions were posed. Other types of questions in the questionnaire are contingency questions which are answered only if the respondent gives a particular response to a previous question. This helped to avoid wasting the time of respondents on questions that do not apply to them. In some cases, responses to questions were graded on a continuum; that is in percentages (ranging from 0% to 80% and above with 0% being the least grade and 80% and above being the most or the highest). A typical example of the scale used is the rank-order scale.

After carefully designing the set of questionnaire, my supervisor verified it and pre-testing was done. As a result few errors were realized and duly corrected. A new set of error free questionnaire was produced and duplicated. These were in turn distributed to the identified respondents. In cases where respondents are not literate, the researcher himself administered the questionnaire by presenting the questions as an interview. For

effective response from respondents, rapport was established and the purpose of the study explained. In a face-to-face encounter, clarification was given to respondents on items that are not clear or uneasy to understand. In instances where it was impossible to make physical, face-to-face contact with respondents, the questionnaire was mailed to the prospective respondents. Appendices A and B are samples of the questionnaire used.

3.5.2 Interviews Conducted

This is a research tool in which a meeting is arranged with a prospective respondent, questions asked by the interviewer and answers provided by the interviewee. Interviews are described as an oral questionnaire used to solicit the views of people concerning given issues or events. Generally, interviews are conducted to collect information in which the interviewer pursues an in-depth information around a topic. Interviews are useful as a follow-up to respondents to a questionnaire. An example is to further investigate their responses. Interviews are usually characterized by open-ended questions which give respondents the urge to express their thoughts, knowledge and opinions in their own words.

A research interview is considered as a structured social interaction between a researcher and a subject or respondent who is identified as a potential source of information. In the process, the interviewer initiates and controls the exchange to obtain quantifiable and comparable information relevant to an emerging or previously stated hypothesis. ("Interviews", Wikimedia Foundation, Inc). Interviews are powerful means of collecting data about learners or instructors as well as public officials in charge of a project. However, interviews need to be carefully planned so that the kind and quality of information desired could be gathered. In a sense, interviews could be said to be structured oral questionnaire seeking to gather information about a subject.

In conducting an interview, it is vital to consider the following: tone, sequence of questions and wording of questions. In this research, several interviews were arranged and conducted. Before the actual interview date, prior notice was given to the selected respondents. An introductory letter was collected and this permitted the researcher to be officially recognized wherever he visited.

Before structuring the interview questions, adequate literature relevant to the topic was reviewed as in chapter two providing the researcher with some background knowledge about issues needed to be addressed by the interview process. A personal introductory letter spelling out the objectives of the research was attached to the one provided by the department. This explains the purpose of the interview, the terms of confidentiality and proposed time that the interview will last. An interview guide was issued out to respondents to study ahead of time.

In order to keep accurate record of proceedings and interactions, deliberations were recorded. During the interview session, permission was sought from interviewees to record via an iPod voice recorder while short notes were being taken by both the researcher (interviewer) and the research assistant. This was to cross-check for accuracy of information.

After explaining the interview format to the interviewee, the interview was conducted after which the interviewees were given opportunity to ask questions if they wished; which some did. An interview schedule served as a check list. Occasionally, the recorder was verified to check if it was working properly. It was also ensured that, one question was asked at a time and appropriately answered before proceeding to another. The interviewer tried as much as possible to remain neutral. That is to say no strong emotional reactions were shown to the interviewee's responses. However, responses were encouraged by the interviewer with occasional nodding of the head and the use of expressions such as "uh huh".

As much as possible, during the interview process, care was taken in note taking. This was to avoid creating the impression that answers being given to specific questions are surprising or one way or the other, that the interviewer is very pleased about an answer, which may influence answers to future questions. Transition between major topics was clearly spelt out indicating the end of one topic and the transition to another one. This informs the interviewees that a major session has ended and that they are moving to another issue preparing their minds psychologically. As much as possible, the researcher took control of the entire interview process and in instances where the respondents stray to another topic, in a polite way, a question is posed drawing the attention of the respondent back to the issues at stake. This saved time spent on answering specific questions.

After each interview session, the following were done to ensure accuracy in the data collected.

1. The iPod voice recorder was verified to check its efficiency throughout the interview.
2. Notes were made on initial notes taken during the interview to comment on observations made; and also to take out issues that do not make sense.

The recorded interviews were downloaded from the iPod unto a personal laptop computer for replay and further editing. Each interview was played at least twice to further take detailed notes. In most cases, the interviews were directly transcribed to text by the help of a voice editing software. This then was printed out and perused. This approach really helped to interpret what was recorded at each interview session.

Interviews were arranged and conducted with selected persons from the Ministry of Trade, Industry, PSD and PSI, the Clothing Technology and Training Centre (CTTC), Centre for National Culture, Department of Integrated Rural Art and Industry-KNUST, and experienced Textile craftsmen in the three (3) regions. Other persons interviewed

were Kentehenes from Bonwire and Adanwomase, and experienced master weavers from Anlo-Afiadenyigba, Agbozume and Agotime-Kpetoe.

From the three selected regions, questions from the structured questionnaire were read out to illiterate artisans (the target population) taking time to interpret every question and its corresponding responses to choose from. The interpretation was done in the *Twi* and *Ewe* languages for the Ashanti and Volta regions respectively. In the Northern region, the services of an interpreter was hired to interpret to respondents while the researcher notes the responses.

In the Ministry of Trade, Industry, PSD and PSI, the following personalities were interviewed: the Project Officer for PSI on Garments and Textiles, the Human Resource and Administrative Manager for PSI on Garments and Textiles, the Deputy Chief Commercial Officer for Investment and Financial Services just to mention a few. These are officials directly related to the topic under study. They are stakeholders in policy formulation that affects the textile industry in general. They were interviewed to collate data towards the assessment of the role of the Ghanaian indigenous textiles as an ingredient in the poverty reduction machinery and also as the engine of improvement of the nation's economic growth.

Textile practitioners comprising lecturers, students with relevant knowledge about the textile industry and management were interviewed. This helped to solicit concerns and opinions about how the industry could be revamped to contribute to national development.

3.5.3 Observations Undertaken

Observation is a critical study of phenomena, actions or events and reasoning the knowledge gathered through such observing with previously acquired knowledge from abstract thought and everyday experience (“Observation”, Wikimedia Foundation, Inc).

Best (1981) emphasizes that observation continues to characterize all research; be it experimental, descriptive or historical. Observations are hard to reproduce because they may vary even with respect to the same stimuli. Therefore, they are not of much use in exact sciences like physics which requires instruments which do not define themselves. However, in the social sciences, empirical researches require direct observational study of phenomenon and concepts for analysis and interpretation.

Observations are essential aspects of primary data collection and come in forms such as direct (non-participant) observation and participant or participatory observation. The kind of observation considered for a particular research work depends solely on the objectives of the research and the researcher's preference. Participant observation is a key method that social scientists (sociologists) use to study people's behaviour. It is also used within anthropology, as it can be used to observe human behaviour and to understand how society works. The idea of observation is that, in any case, a researcher is able to observe over a duration of time, people's natural behaviour, and hence try to draw conclusions to why this might happen. It can also generalize to state a majority characteristic within one social group.

In the social sciences, observational research (or field research) is a social research technique that involves the direct observation of phenomena in their natural setting. When compared to quantitative and experimental research, observational research tends to be less reliable but often more valid. The main advantage of observational research is its flexibility that allows the researcher to change his or her approach as needed.

The covert observational approach was employed. In this approach, the researcher did not identify himself but rather mixed in with the subjects undetected, and at times observed from a distance. The advantages of this approach were that,

1. It was not necessary to get the subjects' cooperation or attention.

2. The subjects' behaviour was not contaminated by the presence of the researcher.

Generally, observation involves looking at and recording what people do and how they behave. Today, store cameras and recorders can be used to observe behaviour to facilitate the process.

In order to identify and describe the Ghanaian indigenous textile industry, the covert and researcher participatory approaches were employed. The researcher made a direct observation on the field. Textile artisans in the selected regions were observed at their various workshops, workplaces and centres while on the job. Their behaviours as well as production approaches were observed and duly recorded. In some instances, the researcher participated in some of the activities so as to have a fair idea about certain concepts and practices being observed. However, the overt observational approach was not extensively used since subjects tend to modify their behaviour.

During the observation process, observations were promptly but objectively recorded by means of note taking, while a digital camera was used to snap still pictures of some concepts being observed. These included pictures of artisans at work, chronological stages of production as well as sample products.

3.6 Validation of Instruments

In order to ensure that data gathered is relevant and that error margin is minimal, the following was done to validate the efficiency and effectiveness of the research tools used. The designed questionnaires were edited, ordered and then pre-tested on sample population. Ten students and five lecturers were issued with their respective sample questionnaire to administer. In the process, certain errors were identified and duly corrected.

Two persons each from the three selected textile regions contacted during the 2007 Ghana National Festival of Art and Culture (GNAFAC) festival held in Kumasi

were issued a sample questionnaire that pertains to them to administer. One textile expert from the Kumasi Centre for National Culture was also contacted to pre-test the interview guide. The entire process really helped to ensure an error free questionnaire and interview guide. Other validation processes were through the use of interview schedule or guide and observation guide. My supervisors also verified and approved the questionnaire.

3.7 Administration of Instruments

Questionnaire were printed and distributed to collect data. The number of copies of questionnaire issued out varied from place to place depending on the accessible population available to be sampled. A hundred percent administered questionnaire return was recorded. This was because the researcher spent valuable days in the various communities ensuring that all questionnaire were received. The respondents were also motivated and this facilitated such excellent audience.

At Anlo-Afiadenyigba, twenty (20) copies of questionnaire were administered, fifteen (15) copies were also administered at Agbozume and finally, fifteen (15) administered at Agotime-Kpetoe. In the Northern region, ten (10) copies of questionnaire were administered at Tamale while five (5) copies were administered at Daboya. In the Ashanti region, twenty (20) copies of questionnaire were administered at Bonwire, fifteen (15) at Adanwomase, ten (10) at Ntonso and another five (5) at Asokwa.

In the Greater Accra region, two (2) garment factories were sampled and as such were issued with two copies of questionnaire. Three (3) other garment factories at the Garment Village in Tema were sampled. These factories are the Sleek Garments Exports Ltd, Sixteen 47 Ghana Ltd, Oak Brook Ltd, Gold Coast Collections Ltd and California Link Gh. Ltd.

In all 50 copies of questionnaire were administered in the Volta region, 50 in the Ashanti region and 15 in the Northern region, while five (5) were also administered in the Greater Accra region under the PSI. Questionnaire for the garment factories were administered by both the Project Coordinators and Human Resource Managers. The questionnaire were given to them for a minimum of seven days to administer after which the researcher was called to collect the completed questionnaire.

Literate craftsmen in the Volta, Ashanti and Northern regions willingly administered questionnaire on their own and were collected two days later. However, in the case of illiterates, the researcher and his assistant read out the questions on the structured questionnaire to the respondents for response, taking the form of an interview and the responses recorded. The research assistant here served as an interpreter to both the researcher and the respondents.

Artisans in the selected textile centres and communities were observed at work and their behaviours recorded by means of note taking. With the help of a digital camera, still pictures of artisans were taken whilst working. Pictures of the researcher involved in some activities were also taken.

Interviews were arranged and conducted. Prior notices were given to prospective interviewees at least one week ahead of time. In almost all instances, copies of questions were given out to the respondents to study except for few instances where respondents preferred it at a sitting. Appendices C, D and E are samples of the interview guides used. I personally arranged and conducted interviews at convenient places with persons related to the topic under study. During the interview processes, an iPod voice recorder was used to record proceedings while short notes were taken. The interview process also addressed observations that needed clarification. During each interview session, the researcher tried as much as possible to establish rapport with interviewees. This created an avenue for the free flow of the dialogue.

3.8 Primary and Secondary data

Two main types of data were needed. These were the primary and secondary data. Primary data were the direct information gathered from the field through the use of the research tools. Primary data gathered also comprised what constitutes the indigenous Ghanaian textile industry; and this was gathered through an interview with the Deputy Director of the Visual Arts Department at the Kumasi Centre for National Culture. Other issues addressed were the nature and status of the industry as well as issues pertaining to how the industry could be resourced.

At the PSI unit in the Kaneshie Industrial Area, the Project Officer for the PSI garments and textiles and the Human Resource and Administrative Manager for the PSI garments and textiles were also duly interviewed. They provided information about the PSI policies, projects, and implementation guides as well as progress and challenges of the initiative.

Through the questionnaire, characteristics of the indigenous textile industry were discovered; these were the mode of production, beliefs, tools and materials, product types among others. Opinions of textile students and lecturers about the status of the industry were sought. Suggestions about how the industry could be refurbished productively were also sought through interviews and questionnaire. Relevant varied still pictures were taken from the field to support arguments, observations, comments, concepts and descriptions in the thesis.

Secondary data gathered included information from libraries and other literature sources. These sources included textbooks, journals, periodicals, magazines, newspapers, newsletters, annual reports, internet among others. Other secondary data source was from unpublished theses and dissertations. Ten theses and dissertations related to the topic under study were assessed some of which included; the use of printed and dyed textiles and their socio-cultural effects on the Ghanaian society, weaving as an income

generating activity for post junior secondary school pupils, to mention a few. Other information accessed from publications included; strategies for strengthening small and medium sized industries in Ghana, and The Art of African Textiles, among others. Relevant literature from the internet was also consulted.

3.9 Data Collecting Procedure.

Data collected for this research was mainly by the researcher himself except for the administration of some questionnaire. After distributing questionnaire and respondents having answered them, the questionnaire were collected by the researcher with the help of the research assistant. This was specifically done in the Volta region (Anlo-Afiadenyigba, Agbozume and Agotime-Kpetoe). However, in the Ashanti region, the researcher personally collected the answered questions from the respondents by travelling to the selected textile centres and communities. These were Bonwire, Adanwomase, Ntonso and Asokwa. Similar process was employed to collect data in the Northern region, specifically Tamale and Daboya. A copy of the questionnaire used has been attached in the appendix.

Interviews were arranged and conducted personally by the researcher based on an interview guide. After making initial contacts with respondents, prior notice and copies of the guide was given to the prospective respondent a week before the actual interview. The researcher travelled from Kumasi to Accra (Ministries) to conduct series of interviews. Other places visited to conduct interview were the PSI unit in Kaneshie Industrial Area (Accra), Slek Garments Exports Ltd, and Sixteen 47 Ghana Ltd at the Adjaben enclave in Adabraka (Accra). Interviews were also conducted in the selected textiles centres of the Ashanti, Volta and Northern regions.

Artisans at work, work processes as well as other concept were observed and recorded by note taking for reference purposes based on an observation guide prepared by the researcher.

3.10 Data Analysis

Data gathered from a field survey or through the questionnaire response may be meaningless in their raw state, especially when the sample size is large. In organizing data for easy summary and analysis, frequency tables, diagrams, and pie charts are usually used to illustrate the data collected to aid easy interpretation. Representation of data through any of such means helps readers to get a concise and vivid idea of the results from the study. Data was put into tables, diagrams, pie charts and frequency tables. Analysis and interpretations were done, data was synthesized, conclusions drawn and recommendations made for implementation.

Opoku (2005) noted that, employing a wrong statistical test to a set of data will be as serious as not statistically analyzing the data at all. However, with the advent of computers, there are several softwares that can be used to analyze data: the most popular in the Social Sciences being the Statistical Package for Social Sciences (SPSS). Others include Microsoft Excel and Lotus. The SPSS programme was used by the researcher to analyze data collected as a check and verification of the descriptive and inferential statistical techniques employed.

CHAPTER FOUR

THE INDIGENOUS TEXTILE INDUSTRY AND THE PRESIDENT'S SPECIAL INITIATIVES (PSI) OF GHANA

4.1 Historical Overview of Textiles and Textiles production in Ghana.

According to Akwaboa (1992), "Textiles which is now used to mean fibres, yarns, fabrics and all materials that can be made into fabrics by any form of construction including weaving, knitting, bonding, felting and laminating originally applied only to woven fabrics since the term textile was derived from the Latin word 'texere' which means to weave". Textiles as a form of clothing has been used ever since man realized his nakedness. Initially, leaves, animal skins, tree barks and furs were used. The discovery of natural fibres like cotton, silk, wool and flax and some man-made fibres like nylon and polyester were among the latest after civilization took the turn of the era. (Sackey,1995)

The use of textiles in recent times has been extended from clothing the body to the industry where it served many industrial purposes. The importance of textiles and for that matter, the textile industry cannot be over-emphasized since without textiles life would not have been comfortable. Textiles afford mankind comfort at home, and also contributing a great deal to civilization in the area of construction, medicine, agriculture, politics, education and in the industrial field (Akwaboa, 1994). There is thus, no doubt that clothing always top the list of priorities of the individual, household or family's budget allocation in most Ghanaian homes; apart from food being the first necessity of life.

There are virtually little or no written records on the actual genesis of textiles as a craft in Ghana. However, any form of history outlined in this thesis is oral narrations synthesized by the researcher, supported with some literature available. It was narrated that, before the introduction of weaving yarns in cloth production, indigenes of some

villages in Ghana used 'bark cloth' for clothing. This 'bark cloth' was known locally as 'kyenkyen' scientifically identified as *Antiaris Africana* (Sackey, 1995). This was the commonest plant known to have earlier provided some form of clothing for mankind within the Ghanaian setup. With steady progress of civilization, tree barks were of little recognition for clothing. However, fibres from other sources served the raw material for producing yarns which were then woven into fabrics.

The Asantes of Ghana produce Kente, (woven fabric), 'birisi', kobene' and 'kuntunkuni' (dyed fabrics), 'ntiamu' or 'adinkra' (printed fabrics) and another variation of fabric produced by sewing strips of fabrics together with different coloured yarns and this is known as 'nwomu'. The Ewes of Ghana are noted for another variation of textiles art similar to that of the Asantes, however, there are differences in the motifs and designs as well as the philosophies of a particular design. They preferred the kente to be known as 'kete'. The people of eastern, western and central parts of northern Ghana, such as the Kusasi, Mamprusi, Gonja and Dagomba are also identified by their type of textiles art which is usually used for smock locally referred to as 'fugu'.

Traditionally, the raw material for the weaving industry was cotton. Cotton for 'kente' and 'fugu' was grown locally on small farms. When harvested, the cotton is ginned, opened up by breaking with clubs and cleaned to remove impurities. Spinning of cotton was mainly done by hand using a somewhat cylindrical stick-spindle suspended by a clay ball and at times fashioned stone to keep it balanced and stationary. As a result of civilization, machine spun yarns are used largely in recent times instead of the hand spun cotton yarn.

Apart from these popularly known traditional textiles, there are several others scattered all over Ghana but due to lack of time and space as well as resources, one cannot attempt to touch on all of them. However, for the purpose of this thesis, concentration was on the kente/kete, adinkra, fugu, nwomu, kuntunkuni, birisi and

kobene. These kinds of cloth will to a large extent enlighten us on the characteristics of Ghanaian traditional/ indigenous textiles serving as a resource material for art education.

Originally, cotton yarns were used in their plain state without colour. Example can be cited as the ‘fufuotoma’ of the Asantes and ‘tanpiela’ of the Northerners. (See plate 4.1). Although some of the yarns were dyed with natural extracts from plants, rocks and earth clay; and used for the weaving of ‘kente’ and ‘fugu’, colour was in limited use.



Plate. 4.1. Plain woven cotton cloth without colour

Weaving and spinning were well developed in the Gold Coast especially in the Ashanti before the arrival of the Europeans. In the 17th century, the Dutch trade elevated the textile industry to a significant platform with the introduction of dyed silk yarns (Rattray, 1927). Kente production took a different dimension by the combination of these dyed yarns and the white cotton yarns for production.

The influx of foreign textiles and the subsequent establishment of textile factories to produce products like imitated Java, Wax print and Dumas almost tarnished the image of the indigenous industry. Not long after the Dutch and British contact with the Gold Coast was established, a number of textile manufacturing companies sprung up to actively undertake the production of these types of textiles. Prominent among them were the Ghana Textiles Manufacturing Company (GTMC) that produces greybaft, bleached cotton, khaki and white drill. Another company was the National Textile Corporation that engages in the production of imitated wax and fancy prints. Other factories

established later were the Ghana Textiles Printing Company Limited (GTP), Tema Textiles Limited (TTL), Akosombo Textiles Limited (ATL) and Juapong Textiles among others. (Akwaboa, 1976)

4.2 The Indigenous Textile Industry

The idea of fabric was believed to have been preconceived as a result of man's realization of his nakedness and the urge to protect his body from the harsh weather conditions. Tracing from Bible history of which the biblical Adam and Eve could be alluded to, it was realized that the first people to have regained the sense of consciousness of nakedness were they after tasting the supposed forbidden tree of knowledge of truth and evil. They however, covered themselves with leaves which they later replaced with animal skin (Genesis 3:7&21). Barks of special trees were also noted to have been used as clothing in the prehistoric times. Man's discovery for textiles forms the first phase of textile technology. (Sackey, 1995)

Subsequently, the discovery of bast fibres raised man's taste for clothing into another level. Bast fibres were extensively used upon discovery. The 'logotse', obtained from the 'logoti' plant, and found among the Ewes is one good example which is of a very high tensile strength that was suitable for use as towel and as cover cloth. Persistent enquiry by man for comfort brought about the discovery of the cotton plant, which origin is certainly not known although there had been evidence of early use of cotton thread in Pakistan dating to about 6,000 B.C. However, modern archaeological findings have discovered examples of narrow-strip cloth used by man in West Africa as early as the 11th Century about 5000 years ago. History revealed the existence of other forms of early textiles around the world in areas such as, China, Egypt, Bandiagara cliffs in Mali and countries in and around Europe. It was believed that the production of cotton and cotton goods might have been infiltrated into West Africa from Egypt. It was noted that fabric

production existed in the erstwhile Sudanese empire of Ghana, Mali and Songhai from about the 11th -15th Centuries. There existed trade links between these empires and the south (Dagombas, Fantis and Asantes). There was barter trade of gold, cola nuts, and foodstuffs for salt, leather and textiles just to mention a few. (*"History of Ashanti Kente Cloth A part of Culture"*, 2007; Appiah, 2003)

Although it was evident that the fore-generations had their own ways of textiles manufacturing as in the case of the *kyenkyen* and the use of animal skin as well as leaves, one way or the other, there had been influence of the existence of these empires on them. Which ever is the case, it is evident that there was spinning of cotton into yarn for fabric production before the Portuguese set foot on the Gold Coast in the later part of the 15th century as in Ashanti's *asaawa* and Northern *gumdi* (for cotton). *Kyenkyen* cloth was made from the bark of the 'kyenkyen' tree by soaking, beating and washing to obtain the fibres in a strip. The bark is first peeled off from the tree and soaked in vats to ferment after some days. Afterwards the fermented bark is beaten with clubs and wood to loosen the fibre after which the coarse fibre obtained is washed clean and used after drying.

Initially, textiles was functional with little or no idea about aesthetics. Later however, development in techniques and dimension expanded the manipulation of textiles to include colour. Dye extracts from plant leaves, barks, seeds, roots and other parts were used locally to impart colour to the fabrics. Even with the introduction of synthetic and other types of dye, these techniques have been preserved in some parts of Ghana to date. A typical example is the use of the bark of the "badie" tree for adinkra printing and the root for kuntunkuni dyeing as practised in the Ashanti.

4.3 Evolution of Ashanti type of Textiles

Weaving in Ashanti is believed to have been influenced by both trade and migration. However, Ashanti legend attributes the origin of the art to the idea of the

spider's spinning and weaving of its web. (Carlson, 2008; Ross & Doran, 1998; Asihene, 1978).

Traditional weaving was noted to have been as a result of trade contact with people from the North as well as migration of some inhabitants from Upper Volta and subsequent resettlement in the Ashanti. Bonwire, a village about 20km away from the Ashanti capital, Kumasi, is believed to be the most popular of all the weaving communities in the Ashanti and even the whole of Ghana. Bonwire tradition maintains that, the Ashanti loom for weaving was first introduced into the Ashanti region (Bonwire) from the Bondoukou area of the Ivory Coast by one Otaa Kraban around 1600 AD.

The introduction of the strip loom along with the cultivation of cotton occurred sometime during the 11th Century AD. The loom was noted to have been brought on a Friday, hence the name of the loom “nsadua Kofi” literally implying “loom-Friday” (Ross & Doran, 1998). Other legends hold that the source of weaving in Ashanti was from Gyaman, (a town in Ivory Coast). Lack of written records on such claims however, makes it doubtful even though it might be true. Others believe that the popular kente was a result of series of experiment with silk yarns introduced by the European traders.

Traditional printing and dyeing was influenced by the presence of the Dutch, English, Germans and the French traders. Initially, it was difficult for native printers, weavers and dyers to accept and introduce the ideas of these merchants (Akwaboa, 1992). Today however, it is imperative to note that, the textile art is greatly influenced both in raw materials, production processes and product samples.

4.4 Textiles in the Ashanti

Traditionally, the attire of the Asantes is the cloth. Ashanti pieces of cloth come in variations of woven, dyed and printed forms with few cases of appliqué. Pieces of cloth popular in the Ashanti culture are the kente, adinkra (‘ntiamu’), “kuntunkuni”,

“kobene”, “birisi” and “nwomu” with occasional production of “akunitam” (a cloth of the great) made by appliqué technique. These are evident in the many types of traditional cloths identified in some museums in Ashanti like the Prempeh II Jubilee Museum (at the Centre for National Culture) and the Manhyia Traditional Museum (at the Otumfuo’s Palace). Even though quite new, the Ntonso Craft Village and Visitor’s Centre which doubles as a museum and a gallery, has been stocked with samples of these cloths when the researcher visited the place. This shows the cultural significance attached to these cloths by the Asantes. (See plates 4.2-4.7). Each of these pieces of cloth is worn on a specific occasion.

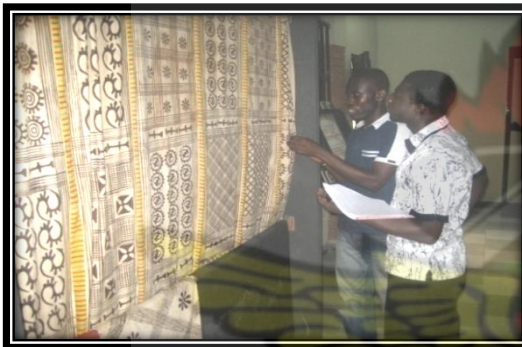


Plate. 4.2. The Researcher and Tour guide at the Ntonso Adinkra Museum



Plate. 4.3. Pieces of old (early) adinkra and kobene cloths



Plate. 4.4. Piece of old (early) kuntunkuni cloth



Plate. 4.5. Piece of old (early) nwomu cloth



Plate. 4.6. Pieces of early kente cloth



Plate. 4.7. Piece of old (early) adinkra cloth

Kente is woven on looms; adinkra is printed by a traditional stamping technique until the introduction of the screen printing technique in recent times while kuntunkuni, birisi and kobene are dyed by traditional methods using local dyes. (See plates 4.8-4.11).



Plate. 4.8. Kente weaving on traditional loom



Plate. 4.9. Screen printing (modern) method of adinkra printing



Plate. 4.10. Hand stamping (traditional) method of adinkra printing



Plate. 4.11. Traditional method of Kuntunkuni dyeing

Ashanti textiles exhibit much aesthetics in its pieces of cloth and this is seen in the ‘nwomu’. Nwomu is a textile product which has an explicit colour display combining a number of woven and or printed as well as dyed fabrics, and uses a production technique technically referred to as faggoting. (See plate 4.12).



Plate. 4.12. Faggoting technique in the production of “nwomu” cloth

4.5 Kente and the Origin of Ashanti Kente

According to Sarpong (1974), cloth is one of the commonest media of expressing Ghanaian symbolic art. Kente is a festive cloth used on joyful occasions and is one of the two main pieces of ceremonial cloth among Akans. It is used as an artistic form that helps to bring out the rich symbolism of colour and geometrical figures in the ranges of yellow, green, blue, mauve, white with some black in good combinations for balance and harmony.

Designs in kente are originally conceived and planned by the traditional weavers on their own initiative and through series of experiments. Owing to limitations of the traditional kente loom, colour combination and weave effects (design) are only geometrical and in particular within squares, triangles, diamond and rectangular shapes. These shapes together with the narrow strips and peculiar colour give the kente cloth its significant features. Names given to a particular kente in Ashanti add to the design, its symbolic value, and hence the price. Designs have been assigned particular names out of imagination of the traditional weaver. Ashanti kente can be used by everybody except for some particular reserves like the 'ohyegya' used to cover the mortal remains of an Ashanti king (Asantehene). This design was believed to have been the first woven cloth for the Asantehene on his ascension to the golden stool and is thus deemed sacred.

The name kente according to Ashanti legend and tradition was derived from the first approach used in weaving which resembled the process and pattern of basket weaving known as 'kenten'. Kente weaving was noted to have first been practised at Bonwire, a town located in the Kwabre-East district of Ashanti. The Asante kente is also woven in villages just outside Kumasi in areas such as Woonoo, Maape, Adanwomase and Ntonso.

One school of thought believed that kente weaving was first started with the fibre of plantain known as 'baha'. Later, another school of thought related the genesis of kente

weaving to the discovery of the ‘kyenkyen’ plant. According to oral tradition, the “kyenkyen” cloth is said to have existed before the seventeenth (17th) Century prior to the reign of Nana Bobbie of Bonwire. During the period of his reign, two servants of his, namely: Otaa Kraban and Kweku or *Karagu* Ameyaw, were believed to have discovered the art (craft) of kente weaving. (N.A. Gyamfi, Personal Communication, 22nd Sept., 2008)

Bonwire tradition holds it that the weaving idea was obtained from a spider’s web and that Kraban and Ameyaw established the kente process after a period of observation and experiment. Today however, there are diverse ideas about the origin of the art (craft) with factional rivalry between neighbouring towns like Bonwire and Adanwomase who in recent times remain the two surviving most popular weaving enclaves of Ashanti. Rattary (1927) stressed that the art (craft) was learnt from the North. Kyeremanteng (1964) on the other hand agreed with Rattray stating that the people of Ashanti learnt the art from Salaga, a town in the Northern Region noted for the weaving of the fugu or the smock.

According to the Co-ordinator of the Adanwomase Tourism Management Centre and Otumfuo’s Fufutomahene, kente weaving in Ashanti developed independently within four communities, namely: Adanwomase, Bonwire, Asotwe and Nsuta Beposo. These communities according to him are referred to as the four (4) royal weaving enclaves of the Ashanti. It was narrated that, in the 17th Century under the kingship of Nana Opoku Ware I, representatives from these four communities were sent to Bondoukou (in Ivory Coast) to learn the art. Upon returning, these men became the sole weavers of plain white kente (known as ‘fufutoma’) for the Asantehene. Occasionally, each representative is expected to impart knowledge in the art unto inhabitants of his community, while he remains a royal weaver to the king in the palace. Concurrently, this continued until there was shortage of the raw material used for the art. As a result, there

was a second expedition to the North which was referred to as the Salaga expedition, to source for and identify other sources of the raw material.

The 'Fufutomahene' maintained that, two communities (that is Asotwe and Nsuta Beposo) were not represented at the Salaga expedition and this resulted in limited knowledge about the source of raw material at the time to sustain the art in those two communities. Adversely this brought an abrupt end and a total collapse of the art in those communities. Bonwire and Adanwomase, however, sustained the craft to date. (N. O. Baah, Personal communication, 5th Sept., 2008).

The researcher found out that the urge and claim of ownership over the art/craft as done by Bonwire, stems from the fact that, research work or enquiry about the kente in Ghana was earlier conducted there (Bonwire). This gave Bonwire such recognition as the home of kente. The researcher noted, that even though Bonwire or Adanwomase claim rivalry ownership over the origin of kente in Ghana, the fact still remains that Bonwire and kente are synonymous and for that matter, the art is extensively practised in Adanwomase, as well as surrounding towns. Therefore, there is no doubt that, kente is a traditional textile art of Ashanti.

The first kente weave from cotton (asaawa) was named "fufuo-ntoma" or white cloth woven in simple plain white; and pieced up with the aid of a needle and thread. Kente pieces (strips) at the time were long enough to cover only the loins and the cotton weaves were more comfortable to wear and easy to wash. Originally, women from Bonwire planted the cotton seeds and produced the yarns by the spindle spinning process similar to the practice of the North and the Volta alike. First samples of kente were believed to have been shown to the then Asantehene (Otumfuo Opoku Ware I) who was amazed at the pattern and then ordered some more yarns from Salaga for production. After a while, the white yarns were blended with coloured ones upon discovery of local dyes from leaves and barks of trees. The traditional weaving process continued till silk

yarns were introduced by the Dutch merchants in the 17th Century close to the time of the industrial revolution in the 18th and 19th Centuries. (Akwaboa, 1994)

4.5.1 Some Kente Patterns and their symbolism

Table 4.1 show some kente patterns and their symbolism as well as usage.

Table 4.1. Some Kente patterns and their symbolism

| | |
|---|--|
|  <p>Adwin asa - All motifs have been used up</p> | <p>Symbol of Creativity, Ingenuity, Mastery, Innovation, Elegance, Royalty, and Perfection. Derived from the expression: <i>Adwin asa</i>. Literally meaning: All motifs have been used up.</p> <p>The cloth length is completely filled with weft floats that hide all the warp threads. The elegance of the cloth lies in the skillful use of several motifs to fill up the cloth length. This level of perfection is associated with the master weaver and the cloth, in the past, was worn by the royalty. The adwinasa designs are themselves given names and meanings. Examples include <i>Oyokoman</i>, <i>Obi te obi so</i>, and <i>Mmaa da</i>.</p> |
|  <p>Obaakofoo mmu man – one person does not rule a nation</p> | <p>Symbol of Participatory Democracy, Warning against dictatorial rule, and Plurality of ideas. Derived from the maxim: <i>Obakofo mmu oman</i>. Literally meaning: One person does not rule a nation.</p> <p>The Akan belief is that democratic rule requires consultation, open discussion, consensus building, and coalition formation. The use of the Queen mother as a co-ruler and the Council of state or council of elders are examples of Akan forms of participatory democracy depicted by this cloth.</p> |
|  <p>Awia repue - Rising sun</p> | <p>Symbol of Progress, Renewal, Development, Warmth, Vitality, and Energy.</p> <p>This symbol was used by the Progress Party that ruled Ghana from 1969 to 1972 as its party logo.</p> |

| | |
|---|---|
|  <p>Obi nkye obi kwan mu si - to err is human</p> | <p>Symbol of Forgiveness, Reconciliation, Tolerance, Patience, and Fairness. From the maxim: <i>Obi nkye obi kwan mu si</i> and literally meaning; Sooner or later one would stray into the path of the other.</p> <p>To err is human, and therefore, one should be conciliatory when one is offended. For sooner or later one may be the offender to the other.</p> |
|  <p>Emaa da - Novelty</p> | <p>Symbol of Experiential knowledge, Creativity, Novelty, and Innovation. From the proverb: <i>Dea emmaa da eno ne dea yennhunu na yennte bi da.</i></p> <p>Literally meaning: What is novel is what we have not seen and heard before.</p> |
|  <p>Oyokoman na gya da mu - crisis in the oyoko nation</p> | <p>Symbol of Internal conflicts, Warning against internal strife, Need for unity in diversity, and reconciliation.</p> <p>This cloth's name commemorates the civil war after the death of Osei Tutu between two factions of the Oyoko royal family. One faction was headed by Opoku Ware and the other by Dako.</p> |
|  <p>Apremo – Canon</p> | <p>Symbol of Resistance against foreign domination, Superior military strategy.</p> <p>This motif represents the superior military strategy with which Akan nations such as the Asante and Akwamu defeated the Europeans who had superior arms. An Asantehene is said to have remarked: "The white man brought his canon to the bush but the bush was stronger than the canon."</p> |

| | |
|---|---|
|  <p>Fathia fata Nkrumah - Fathia deserves Nkrumah</p> | <p>Symbol of Marital relationships, Unity, Participatory democracy, and Warning against dictatorial rule.</p> <p>This cloth commemorates the marriage between Kwame Nkrumah and Fathia of Egypt. Nkrumah was the first Prime Minister and President of contemporary Ghana. As Nkrumah sought to promote continental African Unity, he married an Egyptian as a gesture of his desire to unite the Arab North Africa and the black sub-Saharan Africa. The marriage was not only between two individuals, but was also a marriage between nations.</p> <p>When Nkrumah's government was overthrown by the military in 1966, the cloth's name was changed back to its original name of Obaakofo mmu oman - one person does not rule a nation as a metaphorical comment on his dictatorial rule. As Nkrumah's legacy is being rehabilitated, it is now more popular to hear people refer to the cloth as Fathia fata Nkrumah.</p> |
|  <p>Kyemfere – Potsherd</p> | <p>Symbol of Experience, Knowledge, Service, Antiquity, Time, Heirloom, and Rarity. From the proverb: <i>Kyemfere se odaa ho akye, na onipa a onwene no nso nye den?</i></p> <p>Literal translation: The potsherd claims it has been around from time immemorial; what about the potter who molded it?</p> |

Source: G. F. Kojo Arthur and Robert Rowe - 1998-2001 © akan cultural symbols project retrieved from <http://www.marshall.edu/akanart>

4.6 Adinkra (“Ntiamu”) and History of Adinkra

Adinkra cloth is one of the very few examples of printed/stamped traditional cloths in Africa. An account of the origin and history of adinkra cloth is as follows. Nana Kofi Adinkra, King of Gyaman, angered the Ashanti king by claiming he had the same golden stool as the Ashanti kingdom. King Adinkra was slain in the early 1800's for this obduracy against the Ashanti. Many believed that the cloth was introduced around the time of this event and came to be called adinkra after king Adinkra was defeated.

However, a visit by the researcher to the Prempeh II Jubilee museum at the Centre for National Culture in Kumasi revealed that a stool ceased from King Adinkra after his defeat had symbols embedded in it, and these became the popular adinkra symbols known today.

Nevertheless, there are examples of contradictory information about the origin of the art. It has been claimed that the people of “Denkyira” made the cloth before the 1700’s, around the reign of King Adinkra. (Appiah, 1986; Asihene, 1978). The earliest examples of adinkra cloth are in the British museum and were collected in 1817 by T.E. Bowditch (Mack and Piction, 1989). To make the adinkra story even gloomier, it was noted that the name adinkra comes from the Akan language and is unrelated to other groups. The word ‘adin’ means ‘names’ whilst ‘nkra’ means ‘message’ or goodbye. As a result, the researcher found out that this would make sense, as adinkra is a cloth printed with symbols that convey farewell messages and is worn primarily as a funeral cloth to bid the name and soul of any departed one a final goodbye. However, variations of adinkra are being used in recent times for other social occasions.

According to the Adinkrahene (Openyin Yaw Boakye) of Ntonso, three Ntonso men who supposedly were the first adinkra cloth makers were Nana Kwaku Nsia, Pinkyehene and Kwadwo Appiah. At first, the dye was made in smaller vats while cocoyam and cassava stamps were used to impart the print. Kwadwo Anane who died several years ago (about 50 years), was noted to be the first calabash stamp carver. These first adinkra printers created and named many of the designs and these have passed through many generations with some changing. Originally, the cloth used for printing was hand woven with hand-spun cotton thread on a kente style loom. At first, the cloth was left plain or sometimes dyed with mud. In Kuntunkuni and Kobene production, natural fibre dyes were however discovered and introduced afterward. (O. Y. Boakye, Personal Communication, 18th Oct. 2008)

Although the debate continues about the origin and history of adinkra, one thing holds true; authentic adinkra cloth in its traditional form is produced at Ntonso and has been for a very long time even though there have been variations in the art. Adinkra symbols show a high sense of creativity, originality, abstractions and realism. Some of them are centred on proverbs, history, believe in God, myths, social life, peace, unity and at times politics or governance. There are however, political, philosophical, social, economical, as well as, religious significance attached to the usage of modern adinkra pieces of cloth.

Adinkra as noted was believed to have been coined out of the “Twi” word ‘nkra’ to mean goodbye or farewell, hence the use of such symbols in a cloth signifies the usage of that particular cloth. Adinkra cloths are worn on occasions of the dead when relatives and well wishers bid the departed soul farewell and as such, show their last respect and great loss through the wearing of the cloth. In the Akan community, adinkra cloths are significant for sorrowful occasions and as such one needs not be told that one is bereaved when seen wearing the cloth. The message carried out by the cloth is thus clear and communicative. Adinkra motifs are symbolic with most of them being extracted from some proverbs and their designs are usually geometric, distorted representations of inanimate objects or merely proverbial symbolism or a representation of thought or idea.

Some school of thought, emphasized that there is a possibility of these interesting designs being an influence of the Muslim traders who came into contact with the Asantes in the trans-Saharan trade, but Rattray (1927) pointed out that, many have historical, allegorical or magical significance and it is not possible that, they are all amulet signs or symbols introduced by the Mohammedans from the North. Possibly, it could be that the Asantes merely borrowed the patterns and probably gave them names and meanings which they invented to suit themselves.

Adinkra is one important art object that constitutes a code in which the Akans have deposited some aspects of their knowledge, fundamental beliefs, history, attitude and behaviours toward the sacred, and how their society is organized (Arthur & Rowe, 2001). Adinkra is also an embodiment of Akan social life such as social responsibility, paying homage, morals and ethical issues, social change as well as record of developments and events. The *Otumfour wuo ye ya* symbol for instance was designed by John Kofi Nsia of Ntonso to commemorate the passing away of Otumfour Opoku Ware II, the late Asantehene. (See plate 4. 13). The *sedee* or *serewa* (cowry shell) was also developed at the time of the batter trade when cowries were used as medium of exchange or currency.



Plate. 4.13. The *Otumfour wuo ye ya* adinkra symbol

4.6.1 Aspects of Akan Adinkra Symbolism

Generally, adinkra symbols are classified mediums that encode the totality of the Akan community in areas such as Economics, Knowledge, Cosmology and Politics.

Economics: Economic development in the Akan society is evidenced by several adinkra symbols that depict means of production. Some economic symbols include; “kookoo dua” (cocoa tree), “bese saka” (bunch of cola nuts), “abe dua” (palm tree), “mako nyinaa mpatu mmere” (all the peppers on the same tree do not ripe simultaneously), “Koforidua frawase” (Koforidua flowers).

Knowledge: Adinkra symbols that connote Akan knowledge include; “nea onnim” (the one who does not know), “mate masie or ntesie” (I have heard and kept it), “Sankofa” (go back and retrieve).

Cosmology: The Akan believe that the universe was created by a Supreme Being, whom they refer to variously as “**Oboadee**” (Creator), “**Nyame**” (God), “**Odomankoma**” (Infinite, Inventor), “**Ananse Kokuroko**” (The Great Spider; The Great Designer), and many other appellations. The Akan religious thought is essentially theo-centric and theistic, with the Supreme Being, God at the center of it all. From this perspective, the Akan use their cultural symbols to portray their beliefs about God, their attitudes towards God and His creation, and the Akan's relation to God and His Creation. (Arthur & Rowe, 2001). Cosmological symbols include; “hye ankye” (unburnable), “gye nyame” (except God), “abode santaan” (totality of the universe), “awia repue” (rising sun), “kerapa” (sanctity), “asase ye duru” (land is mighty), “nyame dua” (God’s altar), “biribi wo soro” (there is something in the heavens), and “osiadan nyame” (God, the builder).

Politics: The Akan established a centralized governance system. The basic unit of the Akan political organization is the *abusua kuo* - the family. The Asante established a confederacy in which several *amanhene* recognized one chief as the *Asantehene*, the first among equals. Some of the symbols Akan use to incorporate their political beliefs are embedded in adinkra cloths, kente, the stool, staff and gold weight.

Akan political symbols include; “ohene adwa” (the king’s stool); “tuo ne akofena” (gun and state sword); “funtumfunafu denkyem funafu” (joined crocodile); “tumi te se kosua” (power is like an egg); “kurontire ne akwamu” (council of state) and “ohene tuo” (king’s gun). (Arthur & Rowe, 2001)

4.6.2 The Adinkra Paste (“*Adinkra duro*”)

The paste literally known as “adinkra-duro” is made by boiling together the bark of the Badie tree and iron slag (*etia*) for about four hours until the mixture attains a consistency of coal tar. The adinkra dye or paste is a vegetable base dye extracted from the bark of the ‘Badie’ tree by methods of drying, crushing, pounding, soaking, straining and boiling; and subsequently used for stamping or hand-printing onto a fabric. The resulting product is what is generally known as the Adinkra cloth.

4.6.3 Extraction of Adinkra dye

The extraction of adinkra dye from the ‘badie’ tree is a gradual process and time consuming. The following are the step by step procedures for extracting the dye.

- i. Peeling of bark from stem of ‘badie’ plant using any sharp cutting tool such as Adze, Machete, Knife and et cetera. (Refer to plate 4.14).
- ii. Soaking of peeled bark to soften it. Usually, this lasts for one day during the wet season when bark is fresh. In the dry season however, soaking may last for three days or more. (See plate 4.15).



Plate. 4.14. Peeled barks of Badie bunched up



Plate. 4.15. Soaked barks

- iii. Pounding of soaked barks to break it into smaller particles. This is done using a mortar and pestle.
- iv. Soaking of broken particles for between 3-7 days. (Refer to plates 4.16 and 4.17).



Plate. 4.16. Pounded barks ready to be soaked



Plate. 4.17. Soaking pounded barks

- v. Straining or sieving of soaked mixture (residue) to obtain dye liquor. This can be done using a fine mosquito mesh or any straining material.
- vi. Initial (first) boiling of dye liquor for about one hour in series of chambers
- vii. Subsequent (second) boiling of dye recipe for about four hours until a somewhat black thick viscous liquid is obtained. This then becomes the paste for stamping. (See plates 4.18 and 4.19).



Plate. 4.18. Initial boiling of dye liquor in series of chambers

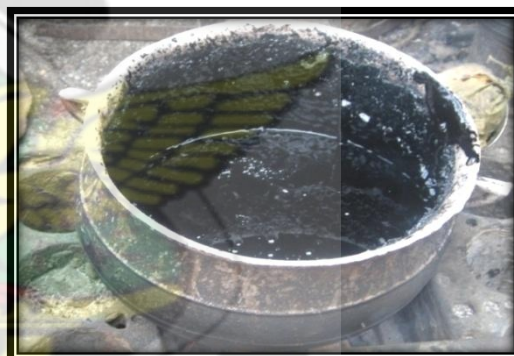


Plate. 4.19. Adinkra paste (“adinkra duro”) obtained ready for use

4.6.4 The Adinkra Stamps (Symbols)

Adinkra stamps are relief blocks carved out of gourd or pieces of calabash (*apakyiwa*) about three inches (3") in diameter and used for imparting impressions onto cloth. There are several (over 75) symbols arrived at present by the explorative initiative of artists and yet variations of the original ones known. Most of these variations are as a result of inaccurate copying by other craftsmen. Adinkra symbols are composed of

different geometric shapes and have gained popularity due to their mythical, allegorical, proverbial, religious as well as the aesthetical values in the traditional Ghanaian society.

Adinkra symbols are first drawn onto the calabash and a very sharp artist's knife or chisel used to carve out the negatives of the motifs to create a relief block. The blocks are usually reinforced behind with three to five sticks of stiff palm-leaf ribs. This are tied together at one end acting as a handle for easy handling. (Refer to plates 4.20 and 4.21).



Plate. 4.20. Carved adinkra stamps






Plate. 4.21. Reinforced stamp to enhance handling

Several of the symbols in the adinkra record social changes that have been brought about by both external and internal factors. For example, the “aban” (castle, fortress), “kurontire ne akwam” (council of state), “Ohene tuo” (King’s gun), “kokoo dua” (cocoa tree), “sedee” or “serewa” (cowries shell), record specific developments and historical events that led to particular changes and features that influenced the direction of such changes in the Asante and Ghanaian society. “Ohene tuo” (King’s gun) for instance is an idea that came with the Europeans; and has been incorporated not only in the language, but also into important political as well as funeral rituals of the Akan. This use can be seen during the installation of a King for swearing oath of allegiance. When the King-elect takes the oath of office, he is given the “ohene tuo ne akofena” (King’s gun and sword) which he wields and fires to demonstrate his ability to honour his responsibility as the military Commander-in-chief to ensure protection, security and peace of the society (Arthur & Rowe, 2001). Other adinkra symbols and their corresponding meaning are illustrated in table 4.2.

4.6.5 Some adinkra symbols and their meaning.

Table 4.2. Some adinkra symbols and their meaning

| Symbols | Meaning |
|---|---|
|  <p>Nkyinkyim - Zigzag</p> | <p>Symbol of toughness, adaptability, devotion to service, and resoluteness.</p> <p>From the expression: <i>obra kwan ye nkyinkyimiie</i>.</p> <p>Literal translation: the course of life is full of twistings, ups and downs, and zigzags.</p> <p>This symbol emphasizes the need for critical appraisal and reappraisal of one's situation in life.</p> |
|  <p>Ohene tuo- King's gun</p> | <p>Symbol of adaptation, authority, power, strength, protection, defense, and greatness.</p> <p>From the proverb: <i>Tuo nya otiafoo a, na odi abaninsem</i>.</p> <p>Literal translation: It is only when a gun has a man to cock it that it performs warlike deeds.</p> |
|  <p>Sankofa - Go back and retrieve</p> | <p>Symbol of wisdom, knowledge, and the people's heritage.</p> <p>From the aphorism: <i>Se wo were fi na wosan kofa a, yenkyi</i>. Literal translation: There is nothing wrong with learning from hindsight.</p> <p>The word <i>sankofa</i> is derived from the words <i>san</i> (return), <i>ko</i> (go), <i>fa</i> (look, seek and take). This symbolizes the Akan's quest for knowledge with the implication that the quest is based on critical examination, and intelligent and patient investigation.</p> |

| | |
|--|---|
|  <p><i>Funtumfunafu Denkyem</i> <i>Funafu - Joined Crocodiles</i></p> | <p>Symbol of unity in diversity, democracy, and unity of purpose</p> <p>The symbol is also referred to as <i>odenkyem mmemu</i> - Siamese twin crocodiles joined at the stomach.</p> <p>From the proverb: <i>Funtumfunafu, denkyemmfunafu, won afuru bomu nso wodidi a na worefom efiri se aduane ne de ye di no mene twitwi mu.</i></p> <p>Literal translation: Two headed crocodiles fight over food that goes to a common stomach because each relishes the food in its throat.</p> |
|  <p><i>Tuo ne akofena - Gun and state sword</i></p> | <p>Symbol of power, responsibility, authority, legitimacy, national security, protection, and military prowess.</p> <p>The gun and the sword are used in swearing a new chief into office. As a symbol, the two together, signifies the responsibility of the new ruler to continue to protect and guard the nation as did his fore bearers. The new ruler fires the gun and wields the sword to demonstrate that he is capable of performing his duties as the supreme commander of the military.</p> |
| <p>Source (Arthur and Rowe; 1998-2001, <i>Akan Cultural Symbols Project</i>)</p> | |

4.6.6 Adinkra Printing

The adinkra printing process is one of a simple approach. The fabric to be imparted or stamped is stretched taut on the ground to ensure a very uniform tension throughout the fabric. At the early days of practice, wooden pegs were used to secure the stretched fabric onto the ground; however, having gained experience through time and

constant practice, pegs are no longer used. Rather, the cloth is stretched loose on boards covered with little foam and small stones placed at the edges. Normally, a fabric is stamped without guidelines. In some cases strips of lines are created using a comb-like device to demarcate the region of a particular symbol. The device is dipped into the paste and subsequently drawn across sections of the stretched cloth. A desired stamp is dipped into the black fast dye and applied or stamped directly, freehand, onto the stretched cloth. See plates 4.22 and 4.23.



Plate. 4.22. Demarcating sections to be stamped using a comb-like device



Plate. 4.23. Hand stamping motifs on cloth

It is worth noting that, as a result of educational influences, technology and western practices, adinkra stamping is gradually being replaced by the screen printing technique. It was observed that, with the introduction of screen printing, the craft has been adulterated and screens are now being used to print the patterns instead of the calabash stamps. The patterns are developed on a silk mesh and synthetic printing paste aided by squeegee is used to transfer the patterns onto the fabric. Similarly, the printing approach changed as printing is now done on padded printing tables instead of the bare ground as in the case of the stamping technique. (Refer to plate 4.24).

This technique, although faster and accurate, makes the indigenous craft to gradually lose its focus and value. Most of the youth are now engaged in the screen printing with no interest for the traditional method, which has become the reserve of the aged.



Plate. 4.24. Screen printing adinkra patterns unto cloth

In some cases, in order to heighten the design, the cloth is decorated with bands of silk yarns arranged in repeat patterns of yellow, red, black, green, blue, and red. The arrangement of these colours may vary depending on the artist's own judgment and taste as well as the customer's demand. This method is employed mostly when two pieces of material are to be joined together to form a large piece for men, and is referred to as 'nwomu'.

4.7 “Nwomu”

The 'nwomu' is an innovation that expresses the traditional craftsman's sense of colour. This is a traditional cloth made up of multi-coloured embroidery (usually kente strips) that gives the cloth richness of colour. “Nwomu” cloths are a combination of two or more different patterned cloths by way of introduction of a hand-stitching or embroidery known technically as faggoting. The embroidery is done in an alternating pattern with the red, yellow, blue, green, and black colours. However, with civilization and improvement by the study of aesthetics, the colour arrangement differs with the individual artist or craftsman. The faggoting technique is gradually being replaced by machine stitching. In this case a woven kente strip with striped patterns similar to the hand embroidered arrangement is sewn in between the pieces of cloths. The plates 4.25 to 4.28 that follow illustrate both the faggoting and machine sewing processes and their respective results.



Plate. 4.25. Joining pieces of cloth together using the hand embroidery technique (faggoting)



Plate. 4.26. Pieced-up cloth by hand embroidery



Plate. 4.27. Machine sewing pieces together



Plate. 4.28. Machine sewn *nwomu* cloth

4.8 “Kuntunkuni”, “Kobene” and “Birisi” of Ashanti

These are traditional mourning cloths dyed with natural vegetable dyes extracts. Kuntunkuni cloth is imparted with dye derived from the root of the kuntunkuni plant by processes of breaking, soaking, sieving and boiling. The roots are first pounded to break into smaller particles. The result is soaked for days and further sieved to extract dye from the residue. The recipe obtained is pre-heated and used to dye fabrics. Normally, salt is added to the solution to improve the fastness of the dye. The resulting cloth after dyeing is black and this is known as the kuntunkuni.

Different colours of cloth can be achieved using different plant sources. When the result is somewhat vermilion red, it is known as “kobene”; when an indigo or near black or brown is achieved, the cloth is preferred to be a “birisi”. (See plates 4.29,4.30 & 4.31).



Plate. 4.29. *Kuntunkuni* cloth



Plate. 4.30. Brown *birisi* cloth



Plate. 4.31. *Kobene* cloth

Table 4.3 shows some plants and their respective dye extracts as well as extraction procedures.

Table 4.3. Some plants with their corresponding dye

| No. | Plant Name | Plant Part | Colour | Extraction Process |
|-----|------------------|---------------|---------------|--|
| 1 | Badie (Twi) | Outer bark | Black | Dry, crush, pound, soak, sieve, boil and add salt |
| 2 | Dawadawa (Hausa) | Inner bark | Reddish brown | Crush, boil with nails |
| 3 | Guava | Leaves | Green | Grind, add water and sieve |
| 4 | Mahogany | Bark | Brown | Dry, crush, boil and add salt |
| 5 | Sorghum | Dried leaves | Reddish brown | Soak in water |
| 6 | Teak | Tender leaves | Crimson /red | Crush, pound, add water, strain and add salt |
| 7 | Cashew | Root / bark | Dark brown | Dry, crush, add water, boil, add salt and strain |
| 8 | Avocado pear | Seeds | Brown | Crush, grind, add water and salt and strain |
| 9 | Mango | Inner bark | Yellow | Crush, grind, add water and salt and strain |
| 10 | Cola | Nut/seed | Brown | Crush, grind fresh seeds, add water and salt, strain |

Source: Field enquiry

NB: In almost all vegetable dyeing processes, common salt is used to improve the fastness of the dyeing result.

4.9 Evolution of Northern type of Textiles

In Northern Ghana, textile production centres on the following ethnic groups: the Moshie, Kokomba, Dagomba, Mamprusi, Lobi, Gonja among others. However, none of these can claim originality of the art in northern Ghana. Northern tradition maintains that the textile art was introduced into the region by the Moshie from Ouagadougou. They were believed to have come into contact through trade to the North from the Upper Volta in exchange of woven pieces for kola nuts, millets, yams, rice, guinea fowl and other foodstuffs. This was believed to have been the zenith of the barter trade in the North and also at the peak of tribal wars. Effects of tribal wars were believed to have been the cause of migration of the Moshie into exile where they started weaving. (Akwaboa, 1976).

History maintains that, the Moshie later taught their children to weave which became part of them. This however, was believed to be the beginning of the art in Ghana spreading later into other parts. In Northern Ghana, some of the main weaving areas are Bolgatanga, Daboya, Tamale, Gushegu, Kpatinga, Yendi, Bawku and Navrongo.

Other legends claim that the art of textiles developed in Salaga where weaving was believed to have evolved in the north after having discovered the art from the Nomadic Fulani. These Fulani tribesmen made coarse blankets, locally referred to as “nsaa”. There is yet another group who traced the origin of the art to the inhabitants of Salaga learning from Gyaman. Presently, however, there is a popular textile market at Tamale where woven strips and sewn upper garments locally known as Fugu (smock) are being sold. Colour, design and interpretation of the weaves reflect their religious belief systems.

4.10 Weaving in the North (Dagomba and Gonja)

It is quite uneasy to trace the origin of weaving as to when exactly it was introduced and first practised in the Gonja and Dagomba. The local weaving, known as

‘wugbu’ in Gonja and Dagomba is the reserved of the male sex, and is done on vertical looms made from four upright posts locally known as ‘dasara’, while spinning and processing of the raw cotton (gumdi) was done by their female counterpart. Women’s share in the art of weaving starts with the planting of the cotton seed and ends with spinning of cotton into thread.

In spinning, great deftness and skill are displayed. It is quite interesting to watch an old woman at work. Spinning of raw cotton is done on a spindle (‘jeni’). Unspun cotton is held on the distaff in the left hand, the stick of the spindle wetted with spittle, a strand of cotton is then stuck upon it, and the spindle set revolving with a twist of the thumb and forefinger. Before spinning however, the unspun cotton is fluffed up with the help of a bow (‘guntobu’) in order to ensure a uniform spinning process. (See plates 4.32 & 4.33).



Plate. 4.32. An old lady fluffing up raw cotton using a bow-like gadget



Plate. 4.33. An old lady holding cotton on the distaff ready for spinning

The spindle usually revolves upon a smooth surface such as broken calabash or a piece of leather. The thread is teased out and twisted into a uniform thickness by the revolving spindle assisted by the finger of the right hand, which runs deftly up and down the teased out cotton. The action of the revolving spindle first twists the cotton and then winds the spun thread onto it. (See plates 4.34 – 4.37).



Plate. 4.34. Attaching a strand of cotton onto the spindle



Plate. 4.35. Setting the spindle revolving



Plate. 4.36. Spinning of cotton aided by the revolving spindle and the right hand.



Plate. 4.37. Wound spun cotton yarn

4.10.1 Dye mixing and Yarn dyeing in Gonja

Yarn dyeing is a predominant practice among the Gonja especially in Daboya. Daboya is a town located in the west Gonja district just beyond the White Volta Lake about 65km away from Tamale, the Northern regional capital. Mud dye, locally referred to as 'gara' is the substance used in dyeing the yarns. Leaves (garafanta) of the 'gara' plant are harvested from the bush by women. Processing the leave to extract its dye involves pounding, drying and soaking. The 'gara' leave after harvest is crushed and dried for about seven days and then soaked in a container overnight. The mixture is thereafter poured into a basket to strain the water. The mixture of crushed garafanta is kept in a basket and covered for a maximum period of four weeks. At times the mixture can be used after being kept for three (3) days; however, the duration determines the

potency of the dye. During this period the gara mixture decomposes and begins to generate heat emitting smoke. (Refer to plates 4.38 and 4.39).



Plate. 4.38. Pounded gara leaves



Plate. 4.39. Decomposed gara leaves emitting smoke

A clay pit kept over generations is the stimulating substance for the dyeing process. The muddy clay locally known as ‘zata’ is made into balls and dried. This may last few days and at times a week after which the dried balls are baked. (See plates 4.40 and 4.41).



Plate. 4.40. Balls of zata being dried



Plate. 4.41. Baked zata balls

A deep vault (referred to as ‘kegaramang’) is created on the ground and filled with water to the brim. After this, potash (kedi) is poured into the vat and then some amount of the decomposed ‘gara’ added. The baked zata balls, are ground, made wet, mixed with potash and then poured into the vat as well. The mixture is then stirred for about thirty minutes until a homogenous state is reached. About two liters of this homogenous mixture is fetched and a stronger concentrated solution made by adding granulated dye referred to as ‘balba’ to it and then again poured into the vat and

adversely stirred for about five minutes. The vat is now ready to be used in dyeing yarn.
(See plates 4.42 and 4.43).



Plate. 4.42. 'Gara' vat dye ready for use

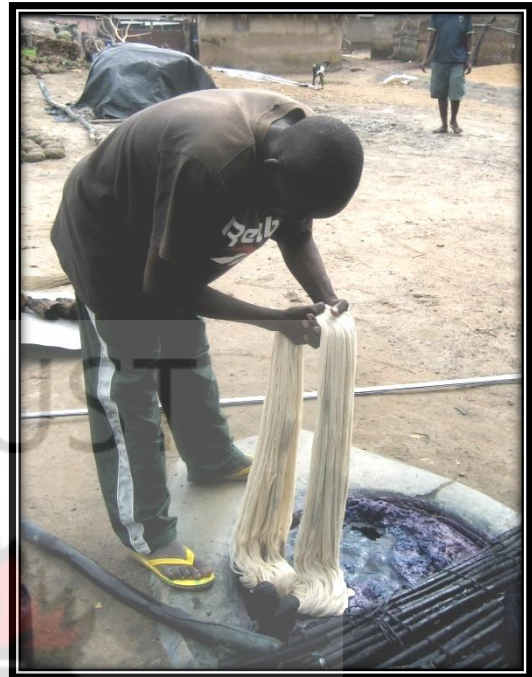


Plate. 4.43. Dyeing yarn in the *gara* vat dye

It is worth mentioning that, before the yarns are dyed, they are warped to the required length and crosses created for weaving. The crosses are tied to secure them from entangling during dyeing. In some instances, parts of the yarn are resisted before dyeing to create patterned effects. Plates 4.44 to 4.46 demonstrate the warping, resist dyeing and the resultant yarn after dyeing. Occasionally, dry dye is put into the vat to increase the concentration of the dye.



Plate. 4.44. Warping yarns prior to dyeing



Plate. 4.45. Resisted yarns prior to dyeing

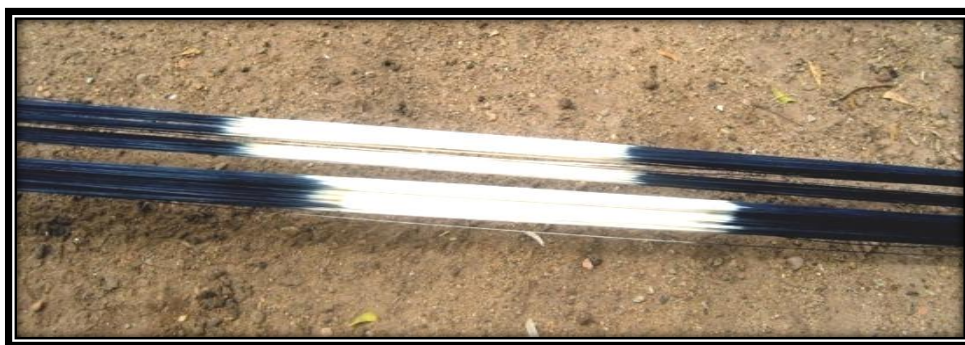


Plate. 4.46. Patterned effect of yarn after resist dyeing

Initially after immersing the yarn into the vat, it assumes a some-what greenish colour. However, after continuous immersion for about 15 to 30 minutes, a deeper shade is obtained. After dyeing, the yarn is removed, squeezed and hanged to oxidize turning deep blue. Refer to plates 4.47 and 4.48 below. If a black colour is required, the blue yarn is dyed over and over again until a black shade is achieved. A resist-dyed yarn is referred to as ‘Kpalto’; a piece-dyed yarn known as ‘Jesinio’; while the undyed yarn is called ‘Balsu’ among the Gonja.



Plate. 4.47. Dyeing yarns by immersion



Plate. 4.48. Dyed yarns hanged for oxidizing and drying

4.10.2 The Fugu of Northern Ghana

Generally, Fugu is a word used to describe a variety of loose garments sewn from strips of cloth woven on traditional looms in Northern Ghana. Fugu is a cloth with white background having fascinating colour stripes and is not as complex as the Kente or the “Adanudo”. Simple as it is, it has stripes mostly narrow, arranged in a rhythmical order sometimes varying in thickness. Decorative emblems for each style of fugu are stitched

to the face of the pieces and sewn together by hand to produce the final garment. In recent times, machines are being used to sew the fugu. This is to facilitate the process and to increase production thereby reducing stress.

The fugu is made in a variety of styles and lengths examples of which include; “banaga” (short smock with sleeves), “dansiki” (short smock without sleeves) and “kutunbi” (long outer smock with long sleeves). There are combinations of these fugu types with a corresponding hat and referred to as “kutunbi suit” (long outer smock (*kutunbi*) with long sleeves, short sleeveless inner smock (*dansiki*), Trousers and Hat). In some cases fugu comes with a corresponding trousers referred to as *kpakoto*. (See in plates 4.49 to 4.53).



Plate. 4.49. *Kutunbi* fugu



Plate. 4.50. *Banaga* fugu



Plate. 4.51. *Kpakoto*

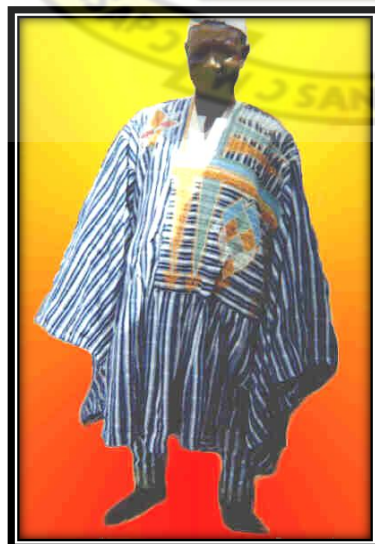


Plate. 4.52. *Kutunbi* suit



Plate.4.53. *Banaga* suit

Colours generally seen in the fugu fabric are formed by the warping pattern of the cloth. As a result, if the weft used is in one colour, then the warp pattern forms a striped background, however, when the weft is in two or more colours then, a check weave effect would be created. Unlike the colourful Ashanti kente or the Ewe kete, the beauty of the fugu depends on the colour distribution and compactness of the weave.

The colour white is predominant in almost all northern type fugu designs. Owing to the heat and dryness of the weather, white is prevalent and widely used. The white colour reflects the sun rays so as to limit the heat generated and to provide some comfort for the wearer. Colours mostly used include blue, black and white with occasional choice of green, red, violet, yellow and brown.

The fore-running strip patterns for a fugu are generally unbalanced. Practically, the designs are to be asymmetrical so that the strips when put side by side and sewn together will give a symmetrically balanced strip effect. The sewing is thus not noticed from afar and the pattern appears as though, a broad piece woven at a time.

Similarly to the Ewe kete and Ashanti kente, the Northern fugu also has names that differentiate one weave from another with the most popular being the guinea fowl pattern. Other patterns include: 'bon-zie', 'bon-sabinli', 'cedi', 'tupal-sabinli', 'sanda', 'tupal-zie', 'alkila', 'abin makorla', 'obarko', 'minister', 'kutorfa', 'VIP', and 'Angelina'. These names are based on colour, objects, event for production, names of persons and usage. Designs with some red in them are mostly proceeded by 'zie' while those with black are proceeded by 'sabinli'. Individual weavers also assign names of their choices to designed patterns. (See plates 4.54 to 4.61).



Plate. 4.54. Guinea fowl



Plate. 4.55. Cedi



Plate. 4.56. Tupal-zie

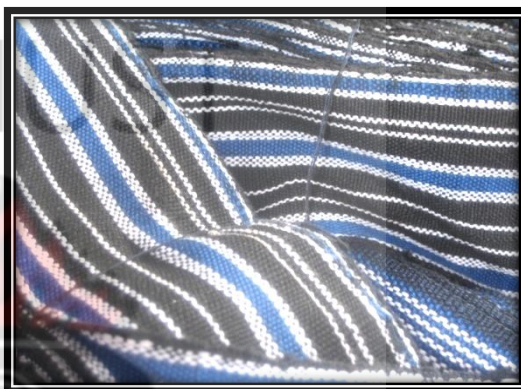


Plate. 4.57. Tupal-sabinli



Plate. 4.58. VIP



Plate. 4.59. Angelina



Plate. 4.60. Bon-sabinli



Plate. 4.61. Sanda

4.11 History and Tradition of the Anlos and Agotimes of Volta Ghana

History and tradition maintain that Ewe speaking people originated from somewhere in the North-Eastern part of Niger after a series of conquest and settlement in the Notsie; now Togoland (Adu-Agyem, 1998). In the time of King Agokoli, the inhabitants of Notsie were noted to have separated into three groups each led by an oppressive warrior. The three main groups comprises northern, middle and southern territory each of which migrated to and settled in different parts of south Togoland which is their present home. (C. K. Wordum, Personal Communication, 15th August, 2008).

Anlos belong to the southern group which moved in two sections under the leadership of *Amega Venya* (or *Wenya*) and his nephew Sri. The groups settled along the route to the lagoons and creeks east of the Volta mouth (tributary). It was noted that Wenya's group settled on the sandy-spit between the Keta lagoon and the sea. Not long after their settlement had his two sons Akaga and Awanyedor founded Keta. Sri's (Amega Sri) group continued further northwards and colonized the area between the sea and the Volta. After successfully settling, the two brothers (Wenya and Sri) supposedly joined forces and established the Maritime State of Anlo, whose capital is Anloga (or Awunaga). Anloga literally means 'Big-Anlo' hence, the capital of Anlo state. (*Ghana: The Ewe*, Nov. 1994)

The "Agòtimes" could trace their ancestral history from the "Konor" tribe of the ancient Sudan. Oral tradition maintains that, the "Leh" people (Agòtimes) migrated from Egypt through the Kushian Empire to the city states of Ife in present day Nigeria. The "Lehs" were purported to have moved with the Ga-Adangmes from Ife and settled at Kpone. As a result of tribal wars, the Lehs moved away from Kpone eastwards through Dahomey and "Fon" Empires through "Ketu" and "Agbome", and subsequently resettled at "Adangme" in present day Togo. After years of settling, the Lehs again migrated and resettled at Kpele further continuing to settle at Anloga.

Majority of the Lehs moved westward and fought the people of “Agu” while moving along the “Tordze” river which was over grown with palm trees. They however, settled among these palm trees and have since been referred to as the Agòtimeṣ. Agòtimeṣ literally implies “in the midst of the fan palm”. According to the ewe dialect, “agò” refers to fan palm while “timeṣ” implies “among or in the midst of”; thus the name “Agòtimeṣ” which refer to the inhabitants. Presently however, Agòtimeṣ towns have been surrounded by these fan palms. In Ghana, some of the Agòtimeṣ settlements include “Kpetoe”, which is the present seat of the Agòtimeṣ paramountcy, “Adedome”, “Akpokofe”, “Oblema”, “Wodome”, “Abenyinase”, “Ibenyemi” among others. (G. Gbogbo, Personal Communication, 18th August, 2008)

During the course of migration, the Agòtimeṣ were said to have lost contact with some of their counterparts including the “Krobos”, “Osudokus”, “Gbugblas”, “Ningos” and “Adas”. Culturally, the Agòtimeṣ speak Dangme; however, Ewe became their prominent dialect due to location and inter-marriage with the Ewes. (*Agotime Traditional Area; Kente Festival (Agbamevoza)*, August 2005)

In the early 18th Century (i.e. 1734); the people of Akim together with their allies waged war on the Akwamus defeating them and drove them across the Volta into Ewe colony. In effect, the Akwamus established control over the inhabitants of the Volta namely; the Krepi, the Ho and other neighbouring sub tribes from whom tribute was demanded. After a while, the Krepi broke away from the Akwamus through fighting in which the latter was assisted by the Anlos. There had been series of tribal wars in which the Akwamus received mercenary help from the Anlos. Later the Asantes assisted the Akwamus against the Krepi who were also receiving help from inland Ewe sub tribes and the Akim against the Akwamu. (Merolla, 2008)

As a result, the Asantes were noted to have invaded the Ewe territory and ravaged widely. During this invasion, the Asantes took captive of some Ewes who were believed

to have taught them (Asantes) how to weave. According to oral tradition, the ancestors of the Agòtime weavers were once held captive by the Asantes, but they did not understand the Ashanti language. Yet they had to teach the Asantes how to weave, so they adopted a sign language and the use of certain simple ewe words such as “kee” which means to create the shed by pressing the treadle and “tee” which refers to the use of the reed to compress the weft yarn tightly. “Kee” and “tee” were put together to form “keetee” believed to have been corrupted to mean kente. (Ahiagble, 2004). Nonetheless, a number of the most important and significant elements of Ewe material culture, such as drums, stools and some features of weaving especially are common to the Asantes.

Generally, the major handicrafts practised by the Ewes are spinning locally grown cotton, weaving, pottery and blacksmithing. All these occupations are, with few exceptions, part-time which are combined with occasional fishing, salt mining and farming. In recent days, however, weaving is the major occupation inherent among the Ewes and the intervention of education can only rescue one from these minor activities for resettlement outside his or her community.

4.12 Evolution of Volta type of Textiles

The Volta Region is a cluster of Ewe settlements (Ewe speaking people) occupying the south-eastern part of Ghana. The Ewes were believed to have migrated from Nigeria and having settled near the Niger River. It was noted that, inter tribal wars resulted in the split of the Ewe tribes into two groups; one of which moved to settle in Dahomey while the other moved westward to present day Togoland, then known as Notsie (Togo or French Togoland). (*Ghana: The Ewe*, Nov. 1994)

The evolution of textiles and for that matter, weaving in the Volta although doubtful was believed to have developed independently. However, other traditions maintain that the art was introduced by northern traders. History maintains that, Keta traders went to the Northern Region to learn the art after which they introduced it into

the tribe districts of Ewe land. Kete is woven by the Ewe in the Volta Region in the “Kpandu” area to the north; the “Agòtime” area around “Kpetoe” and “Abenyinase”; in the “Tongu” area around Mafi-Kumasi; and further south in the “Anlo” and “Some” areas at Denu, Weta, Klikor and Agbozume.

At the moment, prominent townships around Keta, Agbozume, and Kpetoe are among the best known areas of weaving in the Volta Region. Previously, Kpetoe was noted to have been the best and oldest of the weaving communities; however, Afiadenyigba tradition maintains that the art was first practised there after its introduction from the Notsie. This was attested to by the Chairman of the Agòtime-Kpetoe (Abanyinase) Royal Weavers Association. (G. Gbogbo, Personal Communication, 18th August, 2008).

The Volta weaves include: the Ewe ‘Adanudo’, ‘Anlo kete’, ‘Gale Anyarko’ and ‘Aduwodzi’. Other weave patterns include, ‘akpedo’, ‘togodo’/ ‘adanuvo’, ‘ehianega’, ‘kpevi’, ‘sogey’, ‘klogbo’, ‘lokpo’, ‘haliwoe’, ‘trogbo’, ‘suklikpe’, ‘wargagba’, ‘atideka’, ‘sasa’, ‘doklidokpo’, ‘amegbor’ and ‘nlornlordzanyi’. The Ewes describe the cloth produced from the loom as “Agba m̃ ṽô” literally meaning “loom-cloth”. The ewes referred to loom as “agba” while cloth is known as “aṽô” hence the name “agbameṽô” used to describe ewe kete. Kete is well celebrated among the Ewes given much credence to its evolution as a sustaining craft of the ancestors that provided basic daily means of livelihood and clothing.

There are also festivals celebrated in recognition and remembrance of this innovative craft by their fore-fathers. Typical is the “Agbameṽô za” festival of the people of Agòtime traditional area. The agbameṽôza is a replica of the loom purification ritual of the Agòtime kete community. The festival is associated with the various customary uses of “agbamevo” (kente cloth). These uses are consciously and unconsciously displayed during the celebration. Customary rites of passage in life such as “vidzi

kpedodo”, puberty rites, marriage ceremonies, chieftaincy and other social life of the people are also dramatized in the course of the celebration. Concurrently, the festival is to protect the “agbamevô” which is deemed the worth, culture, beauty and creativity of the ewes. The existence of the Ewes is noted to depend solely upon it.

4.13 Textiles in the Southern Volta

In southern Volta, cotton spinning and yarn plying were the reserve of women and girls at leisure hours. Presently, however, with the introduction of imported yarns, spinning is rarely done. Yarns today are purchased from markets and dyed locally into black and shades of brown and then twisted together by rubbing between the thumb, palm and the thigh while being suspended in a tree and held stationary by the help of a spindle. (See plates 4.62 and 4.63).



Plate.4.62. Rubbing the spindle on the thigh aided by the palm and the thumb



Plate.4.63. Guiding the spindle while revolving, and being suspended to impart a twist

Weaving on the other hand was predominantly, the preserve of men and is done on traditional looms that produce narrow strips of kete about 3-5 inches wide. About ten to fourteen of such kete strips are required to produce a man's cloth. Owing to civilization, some women do weave contrary to tradition. Plate 4.64 shows a woman from Agbozume weaving kete.



Plate. 4.64. Madam Comfort Teyku
(Kete weaver from *Agbozume*)

Originally, kente/kete fabrics were sewn into tunics for war and hunting, and toga-like garments for dancers and other ceremonial purposes. Nowadays, sewn kente/kete is being used for cloth and fugu (smock) mainly; with occasional conversion of the cloth into native products like sandals, bags, and other accessories. (See plate 4.65).



Plate. 4.65. Kete hand bag from *Agbozume* (Volta Region)

4.13.1 The Ewe Kete (Cloth weaving among the Ewes)

Cloth weaving among the Anlos and Agòtimes and for that matter, Ewes started as raw cotton was used for hunters' smock, bag and loin cloth. Early cloths were plain and white without colour and design. As time went on however, some dye sources were discovered and colour was introduced. Occasionally, the fabric is dyed with natural dye extracts from trees and seeds. Later, motifs were discovered to be included into the

fabrics. Braids, Objects and Animal figures were introduced into the cloth portraying the beauty of nature. Warp designing and weft patterns were duly developed, setting sequence and blockings into the fabric which is now referred to as ‘agbamevor’ or kete cloth. The ewes refer to their version of the kente cloth as kete. This is described as a corroboration of two instructional words “kee na tee” (Open and Press) involved in the weaving process, thus the name kete.

According to Ewe oral tradition, kete weaving as a craft, was developed in a series of experiments. According to them, any person who is to be introduced into weaving is first taught to weave on a structure which results in a material similar to basket. The plates 4.66 – 4.70 demonstrate how the apparatus is employed in learning kete weaving.



Plate. 4.66. Structure used in learning the principles of weaving by the Agõtímes



Plate. 4.67. Opening up the warps in alternating order using a palm leaf accessory

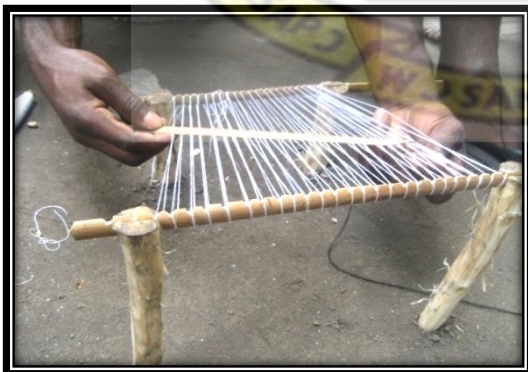


Plate. 4.68. Inserting weft through the shed created

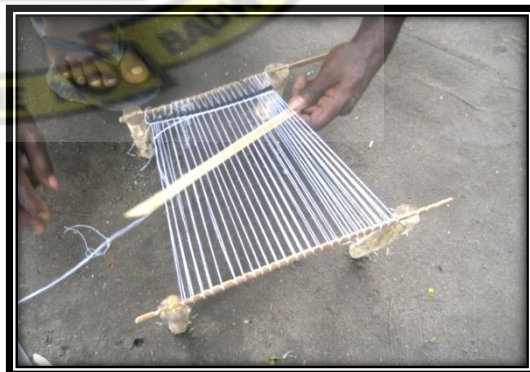


Plate. 4.69. Drawing weft through the shed created with the aid of the palm leaf accessory

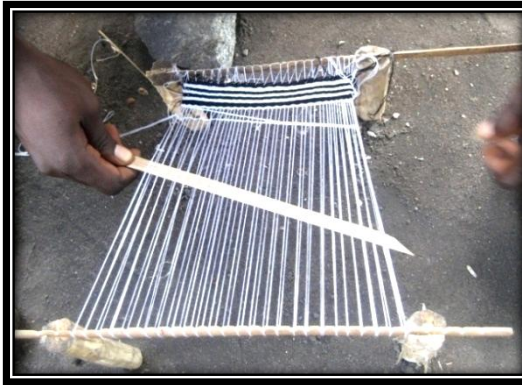


Plate. 4.70. Beating up the newly inserted weft to make the weave compact



Plate. 4.71. The Researcher being taught the basics of weaving

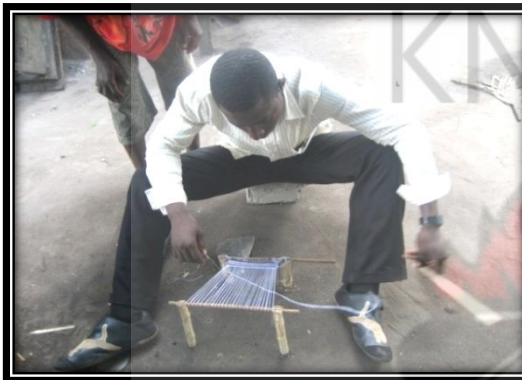


Plate. 4.72. The Researcher trying his hands on the weaving process



Plate. 4.73. A black and white striped pattern woven after a short tutorial

Kete cloth in and around Agòtime are assigned specific names and meanings as well as usages. Cloths are usually woven for rituals and ceremonies while others are used for marriages, rites of passage in life like the “dipo”, “vidzikpe”, “vewowo and funerals. The culture of the people is thus embedded in the “agbamevor”. Annually, there are purifications of the loom and its accessories by the individual weaver, regarding the loom as a tool that needs purification after a successful year.

As a result of constant practice and experience coupled with artistic innovations, weavers from Agòtime have added a new dimension to the traditional craft in which the coat of Arms, maps of Ghana, West Africa, Africa, Volta Region and even the world have been artistically woven in kete cloths. (See plates 4.74 to 4.76).



Plate. 4.74. Africa map woven in ewe kete



Plate. 4.75. World map woven in ewe kete

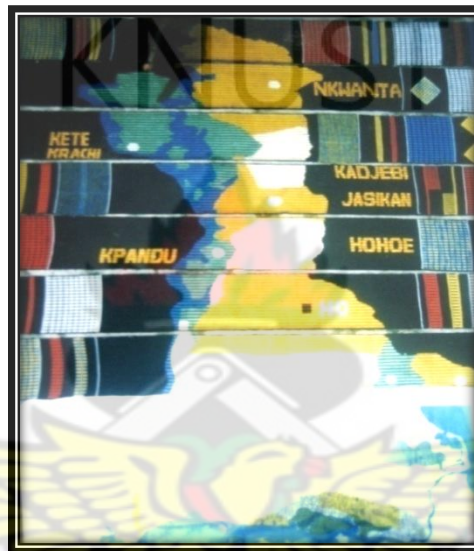


Plate. 4.76. Volta regional map woven in Ewe Kete

4.14 Aspects of Kente/Kete Weaving Processes

Traditionally, cotton is spun into yarn and used for weaving. Hand spinning in recent times is a fast-dying craft in Ghana. Hand spun yarn is scrubbed with starch and then allowed to dry before it is wound onto bobbins for use. The yarn may be dyed in several colors. Presently beside cotton, silk, polyester, nylon, lurex, metallic yarns and rayon are used as yarn for weaving kente or kete.

Kente/kete weaving is done on traditional looms with the loom structure differing from region to region. Northern and Volta weavers use the typical traditional loom but the Asantes have altered the looms to include well constructed ones. (Plates 4.77 and 4.78) are pictures of different loom types among indigenous Ghanaian weavers.



Plate. 4.77. Ashanti kente loom



Plate. 4.78. Ewe kete loom

Other loom accessories include, the bobbin (dedewa: Twi; kukuala: Dagbani), shuttle (akurokurowa: Twi; gambo: Dagbani), bobbin winder (afidie: Twi), skein winder (fredefrede, frefre, hwiridie: Twi), shed sticks/sword (tabon: Twi), spool rack (ankonam/baanu ye nna: Twi)

4.15 Preparatory treatments prior to weaving on the Traditional Loom.

Traditionally, beaming is not done before weaving. Weaving in the indigenous setup follows a common preparatory and actual weaving process. Preparations prior to weaving on the traditional looms include; designing from memory, warping, heddlng, reeding, tying-up and weft preparation.

4.15.1 Designing

Designing is an integral aspect of product development and as such, the local craftsman engages in several designing approaches although this is not done on paper. It is vital to organize the ideas of weave patterns in terms of colour, length and width of cloth as well as the number of strips required for a full cloth in one's memory before commencing the weaving process. This is thus considered the most urgent aspect of the weaving vocation. The ability to judge and blend colours and patterns to aesthetically appeal is an excellent innovation of the craftsman.

4.15.2 *Warping*

Warping is the first practical stage involved in the weaving preparation, where long yarns are put together forming the yarns that run lengthwise in a woven fabric. As an immediate process that precedes designing, warp length is normally judged by the artist from memory until the foot intervals became a tool for measurement. Among the Asantes of Ghana, warping is known as “ntomatene” while the Ewes refer to the process as “avor tsitsi” and the Dagombas as “mihibahibu”. The indigenous weavers of Ghana do warping by the use of several spools arranged on an apparatus known as bobbin carrier. This is known as “afofle” among the Ewes while the Asantes call this apparatus “menko me nam”. Warping is carried out on wooden pegs secured to the ground.

Among weaving communities in the Ashanti, two upright posts of about 80cm-90cm in height are used. One of the posts is forked while the other is an ordinary post-like wooden peg. These posts are wide apart and determine the length of the warp after a cord is tied in between and the foot used to calculate the distance. The Ewes on the other hand use several short wooden pegs fixed to the ground in two rows of about 20-30 feet apart. The first two pegs are used to produce the crosses while the rest determine the length of the warp. Yarns are looped over the posts until the desired length is obtained. The process is repeated alternatively on return creating a cross until the entire warp is exhausted.

Usually, warping is done a little longer than the exact length of the cloth. This is to provide allowance for shrinkage and unprecedented wastage during weaving. The crosses created are carefully preserved by holding them together with a cord before the warp is removed from the pegs. In removing the warp, the warp round the last peg farther away from the crosses is first removed. After this, the entire length is “chained” by loosely interlacing the warp to reduce the warp to a convenient length for easy handling. Normally, the warp is wound round a flat piece of wood known as “bobo” in

Ashanti while the Ewes use a crossed stick or a looped stick called “agbakor”. (See plates 4.79 to 4.82).



Plate. 4.79. Laying warp between two upright posts (“ntomatene”)



Plate.4.80. Wound warp after warping (Ashanti “bobo”)



Plate. 4. 81. Warp laying round pegs on the ground



Plate. 4.82. Wound yarn around crossed sticks after warping (Ewe “agbakor”)

4.15.3 Heddling

The traditional looms are equipped with two pairs of harnesses. The first set are usually reserved for plain weaves while the other set are used for the design weave. Plain weave harnesses are known as “asatia” and “enoga” or “eno” among Asantes and Ewes respectively. The second set for designing are referred to as “enovi” and “asanan” among Ewes and Asantes respectively. As a result of this grouping of harnesses, there are two resulting heddling on the traditional loom functioning simultaneously. Heddling is usually started on the design harnesses with bundles of the warp in four or six being inserted through the individual heddle eyes of the design harnesses covering the entire warp. Subsequently, these warps are distributed and inserted through the heddles of the plain weave harnesses in singles. (See plates 4.83 and 4.84).



Plate. 4.83. Heddling among traditional Ashanti weavers



Plate. 4.84. Heddling among traditional Ewe weavers

4.15.4 Reeding

This process involves the spreading of warp to the required width of the cloth; and is done by the use of the reed. In the process, each warp yarn from the harnesses is inserted through the dent of the reed. This is the stage where a preparatory process is carried out directly on the loom. All the previous ones are carried outside the loom. The reed and harnesses are at this stage tied up to the pulleys and hanged onto bars on the loom. (See plate 4.85).



Plate. 4.85. Passing warp yarns through dents of the reed

4.15.5 Tying-up

At this stage of the preparatory process, warp ends are attached to the cloth roller. The wound warp is then unrolled, stretched and attached to a drag weight. The cloth roller is then wound in the reverse to ensure tension in the warp. The stage is now set for

weaving. However, a shuttle loaded with weft is required to carry out the weaving. (See plates 4.86 and 4.87).



Plate. 4.86. Tying warp yarns to cloth roller.



Plate. 4.87. Stretched warp yarns to ensure even tension in warp during weaving

4.15.6 Weft preparation

Among indigenous Ghanaian weavers, two sets of weft yarn are usually employed; and these are the binding weft usually carried in a shuttle and the pattern weft not in shuttle. Pattern wefts are usually thick as a result of plying depending on the design to be created and also to determine the weight of the fabric to be produced.

Traditionally, local weavers construct their own wooden bobbin winder used to wind the yarn onto the bobbin of the shuttle for the binding weft. During weft preparation, yarns in hank are fixed onto skein winder and a spool rack respectively and wound onto bobbins with the help of a bobbin winder. Several bobbins are wound to facilitate quick weaving process. (See plates 4.88 and 4.89).



Plate. 4.88. Winding yarn for weft



Plate. 4.89. Shuttle loaded with weft for weaving

4.16 The Actual weaving

During weaving, a treadle is depressed to open a shed; a shuttle containing the binding weft is thrown through the shed from one side of the loom to the other. The treadle is released and the weft beaten-up with the reed. The process is repeated alternatively until an appreciable plain weave is produced.

In designing, the treadle that controls the third harness is pressed and a design weft inserted with the finger along the part of the warp that corresponds with the design in mind. The treadle is released and the newly inserted weft beaten-up with the reed. Treadle four is then pressed and handpicked repeatedly and the treadle released again for the design weft to be beaten-up, followed by a binding weft simultaneously. In some cases, a swordstick is used to retain the shed before the handpicking is done. After a complete design, the plain weave is repeated to seal the design. (See plates 4.90 to 4.93).



Plate. 4. 90. Depressing treadles



Plate. 4.91. Shed created by pressing treadles (shedding)

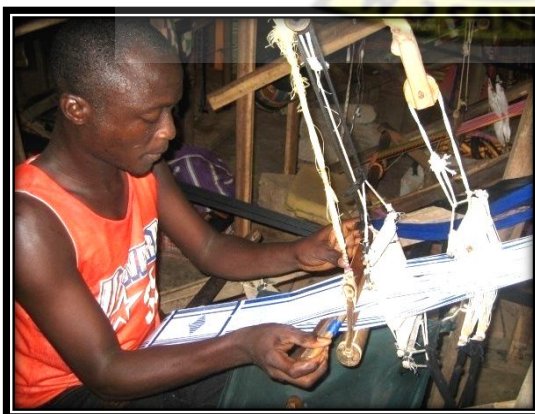


Plate. 4.92. Throwing loaded shuttle through the shed (picking)



Plate. 4.93. Beating-up the newly inserted wefts together (beating –up)

4.17 Weaving Equipment (Loom Accessories)

There are several equipment used in conjunction with the wooden loom to aid kente weaving in Ghana. Most of the equipment are produced by the local craftsman with few being constructed by a wood worker. Generally, the equipment are referred to as loom accessories. Within the traditional settings where kente is woven, the following constitute the loom accessories with some differing from region to region.

1. **The Shuttle:** This is a boat-like wooden device with a cavity in one side of it. Inside the cavity is a wooden or metal rod for holding the bobbin or spool. The shuttle has an eye through which the weft yarns pass. Shuttle is known among the Asantes as “kurokurowa” and the Dagombas refer to it as “gambo”. (See plate 4.94).
2. **Reed:** This is a comb-like device made of strips of metal or peelings of raffia palm or bamboo used on the traditional loom or broadloom for spacing out the warp yarns evenly and also for beating up newly inserted weft yarns to make them compact. Between the strips are gaps called dents. Warp yarns are passed through the dents to space them out during weaving. (See plate 4.95).



Plate. 4.94. A shuttle loaded with yarn



Plate. 4.95. Reed

3. **Heddle hook:** The heddle hook is made of a small metal or wooden stem of about 15cm long fixed into a wooden handle. There is a hook at the tip of the stem and this is used to draw warp yarns through the eye of the healds during heddling.
4. **Skein winder or Skeiner:** The indigenous skein winder is a crossed raffia structure with holes for pegs or raffia. It has a small revolving frame made of raffia palm at the mid point of the cross and this is placed at the open end of a bottle filled half way with sand. Modern skeiners are improvements of the traditional ones, and are made of wood with the same cross structure as the former. However, instead of bottle in the case of the traditional ones, a wooden stem is used with a crossed base. A revolving device is provided at the top of this stem to aid rotation when being used. (See figures 4.1 and 4.3). The skeiner is

used during winding of yarn in preparation of weft for weaving. Hanks of yarn are placed on the skeiner and the yarn drawn to the bobbin.

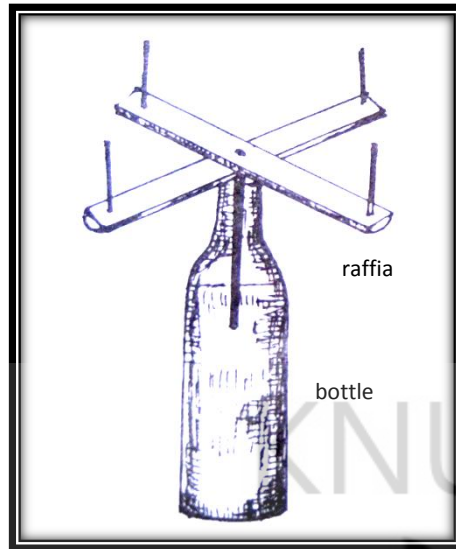


Fig. 4.1. Indigenous skeiner (Bottle-type)

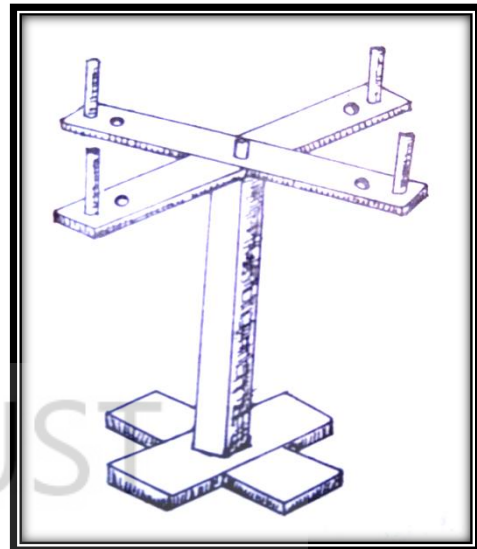


Fig. 4.2. Modern skeiner (Wooden type)

5. **Bobbin winder:** This is a wooden frame with a bobbin spindle made of a small rod. A bamboo tube is cut and shaped to fit the size for a weaving shuttle. The bobbin winder has a some-what circular wood with handle fashioned and attached to a metal. This part is inserted midway through a trough-like wooden container. The circumference of a circular wood is connected to a second metal spindle by an elastic rubber. During weft preparation, when the handle of this structure is turned, the metal spindle with the spool attached simultaneously rotates winding the yarn onto the spool. (See plate 4.96).
6. **Spool rack:** Known in Akan as “menko me nam” and in Ewe as “afofle” is a structure made of raffia or wood with series of upright rods of about 15cm fixed on it. Combs of yarn are mounted on these rods and used for warping. (See plate 4.97).



Plate. 4.96. Bobbin winder

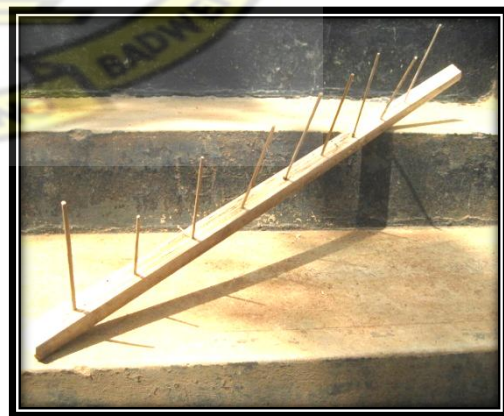


Plate. 4.97. Spool rack

4.18 Textiles Marketing in Ghana.

In Ghana, cotton goods produced by factories dealing in cotton are cotton thread, grey baft, khaki, poplin, cotton/polyester blends and cotton printed materials such as real and imitated wax and java, fancy, towels, hospital requirements like surgical fabrics, gauze and bandages. The knitting factories produce underwears, blouses, pullovers, interlocks, suiting and shirting materials while the jute factory produces sacks for the cocoa, sugar, salt and rice industries.

The indigenous or traditional textile industry on the other hand comprises the weaving, printing and dyeing industries mainly. The weaving industries produce fabrics like the kente, and kete, traditional tapestry and appliqué, *fugu* and *adanudo*. The printing industry produces articles like the *adinkra* or 'ntiamu', while 'kuntunkuni', 'birisi', 'kobene' are products belonging to the dyeing industry. There is yet another product made by a combination of both woven and printed fabrics and even at times dyed fabrics that portrays the aesthetic ability of the local textile craftsman and this is known as 'nwomu'. (See plates 4.98 to 4.105).



Plate. 4.98. Woven *kente*



Plate. 4.99. Woven *kete*



Plate. 4.100. Northern *fugu*



Plate. 4.101. Traditional *Appliqué*



Plate. 4.102. *Adinkra*; Printed textile



Plate. 4.103. *Birisi*; Dyed textile (Brown)

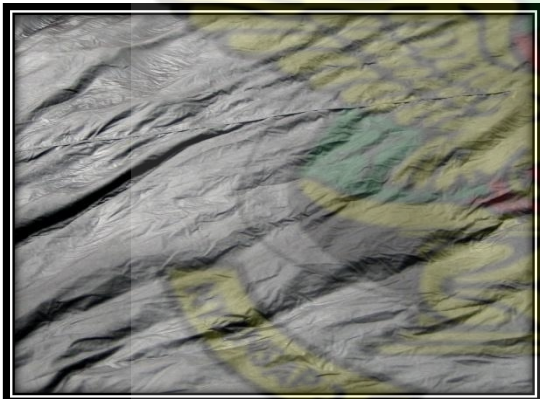


Plate. 4.104. *Kuntunkuni*; Dyed textile (Black)



Plate. 4.105. *Kobene*; Dyed textile (Red)

The Ghanaian choice for any textile type or product is influenced by factors which adversely affects textile marketing in Ghana. Generally, some adults are well versed in native folklores and are guided in life by adages and maxims. The adult's choice for fabric for clothing is partly based on these factors.

Akwaboa (1976) observed that when java and wax prints were introduced into the country, the recognition of some similarities existing between the foreign motifs and

the Ghanaian symbolic expressions brought about the adverse symbolic naming of the fabrics. Designs such as ‘Akyekyedee akyi’ (tortoise back) and ‘Owuo atwedee’ (death staircase) got their names because of the relevance of their motifs on the Ghanaian symbolic expressions. All the java, wax and fancy prints have some significance which according to Sarpong (1974) is either historical, allegorical, philosophical, medical or otherwise. The effects of these names on the Ghanaian are therefore remarkable.

The choice however, of a Ghanaian adult for a particular print design is necessitated by the message it conveys. Today, however, the choice for an adult to select a particular traditional fabric design is greatly influenced by the history, proverb, philosophy behind such a symbol or motif. It was observed that many adult Ghanaians prefer fabrics with symbols like ‘gye nyame’, ‘abusua ye dom’ to equally maintain their belief in the God Almighty and the need for close family ties.

Currently, names given to fabrics being kente, adinkra or other fabrics are also based on history, philosophies, myths, the occasion and proverbs by the artist who designs and produces the fabric. In kente, specific names are given to designs and products to mark significant events so as to maintain history. An example is the Clinton kente design, Kufour “apagya” Ghana, Alan Cash among others. The Clinton design was to commemorate the historic significance of the US president’s visit to Ghana in 2001. Alan Cash on the other hand was attributed to a popular political figure believed to be wealthy to make things happen. This design came up during the New Patriotic Party’s (NPP) quest for a flag bearer of which Mr. Kodwo Alan Kyeremanteng was a contestant hopeful of victory because of his financial status and fame. (See plates 4.106 and 4.107).



Plate. 4.106. The “Clinton” kente design



Plate. 4.107. The “Allan Cash” kente design

The choice of fabric in the Ghanaian community is also largely influenced by the psychological/sociological factors attached. Some of such factors may be for jealousy, rivalry, gramophone records and death of important personalities as well as achievements.

Colour is another factor that influences one's choice for fabric. Occasion for use is also a contributing factor influencing the choice for clothing or fabric. For the African, colour plays a significant role in tracing one's ethnic background although there are few exceptions. Socially, culturally and religiously colour identifies one's background and this adversely influence the Ghanaian choice for the colour of a particular clothing. Red was noted to be a colour for the Ewes, while black was supposed to be for the Asantes. The Asantes are noted for their keen interest for darker shades of colour. They are therefore known for their red 'kobene', black 'kuntunkuni' and indigo 'birisi' used purposely for funerals. Chieftaincy in Ashanti is enriched by the use of golden colours, however, the people of northern Ghana preferred white due to their religion. The Fantis also are identified with white, black and blue used for weddings, festivals, outdoorings and social meetings purported to have been as a result of European influence.

Generally, Ghanaians' choice for fabric is dependent on the meaning of the design, colour combination and fastness properties coupled with occasion for use. (Akwaboa, 1976). Fabrics with appealing names and good fastness property attract high

prices and sell out fast. In Ghana, some of the most popular fabric markets are the “Asafo”, “Adum” and Central markets in Kumasi, and the “Makola” market in Accra.

Traditional fabrics (textiles) of Ghana on the other hand, have not many well known open markets, except for the Agbozume market in the Volta and the Tamale smock market in the North. Apart from these few known markets for traditional textiles, marketing takes the turn of middle-men, personal errands sales (locally termed ‘trekking’) and occasional customer commissioning. Even though the bulk of fabric produced is significant in the three selected regions (that is Ashanti, Volta and Northern), recognition as regards its sales and patronage is of low demand. Usually, these fabrics are arranged nicely in shops and shelves with occasional purchase when foreigners visit any lucky town or seller.

Prices of Ghanaian traditional textiles are relatively high compared to the imitated printed patterns competing at a cheaper price. It was realized upon interview with both merchants of the traditional fabrics and the imitation prints that, what matters for the wearer of late is the pattern and design of the fabric and not necessarily its technique of production. Comparatively, a locally/traditionally produced kente cloth (for example, Clinton or Alan Cash) costs about GH¢ 800.00, while a twelve yard printed design costs only GH¢ 30.00. For someone having good judgment for money and quantity, he or she would prefer buying several imitated prints; say four different pattern prints amounting to GH¢ 120.00 than opting for GH¢ 800.00 traditional kente cloth.

Another factor that determines the choice of fabric is the easiness in sewing into garment or any other fashionable article. The printed patterns are easy to transform into several articles than the traditional fabrics citing the kente for instance, and this also influences one’s choice for the fabric.

The textile trade and for that matter, fabric marketing is influenced by yet other factors which are seasons and festivals. The Ghanaian especially the youth fancy seasons

and patronize festive occasions. Among all seasons, Christmas constitutes the highest with textile usage and purchase. On the decline of the Christmas fever, begins also the Easter season which equally adds to the purchase of textile products similarly as it is celebrated and appreciated by almost all. In August and early October most festivals in Ghana are celebrated. In the first week of August for instance, the Adas celebrate the Asafotufiami festival and this is commemorated by the colourful display of fabric mainly by the youth. Even though very few people use traditional textiles (fabrics), many dignitaries and government representatives are always seen in traditional Ghanaian textiles. (See plates 4.108 A&B).



Plate. 4.108A



Plate. 4.108B

Plate. 4.108 A&B. Chiefs and Dignitaries dressed in Ghanaian traditional textiles during a durbar

It was realized that initially, corporate institutions like the banks and other agencies provide African prints for their workers. However, upon declaration and subsequent launch of the National Friday wear, some patriotic Ghanaians use traditional Ghanaian prints on Fridays even though they are not indigenously produced. Institutions like the Barclays Bank consistently prescribe Friday attire for its workers, and these are African patterned prints. See plates 4.109 and 4.110 for examples of Friday wears after the inception of the national Friday wear concept.



Plate. 4.109. Pharmaceutical Students of KNUST in their Friday-wear attires.



Plate. 4.110. Lecturer (middle) and students of KNUST in their Friday-wear attires.

4.19 Problems of the Textile and Garment Industry in Ghana

As would be anticipated in most cases, every organization that required management is faced by one problem or the other. Similarly, in the textile and garment industry, there are a number of problems confronting the smooth growth and success of the sector. Ghana's textile industry imports a lot of its raw material inputs mainly from the Netherlands, India, China, US, EU, Thailand, Nigeria among others and these comprise; chemicals, calico, khaki fabrics, dye stuffs, finished textiles and garments of all kinds and used textile goods (blankets, clothing, curtains). Raw material imports like cotton are complimentary to local production. African prints from Côte d'Ivoire, Nigeria and South-Eastern Asia tend to crowd out local production. Usually, finished products from these countries bear patent designs, logo and trademarks of local textile industries, and are sold cheaply on the local markets. The local market is thus, faced with stiff competition from finished imported textile prints usually from Nigeria, China and Côte d'Ivoire with the most recent being from India and Pakistan.

Between 1992 and 1998, there had been a drastic decline in textile exports, and this was generally attributed to internal and external setbacks. (Quartey, 2006). It was noted that doing business within the ECOWAS sub-region is faced by undue trade barriers. These include imposition of 20% duty by Côte d'Ivoire contrary to ECOWAS

regulations of free-trade among member states, transit tax collected at Benin, extortion by Nigerian authorities and risk of currency devaluation.

Other setbacks bedeviling the industry include poor finishing and packaging of products which served as barrier to export to the EU and US markets. Technical barriers such as inability to meet export orders on schedule, high tariffs charged at some export destinations of Ghanaian textile are a couple of problems that hinder the industry's ability to permeate the export markets. Smuggling is another problem of the industry. In most cases, people smuggle textiles from neighbouring countries like Côte d'Ivoire and Togo into Ghana without regulation of custom services. This results in the influx of foreign textiles onto the markets, and are sold cheaply to compete with the local ones. Table 4.4 shows the relationship between textile imports and exports before the inception of AGOA (that is between 1992-1999).

Table 4.4. General Textile Fabric Imports & Exports (excluding AGOA)

| | 1992 | 1993 | 1994 | 1995 | 1996 | 1997 | 1998 | 1999 |
|-----------------------|-------|-------|-------|-------|-------|-------|-------|-------|
| Exports US \$ million | 27.18 | 76.7 | 179.7 | 7.703 | 3.429 | 5.074 | 3.173 | na |
| Imports US \$ million | 34.57 | 38.28 | 39.40 | 42.30 | 53.35 | 52.65 | 56.55 | 42.29 |

Source: Ministry of Trade and Industry, 2004

Generally, the decline in output is as a result of imitation from abroad, low demands for the product, high cost of production, smuggling and dumping. Unfortunately, increase in textile imports normally coincides with a decline in exports which used to be an important source of foreign exchange earner to the country. Nonetheless, with the inception of the AGOA, import and export in relation to trade balance has improved steadily. Figure 4.3 shows the trade relationship between Ghana and the United States as regards, imports, exports and trade balance between 2000 and 2007.

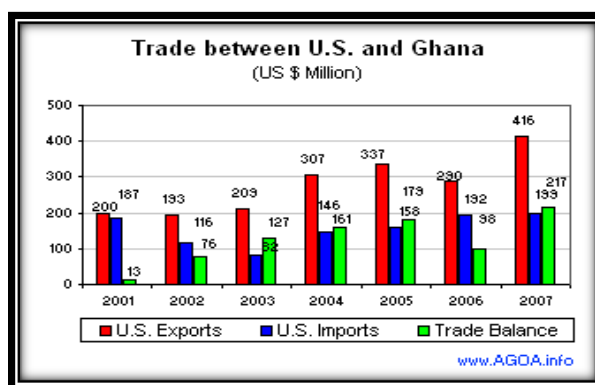


Fig.4.3. Ghana's imports and exports with the US in relation to trade balance under the AGOA

The indigenous textile industry as a focus of this research has been identified with the following problems in its effort to thrive as an economic contributor: securing or sourcing raw material for production, lack of workshops, general management irregularities (funding, security, marketing, waste disposal, organized cooperatives or associations). There is also low patronage of traditional products due to high pricing and user friendliness (that is feeling on the body and effect of chemicals). There are no sound policies by government to protect the industry and to as well assist in its growth and sustenance as a craft-base economic industry.

The cost of raw material (especially yarn for weaving) is relatively high, compared to income of the local craftsman, preventing them from bulk purchasing which would have minimized cost. The few sales outlets available unduly increase the prices at their own discretion. Another major problem facing the traditional textile industry is unavailable ready market for produce. Mostly, people carry their produce on errands for sale. (See plates 4.111 and 4.112).



Plate. 4.111. Errand (trek) Kente sellers on the KNUST Campus

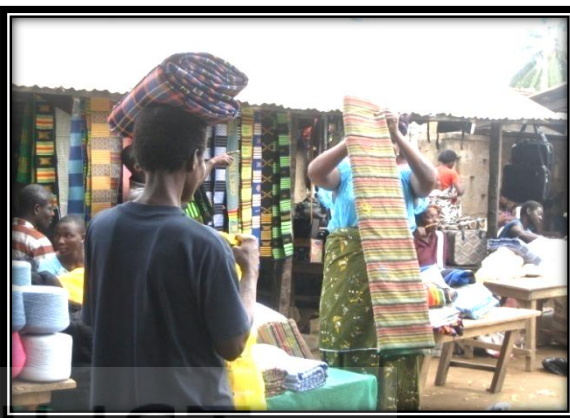


Plate. 4.112. Errand (trek) Kete seller at the Agbozume market.

In most cases, the textile products are displayed in shop awaiting the intervention of any buyer. In the few markets identified, due to the fact that there is little taste and patronage for such products, the wares are usually jam-packed with occasional purchases. This was observed on visit to some kente producing centres as well as the Agbozume kente and Tamale smock markets. Plates 4.113 to 4.116 illustrate some plights of indigenous textile artisans and merchants enlisted by the researcher.



Plate. 4.113. Kente merchant (right) lamenting over poor patronage of wares to the researcher



Plate. 4.114. Kente merchandise locked up in drawers not purchased



Plate. 4.115. Frustrated kete merchants wailing over their wares



Plate. 4.116. Poorly patronized kete merchandise congested on display

These appalling situations discourage participation in the business, especially by the youth who prefer “quick money”. The business accordingly, seemed uninteresting and unprofitable even though craftsmen see it as very lucrative. In the event where one finds a buyer, the buyer determines the price of the goods and these irregular prices at times result in losses.

Generally, artists find it difficult to access loans from banks since collateral is normally required. Also, due to the fact that most of these craftsmen are not in cooperatives, accessing loans and other financial incentives become difficult. The few credit facilities at their disposal are also given out with high interest rates. The artist however stands a risk of making losses should he accept such loan facilities.

The location of most of the craft centres hinder smooth transport by prospective buyers. The road networks to Agbozume, Anlo-Afiadenyigba and Daboya for instance are very poor for commuters. There are bothering issues of middlemen who collect the products and sell before paying back the producers. In such instances, some middlemen pay fewer prices for the cost of the product. In other cases, they even abscond with the whole money after sales. Just as the other types of Ghanaian textiles, the indigenous textiles suffer imitation of the designs by foreign manufacturers. Specifically, Kente and Adinkra design prints are nowadays seen in large quantities on the local market cheaply sold, and this is at the disadvantage of the traditional ones which are relatively high in

price, time consuming to produce but of high quality. There is thus, unfair competition in the industry since such products are mass-produced without due compensation to the local artist who took time and pain to design the cloth.

Owing to the fact that most craftsmen do not have well structured workshops, their work is normally disrupted by rain. In few instances, the researcher witnessed the abrupt end of activities by craftsmen due to unannounced rainfall, even though the day was very young for work to end. (See plates 4.117 A&B).



Plate. 4.117A



Plate.4.117B

Plate. 4.117 A&B. Work brought to abrupt end as a result of unannounced rain

In Anlo-Afiadenyigba, there are two weaving pavilions donated by a philanthropist, but they have been neglected and turned into carpentry shops by individuals. This is as a result of poor management and also due to the fact that the weavers are not organized. Each and every person preferred to work in his compound while others work under trees. Plates 4.118 and 4.119 show the two weaving pavilions while plates 4.120 and 4.121 show the deplorable workplaces of some weavers.



Plate. 4.118. One of the deserted weaving pavilions at Anlo-Afiadenyigba



Plate. 4.119. The researcher approaching one of the uninhabited weaving pavilions.



Plate. 4.120. Agbozume weavers working under debris



Plate. 4.121. Agbozume weavers working under palm frond shed

For the very few who engage in yarn dyeing, the potency of dyes used is ineffective resulting in untimely fading of the dyed yarns, especially when washed. Time spent to produce a piece of cloth is another problem of the industry. Producing a 12 X 5 yards man's cloth requires about 3 to four weeks by an individual to complete. This poses threat to the quantity that can be produced within a given time.

The industry at times suffers theft. One of such cases was witnessed when the researcher visited the Bonwire Export Production Village. This is as a result of inadequate storage facilities and lack of security resulting in those thefts at some centres.

4.20 The President's Special Initiatives (PSI) in Ghana

The President's Special Initiative is a special dispensation by the third Head of State under the fourth republic of Ghana in response to the huge market opportunities created by the African Growth and Opportunity Act. The PSI was enacted in August 2001, to engender public-private sector partnership, and to create jobs for the Ghanaian populace especially the youth. It was expected to create some 10,000 jobs within the initial four year term of its inception. The PSI according to the President, "is in two folds and is expected to lead to the realization of the nation's Golden Age of Business Vision"; through liberalized trade within the sub-region and also with the United States and the European Union.

Initially upon its inception, the PSI focused on the development and export of starch, garment and textiles to the U.S. market. Later, there has been an expansion in the scope covering oil palm, salt, cotton and presently distant learning. The PSI however, is aimed at implementing an export-led growth strategy. The various initiatives are intended to spearhead the expansion and deepening of the economy, create jobs and reduce poverty (especially in the rural sector) through agribusiness and export in Ghana. Subsequently, the initiatives were also intended to develop a critical mass of high growth oriented, internationally competitive exporting firms in the said sectors, targeting the American and European consumer markets. The PSI is also designed to find new ways of mass producing non-traditional exports to help accelerate economic growth. The criteria for selecting these special initiatives are the potential for mass employment generation, significant export revenue generation, value-added manufacturing activity, multiplier effect on the economy with forward and backward linkages, strong technical orientation and use of local resource inputs.

According to honourable Alan Kyerematen (Trade Minister at the time), the PSI is a programme in search of “new strategic pillars of growth” beyond the restrictive confines of Ghana’s traditional exports such as gold, cocoa and timber. The PSI is believed to provide new opportunities for the private sector to move, with government facilitation, into new areas that have the potential to radically transform the economy. This is by producing new export commodities that could grow the economy in the same way as cocoa, timber and gold.

It is expected that on maturity of these initiatives, between US\$6-10 billion would be added annually to Ghana’s gross domestic product (GDP). When this happens, per capita income could possibly increase from the US\$400 perimeter, behind which Ghana has been stuck for several decades now. The ability to sustain these initiatives,

coupled with the sound macro-economic management, should help Ghana grow her capita income to US\$1,000 within the next 10 years after its inception.

The PSI is Ghana's response to the United States African Growth and Opportunity Act (AGOA) to provide duty-free and quota-free treatment for African exports especially garment. An Inter-Ministerial Facilitation Team made up of ministers of state has been instituted to coordinate activities, to ensure success of the PSI. These include:

- a) Ministry of Trade and Industry
- b) Ministry of Finance
- c) Ministry of Private Sector Development
- d) Ministry of Manpower Development
- e) Ministry of Energy
- f) Ministry of Transport and Communication
- g) Ministry of Women Affairs
- h) Ministry of Environment, Science and Technology
- i) Ministry of Works and Housing
- j) Ministry of Economic Planning and Regional Cooperation

It was envisaged that the support interventions to be extended by this task force will include providing assistance to participating companies in the acquisition of land and the facilitation of access to cost-effective and reliable utility services (that is electricity, water and telephones) required for their effective participation in the programme. ("The PSI on Accelerated Export Development", June 1, 2001).

4.20.1 President's Special Initiative on Textiles and Garments

Textiles and garments is one of the priority areas introduced under the comprehensive programme of action when the PSI was launched. It was designed to build a new and internationally competitive garment manufacturing and export industry in Ghana that can take advantage of the significant opportunities created under the AGOA, particularly duty-free and quota-free access to the \$60 billion market for clothing and apparel in the United States.

The PSI on textiles and garments was also an objective of government in implementing the PSI strategy by actively supporting, facilitating and accelerating the development of the garment industry, making it a leading export sector and a primary source of employment generation in Ghana as a non-traditional export commodity. Indigenous textiles is thus, considered qualified in this direction, as a major initiator of this policy and philosophy by the President's Special Initiatives. The initiative is expected to benefit from the various favourable market access opportunities (quota and duty-free/preferential duty access) available for Ghanaian manufactured garment and textiles into the European and American markets; under the African Growth and Opportunity Act and the Lome/Cotonou Accord respectively.

4.20.2 Specific Objectives of the PSI on Textiles and Garments

In order to facilitate and sustain the manufacturing platform for garments and textiles in Ghana, the following objectives were set:

- i. To actively support, facilitate and accelerate the development of the garment industry to become a lead export earner and also as a primary source for employment generation in Ghana.
- ii. To attract and assist 10 large-scale foreign investors, (Garment and Textile manufacturers) to relocate in Ghana.
- iii. To assist and build the capacity of 100 medium-sized companies in Ghana by the end of 2004.
- iv. To create a large pool of small-scale local sub-contractors and secondary suppliers.

4.20.3 Expected Socio-economic Benefits of the PSI on Textiles and Garments

Economically, the PSI on textiles and garments when in full operation, is expected to do the following:

1. Serve as a platform for improving the quality of life of Ghanaians through job creation.
2. Generate over 70,000 direct jobs into the economy.

3. Generate €3.4 billion in foreign exchange in four years.
4. Promote industrial sub-contracting to boost the capacity of larger garment manufacturing companies in Ghana.

4.20.4 Implementation Framework

In order to effectively implement the focus and objectives of the textiles and garments initiative, the following has been put in place and is described as a 3-tier strategy. Government has instituted three strategies to help achieve the set goals of the PSI. The first of these strategies involved programmes to entice 10 existing large-scale producers from other countries to relocate their factories to Ghana's export processing zone over a four year period. The second strategy involved the selection of 25 high performing Ghanaian garment producers per year (that is 100 over a four-year period) and providing them with comprehensive services to enable them produce export-quality garment and to, as well, access the U.S. market in a significant way. The third approach involved developing a large pool of sub-contractors, who worked under 20 merchant exporters to fulfill orders sourced from the U.S. markets.

An industry policy report indicated that, there has been a leading role by the Ministry of Trade, Industry Private Sector Development and President's Special Initiatives in enabling private sector investment, wealth creation and employment generation, thereby helping to achieve the stipulated 8-10% growth per annum needed for the attainment of a middle income status. At the launch of the Phase II of the Rural Enterprise Project at Aboase in the Central Region, the then Minister for Trade, Industry, PSD and PSI, (honourable Joe Badu-Ansah) stressed the need for the establishment of an integrated rural development project at all district levels, emphasizing that, about 65% of the Ghanaian population are situated in the rural communities of which the youth constitutes a larger majority of the unemployed. This backs the claim that, the youth of the nation forming the core of the country's economy must be given urgent attention

providing employment for them, necessary to address and reduce poverty. At the moment, there is an ongoing Rural Enterprise Development Programme in which every district in Ghana is to identify three (3) enterprise projects for development.

4.20.5 Some Garment Companies operating under the PSI

At the initial stages of its inception, about 20 garment companies were set up to take up the production orders sourced from the United States. Some of these companies include:

- i. Gold Coast Collection Limited
- ii. Sleek Garments Exports Limited
- iii. Sixteen 47 Ghana Limited
- iv. Network Knitwear Fabrics
- v. Salma Garments
- vi. Berlin Textiles
- vii. MKOGH Exports
- viii. Kofi Ansah (Art dress)
- ix. AGRI DOTCOM
- x. DAGO Garments Limited.

As of 2003, the established companies have employed more than 2500 people including 14 expatriate technical managers. When fully operational, these garment companies are anticipated to provide about 70,000 jobs. As a result, capacity cost investment is pegged at US\$60 million, with a production target of 3.2 million pieces annually. Export revenue expected to be generated is US\$16million annually while about US\$3.4bn revenue was anticipated by the end of the first 3 years of operation. In order to realize these visions of the PSI on textiles and garments, a multi-functional Garment Village and Export Processing Zones were created to facilitate the implementation process.

4.20.6 The Garment Village

In line with the objectives of the Garment and Textile Project, about 180 acre land was acquired at the Tema Export Processing Zone by government to construct a number of garment factories. The first batch of these factories was expected to be delivered by the end of December 2003. However, due to operational irregularities and other setbacks, the garment village was actually commissioned on the 4th July, 2007 and was described as the first of its kind in the whole of West Africa. (Koranteng, July 6, 2007)

The Garment Village Complex within the Export Processing Zone was set aside from the Free Zones enclave for the construction of modern garment factories, under the President's Special Initiatives to ensure that more Ghanaian Companies benefited from the prior investments in off-site infrastructure, targeted mainly at foreign firms. The project was instituted by the Government of Ghana, with the help of the United Nations Development Programme (UNDP), Ghana Free Zones Board, the US Embassy, and other reputable institutions.

The village complex consists of five factory shells and is managed by the Sleek Garment Exports Ltd, and other PSI supported garment factories located at the Tema Free zones enclave in the Greater Accra Region. In an interview with the Executive Director of Sleek Garments, it was emphasized that the garment villages are able to meet United States orders ranging between US\$ 200,000 to over US\$1 million annually. The village also generated employment for over 8,000 indigenous Ghanaians, with more employment opportunities for the youth. The factories within the garment village are occupied by both foreign and local garment manufacturers and are expected to:

- i. Open avenues for small and medium-sized companies in Ghana.
- ii. Create new skills in areas such as sewing, marketing and customer service.
- iii. Provide an opportunity to expand the already existing garment industry in the country.

Plate 4.122 is the front view of the Tema Garment Village within the Export Processing Zone.



Plate. 4.122. The Garment Village

Some factories situated within the garment village include:

- i. Premier Quality Limited
- ii. California Link Gh. Limited
- iii. Oak Brook Limited
- iv. Afristyle Gh. Limited and
- v. Network Knitwear Fabrics.

Other garment factories across the country include:

- i. MaaGrace Garment Limited (Koforidua)
- ii. Manise Designs (Adjaben, Accra)
- iii. Global Garments Limited (Adjaben, Accra)
- iv. Sixteen 47 Gh. Limited (Adjaben, Accra)
- v. Sleek Garment Exports Limited (Adjaben, Accra)
- vii. Lemdor Limited (Adjaben, Accra)
- viii. Berlin Textiles (Adjaben, Accra)
- ix. Global Mamas (Cape Coast)

The creation of the garment village has a two-fold interventions: to promote the garment and textile industry in Ghana in support of the AGOA and also to accelerate the development of the enclave. Government has through investment, training, technical assistance and capacity building ensured the institution of a vibrant garment industry ready to export on large scale to the U.S under the AGOA. In line with this, the following policies and initiatives have been undertaken by government:

1. The PSI has provided qualified technical staff from Sri Lanka, to facilitate the movement of Slek Garments into the export market (Nora Banerman-Addot, *PSI documentary*, GTV)
2. Government has set out to develop a modern home-grown garment industry, based on mass production technology.
3. A US\$15million investment was sourced, through the acquisition of machines and working capital with support of Eco-Bank Gh. Ltd., National Investment Bank and the United Bank of Africa. This was through the Export Development and Investment Fund (EDIF) instituted by government (*PSI documentary*, GTV).
4. Government has purchased a factory at the North Industrial area in Kaneshie, and has converted it into an ultra modern Clothing Technology and Training Centre (CTTC); to train sewing operators in mass production techniques. Over 400 machine operators are turned out each month. (*Press Release*, Ministry of Trade, Industry PSD and PSI, 2006; K. Nuamah, Personal communication, 29th July, 2008)
5. A commercial production unit has been established to serve as a model to be replicated by the local entrepreneurs in the PSI programme.
6. A modern garment village constructed in the Tema free zone enclaves. Approximately, about 110 factory units are to be rented out to foreign and local entrepreneurs in the programme. These comprise 92 medium size factories, 10 large scale factories and 10 extra large scale factories.
7. A technical assistance in information technology (IT), Marketing, Social Responsibility Compliance and Recruitment of experts to Garment Producers.
8. Technical assistance to local medium-sized manufacturers to enhance their skills and productivity through attachment of foreign experts: an investor mission was undertaken with Ghanaian garment companies. Major garment countries through the government took an investor mission with selected Ghanaian garment companies under the PSI programme; and these countries include Sri Lanka, Mauritius, China, Hong Kong and South Africa.
9. Merchandising support to Ghanaian private sector operators through trade fair participation. The PSI programme sponsored selected Ghanaian garment companies to major trade shows including the following:
 - i. Ghana Expo
 - ii. ASAP show – Las Vegas, USA
 - iii. Magic show – Las Vegas, USA
 - iv. Material World show – New York.
10. Establishment of a roundtable on exports, comprising key service providers.

11. Over 2,500 personnel have passed out successfully as machine operators from the Clothing Technology and Training Centre; to facilitate smooth operation in the various garment factories under the PSI programme. Additional two of such training centres are to be established in Kumasi and Takoradi. (E. Afrifa, Personal communication, 13th August, 2008)

Key elements of the PSI support include:

- i. Identification and screening of companies (capacity audit and assessment)
- ii. Technical assistance in establishing or expanding their production units (Garments Village Enclave)
- iii. Technical support in equipment procurement and sourcing of materials.
- iv. Facilitation of access to credit (Business Plans, export development and investment fund)
- v. Training of operators: technical support in identification of management and supervisory personnel.
- vi. Market identification and sourcing orders.
- vii. Support to companies in meeting social compliance requirements. For example, fair wages, child labour prevention, decent working conditions.

4.20.7 Progress / Achievements of the PSI on textiles and garments

From just one factory operating within the PSI enclaves in 2001, there are over twenty factories, with 50% of them fully operational presently. The construction of the PSI garments village is informed by the market driven imperatives and also the severe limitations of the Ghanaian small and medium enterprises that are being upgraded to international firm status.

4.21 Ghana's response to the AGOA (Ghana's PSI and the US AGOA Initiative)

The President's Special Initiatives (PSI) is Ghana's response to the United State's African Growth and Opportunity ACT (AGOA) which provide a duty and quota-free levy or treatment (especially garment and textile) on exports to the United States market. Ghana became a beneficiary of the AGOA upon a proclamation issued by the US President, Bill Clinton on October 2, 2002, in which 34 sub-Saharan African countries were declared eligible for the benefits of AGOA. Initially, the expiry of this initiative was scheduled for 2008, however, upon amendment of the AGOA, it was extended to

2015; a time when Ghana is expected to have attained a middle level income status. Ghana being a beneficiary of the AGOA, hosted the sixth AGOA conference in Accra from the 16th – 19th of July, 2007, after having been rated a leader in Africa and a star in liberalized economics as attested by multinational agencies and financial institutions. (“Sixth AGOA Forum”, July 2007) This created a platform and presented an opportunity for Ghana to perform well on the international arena through trade and investment.

In response to AGOA’s country eligibility requirements, Ghana’s government did the following in order to meet the requirements:

1. Government initiated training programmes for a critical mass of skilled personnel, apprenticeship schemes, vocational and technical training within the educational system, as part of efforts to ensure the flourishing and competitiveness of business.
2. An export development and investment fund has been set operational; and a first tranche of about €80 billion has been disbursed to exporters in the area of agro-processing, salt, wood products, health products and garments.
3. A small-scale enterprise development programme: Rural Enterprise Development Project (REDP) to assist small and medium sized firms has been established and training courses has also been organized to present business opportunities and also to improve entrepreneurial skills.
4. Government created political stability, skilled labour force and a stable labour environment thereby increasing investor confidence in Ghana’s economy.
5. In order to reduce the vulnerability of exporters and foreign exchange dealers to external shocks, relevant legislations are being introduced to ensure that export proceeds are repatriated and channelled through the banking system.
6. Government embarked on a national registration exercise of the unemployed and underemployed. This was to obtain a sound conceptualization of the fundamentals of economic growth and wealth creation. Findings from such exercise informed the determination of pre-employment skills and placement in jobs and skills development training.
7. Maintenance of a harmonious relationship with employers and labour, resulting in the reduction of lost mandates that results from strikes. This communicated the right signals to the domestic and foreign business fraternity concerning the government’s seriousness about an enabling environment for business to thrive.
8. An integrated collaboration is being nurtured and sustained between government, the human resource base and business persons in effort to making the Ghanaian

business ventures fulfill one of the critical success factors required for making an impact in the global business environment.

In the case of textiles and garments, government funded the construction of factory structures; the most prevalent being the Garment Village and the Clothing Technology and Training Centre. Also, the private sector has been supported to access loans from the banks to purchase their equipment and machinery, fabrics for manufacturing, and also support for market access through trade shows and fair trade participations.

Government also set up what is called the Gold Coast Collection to serve as a merchandising unit in the PSI to get orders from the US market for operators of Ghanaian garment firms. Similarly, government funded the training and capacity building at the Clothing Technology and Training Centre. Expert assistance was sourced and funded to help each and every factory to be able to produce qualitatively and timely the right quantities for the market outside.

4.22 Some model Garment Companies and Training Centres

4.22.1 The Gold Coast Collections Limited

The Gold Coast Collections is a government funded institution in response to the AGOA through the PSI on textiles and garments. It has an estimated workforce of about 450 and located at the North Industrial Area in Kaneshie, Accra. The outfit is equipped with about 250 machine units geared to handle all woven garments with wash facilities for all types of wash and denim finishing.

Gold Coast Collections is vested with the mandate to source and facilitate American orders, industry innovation and local subcontracting. It is a premier factory established as a result of Ghana's desire to promote public-private partnership strategy and programme to develop and support garment manufacturing and exports in Ghana. It has professionally and technically competent experts from Sri Lanka with over 20 years work experience in the garment manufacturing industry. These experts pass vast

knowledge on factory compliance requirements, production control management, quality assurance management, management procedures and human resource development.

The outfit is also committed to ‘total customer satisfaction’ and is never satisfied unless its clients’ expressed needs are met, ensuring that the best quality control techniques are used. Products from this outfit are exported to the US under the approved AGOA visa. Socially, Gold Coast Collection is dedicated to support citizens, organizations and communities in which it operates, particularly those intended at providing opportunities for the youth and the physically impaired. The Gold Coast Collection has a minimum order quantity of 3,000 pieces per style between 90 to 120 days; with production capacity and product range as follows:

| Woven (wash and non wash) | Quantity (Dozen per month) |
|---------------------------|----------------------------|
| Men’s and Ladies pants | 6,800 |
| Men’s and Ladies shirts | 9,200 |
| Men’s and Ladies shorts | 8,200 |
| Ladies blouse | 10,000 |
| Ladies skirts and scouts | 10,000 |
| School uniforms | 6,800 |
| Bib pants | 5,500 |

Source: Field enquiry

It is sad mentioning that at the time of this research, the Gold Coast Collection Limited became defunct and is now known as Descent Touch Limited. Plates 4.123 and 4.124 are some photographs the researcher took with some staff of Descent Touch Limited.



Plate. 4.123. The researcher (left) with the Human Resource and Administrative officer at the PSI unit (Decent Touch)



Plate. 4.124. The researcher (right) with a staff and worker at Decent Touch

4.22.2 The Sleek Garments Exports Limited

The Sleek Garments Exports Limited located at the industrial hub of Accra, that is the PSI enclave in Adjaben, Accra is another garment company operating under the PSI in response to the AGOA initiative. The company is incorporated under the companies code, 1973 (Act 179) on the 9th of September 2002, and duly commenced business on the 11th of September 2002, as a private entity and is managed by Mrs. Nora Bannerma-Abbot. Initially as a private free zone enterprise, it has about 250 workforce. Sleek Garments now has a total workforce of about 470 with 260 machine units complimented with specialized machines for woven garments.

Sleek Garments is operating in an EDIF funded renovated Warehouse, with Eco-bank funded machinery and it manufactures woven and knitted garments mainly. It has a minimum order quantity of about 3,000 pieces per style due for 120 days of first production order delivery and 90 days onward shipment for subsequent or second production order.

The company has as its vision; to be the preferred garment manufacturer by setting out the most economic way of using its resources while fulfilling environmental obligations. It also has as its mission; aspiring to be a world class manufacturer of garments, producing high quality garments at competitive prices using skilled workforce, superior raw materials while complying with social standards.

Sleek garments has professionally and technically competent experts from Sri Lanka who are highly experienced in the garment manufacturing industry and posses vast knowledge on factory compliance requirement, production control management, quality assurance management, management procedures and human resource development. The company is committed to ‘total customer satisfaction’ and is never satisfied unless its clients’ expressed needs are met, ensuring that the best quality control techniques are employed. Finished products follow precise customer specifications and

all orders are delivered on schedule. Similarly as the Gold Coast Collections, products from Sleek Garments are exported to the USA under the approved AGOA visa.

As part of its social responsibilities, Sleek Garments is a good corporate citizen and operates in an environmentally friendly and responsible manner; dedicated to supporting citizens, individuals, organizations and communities in which it operates. Particularly, it assists in providing opportunities for the youth and the physically impaired. Sleek Garments has the following as its production capacity per month.

| Woven (wash and non wash) | Quantity (Dozen per month) |
|---------------------------|----------------------------|
| Men's and Ladies pants | 6,800 |
| Men's shirts | 9,000 |
| Men's and Ladies shorts | 8,000 |
| Ladies blouse | 10,000 |
| Ladies skirts and scouts | 10,000 |
| School uniforms | 6,500 |
| Bib pants | 5,000 |

Source: Field enquiry

Generally, imported fabrics from the U.S. form the basic raw material for production. These include polycotton, cotton and rayon. In 2002, the company came into contact with the AGOA through the PSI; however, it started full-time export into the U.S in 2006. Products normally comprise garments and clothing. Currently, it produces casual shirts for Orrix, USA with PSI assisted training, marketing and technical support. Averagely, the company exports 20,000 pieces per month.

As a means of marketing the company, sleek garments engages in exhibitions and also through web displays, while sourcing for orders through agents like Gold Coast Collections (now Decent Touch) and the United States Agency for International Development (USAID). Polytechnic graduates as well as trained staff in sewing form the core of its workforce. Sleek Garments Exports Limited is thus, an AGOA beneficiary garment firm, having the required working and factory standards in place. Plate 4.125 is the factory structure of Sleek Garments while 4.126 is the CEO at her factory floor.



Plate. 4.125. The factory structure of Sleek Garments Export Limited



Plate. 4.126. CEO of Sleek Garments Export Ltd (Mrs. Nora Bannerman-Abott) at her factory floor

4.22.3 Oak Brook Ghana Limited

The Oak Brook Limited is a 100% Ghanaian owned garment factory located in the garment village. It has an estimated workforce of about 350, with 120 machine units complimented with specialized machines for woven garments. Oak Brook Ltd has a minimum order quantity of 3,000 pieces per style due for delivery within 120 days for first production order and a subsequent 90 days onward delivery for second order.

Oak Brook Ltd is operating on an EDIF funded capital with PSI support in training, marketing and technical assistance. Currently, it produces lab coats and uniforms for superior uniform group in the USA and uniforms for Unilever Ghana Ltd. It manufactures woven and knitted garments mainly. Oak Brook Ltd is the second garment manufacturing free zone Company to be established at the garment village in Ghana after Network Knitwear Fabrics Limited. It ensures that the best quality control techniques are adhered to. Products from Oak Brook are exported to the USA under the approve AGOA visa.

Similarly, like the Gold Coast Collections and the Sleek Garments, Oak Brook is a good corporate citizen and operates in an environmentally friendly and responsible manner, dedicated to support citizens, organizations and communities in which it operates, in particularly those intended at providing opportunities for the youth. Oak

Brook Ltd has the following production capacity per month. Plate 4.127 shows some workers on duty at the Oak Brook Ghana Limited.

| Woven (wash and non wash) | Quantity (Dozen per month) |
|---------------------------|----------------------------|
| Men's and Ladies pants | 3200 |
| Men's shirts | 4000 |
| Men's and Ladies shorts | 4000 |
| Ladies blouse | 4700 |
| Ladies skirts and scouts | 4700 |
| School uniforms | 4000 |
| Bib pants | 2700 |

Source: Field enquiry

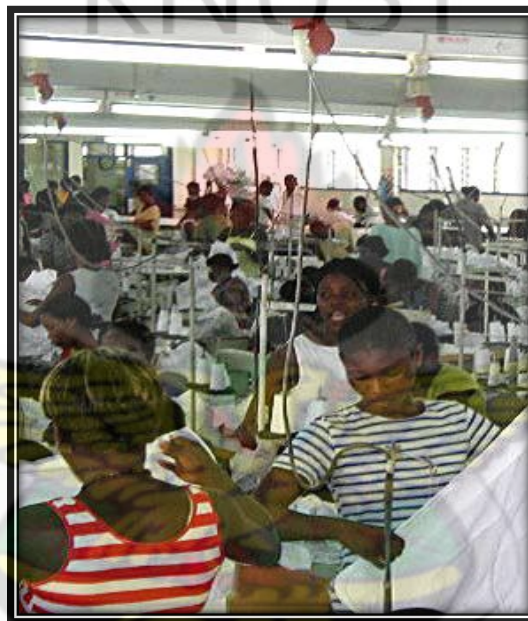


Plate. 4.127. Some workers at the factory floor of Oak Brook Ghana Limited.

4.22.4 The Clothing Technology and Training Centre (CTTC)

The Clothing Technology and Training Centre is a government of Ghana's initiative to train a mass of skilled manpower to facilitate the production capacity in the garment firms operating under the PSI. The training centre was established in 2002 when the PSI was launched with an equipment capacity of about 200 machines. The CTTC is responsible for the turning out of sewing machine operators within a 5 week intensive training in basic sewing techniques, quality and quantity management approaches.

Basically, anybody can receive training at the centre but preferably, one must be a basic school graduate, and it requires virtually no registration fee. The cost of training is borne by government with added responsibility of job placement after one's training. Garment firms that benefit directly from this training centre are the Sleek Garments Export Ltd., Global Garments, and Decent Touch among a host of others. On completion of the 5 week training, participants are tested and issued a PSI branded training certificate.

Even though the ultimate focus was to produce machinists for the garment firms, one is at liberty to set up his or her own business without restriction or confrontation. The outright absorption into the garment firms is a way of providing employment for the Ghanaian, especially the youth and the vulnerable as a catalyst for reducing poverty. Plates 4.128 to 4.131 are some photographs taken at the training centre by the researcher.



Plate. 4.128. Section of machines at the training centre



Plate. 4.129. Section of trainees at the training centre



Plate. 4.130. The Researcher (right) interacting with some trainees at the training centre



Plate. 4.131. The Researcher (middle) with two trainers at the training centre

CHAPTER FIVE

PRESENTATION AND DISCUSSION OF FINDINGS

5.1 Introduction

This chapter primarily identifies the specific roles as well as the expected roles that the textile industry is playing and can play in general towards poverty reduction, given the opportunities under the African Growth and Opportunity Act (AGOA) through the President's Special Initiative on Textiles and Garments (PSIoTG) as a tool for the realization and implementation of "goal one" of the Millennium Development Goals of the United Nations (that is to eradicate extreme poverty and hunger by 2015). It also deliberates on both the substantive and anticipated roles of the indigenous textile industry, taking into consideration the nature of the Ghanaian indigenous textile industry in relation to available trade avenues.

Questionnaire were used to investigate the nature and concepts of the indigenous textile industry of Ghana. This was also to investigate craftsmen's knowledge about President's Special Initiatives and other programmes that are intended to help augment performance of the textile industry. Through the use of the questionnaire, problems pertinent to the indigenous textile industry were identified, as well as other issues militating against the smooth progress of the textile industry. Selected garment firms were also assessed through the use of questionnaire. These were the Sleek Garments Export Ltd, Sixteen 47 Ghana Ltd, Oak Brook Ltd and Gold Coast Collections Ltd. This helped to bring to the fore, issues such as the methods of mass production, effect of government policies on their operations, export procedures and requirements, retailing, taxation under the AGOA, qualified products under AGOA and AGOA benefits. Consecutively, opinions of the accessible population were sought as to how to improve operations of the textiles and garment industry through structured questions.

Interviews were arranged and conducted with financial administrators, human resource managers, project coordinators, textile experts, textile practitioners, textile craftsmen as well as opinion leaders. This was to solicit information to establish the true nature of the Indigenous Ghanaian Textile Industry and also to determine the involvement of the textile industry in policies towards poverty reduction and economic growth.

Textile craftsmen were observed on the job at their various workplaces to promptly record proceedings at their working environment. This helped to explain how their work conditions, environment, as well as procedures affect outcome of the industry.

Relevant photographs were used to explain concepts and to support arguments of some findings.

5.2 Results

Data gathered from the field through the use of questionnaire and interviews were presented in frequency tables and pie charts, and analyzed to establish some concerns and facts. Data were collected from three selected regions of Ghana that engage in indigenous textiles production comprising weaving, dyeing and printing. These were the Ashanti, Volta and Northern regions. In all 115 copies of questionnaire were administered on traditional textile craftsmen and merchants. Fifty copies of questionnaire were administered in the Ashanti region, another fifty (50) in the Volta region, and fifteen (15) were administered in the Northern region.

A second set of questionnaire was administered on five garment factories in the Greater Accra Region and these were factories operating in relation to the African Growth and Opportunity Act (AGOA) through the President's Special Initiative (PSI) on Textiles and Garments. Presentation and analyses of the results of the responses are as follows:

5.2.1 Responses to questions for Indigenous Textile Craftsmen and Merchants (questionnaire responses)

Table 5.1. Gender

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|--------|-----------|---------|---------------|--------------------|
| Valid | Male | 110 | 95.7 | 95.7 | 95.7 |
| | Female | 5 | 4.3 | 4.3 | 100.0 |
| | Total | 115 | 100.0 | 100.0 | |

Out of the total number of 115 respondents sampled, the number of **males** who participate in indigenous textiles out numbers their **female** counterparts by about 91.4% demonstrating that, traditional textiles practiced in Ghana is a male dominated activity. This was found to be as a result of superstitions attached to the practices that do not encourage females to actively participate in this venture (See Table 5.1).

Table 5.2. Age groups

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------|-----------|---------|---------------|--------------------|
| Valid | Below 18 years | 6 | 5.2 | 5.2 | 5.2 |
| | 18-25 years | 32 | 27.8 | 27.8 | 33.0 |
| | 26-30 years | 19 | 16.5 | 16.5 | 49.6 |
| | 31-35 years | 14 | 12.2 | 12.2 | 61.7 |
| | 36-40 years | 13 | 11.3 | 11.3 | 73.0 |
| | 41-45 years | 10 | 8.7 | 8.7 | 81.7 |
| | 46 years above | 21 | 18.3 | 18.3 | 100.0 |
| | Total | 115 | 100.0 | 100.0 | |

Generally, participation within this indigenous industry is witnessing vast **youth** involvement. The results of the data indicate that about 68% of the sample constitutes the youth with varied age range between 18 and 40. This is the energetic group within any economy whose services could be tapped to bring about development. The **aged** who are 40 years and above are quite significant within the industry and have helped to keep the indigenous practices to date while helping to unveil and document the rich history behind Ghanaian indigenous textiles. This group (aged 41 and above) constitutes about 27% of the sample. Children below the age of 18 are also prevalent in the industry

although they form only 5% of the sample. This is as a result of early practise which is peculiar to the mode of acquiring skills within the industry (See Table 5.2).

Table 5.3. Educational Levels

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|---------------|-----------|---------|---------------|--------------------|
| Valid | Basic | 49 | 42.6 | 42.6 | 42.6 |
| | Senior High | 21 | 18.3 | 18.3 | 60.9 |
| | Tertiary | 5 | 4.3 | 4.3 | 65.2 |
| | Middle School | 33 | 28.7 | 28.7 | 93.9 |
| | Others | 7 | 6.1 | 6.1 | 100.0 |
| | Total | 115 | 100.0 | 100.0 | |

Table 5.3 indicate that the education levels of people who engage in the industry constitutes about 43% **Basic education**, 29% **Middle school** leavers, 18% **Senior High education**, 4% **Tertiary education**, while 6% constitute those who have never been to school or were dropped out at primary school; and are indicated as **Others** on the frequency table above. It is clear from the percentages that, the majority of participants within the industry constitute a class with low academic status. It is therefore safe to state that this might affect their understanding in terms of issues that require some level of academic reasoning.

Table 5.4. Mode of participation within the industry.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|------------------|-----------|---------|---------------|--------------------|
| Valid | Inheritance | 67 | 58.3 | 58.3 | 58.3 |
| | Apprenticeship | 47 | 40.9 | 40.9 | 99.1 |
| | Formal education | 1 | 0.9 | 0.9 | 100.0 |
| | Total | 115 | 100.0 | 100.0 | |

It is quite clear to note from the data presented in table 5.4 that, the mode of acquisition of skills in the indigenous textile industry within the Ghanaian set up is through **inheritance** and **apprenticeship** with an insignificant issue of **formal education**. The industry thus, involves indigenous practices that do not require formal education to acquire. One only needs to understudy someone or simply observe with

time and then experiment. Acquisition by inheritance constitutes about 58% while apprenticeship tallies about 41% and formal education forming about 1% of the total responses sampled. This phenomenon is illustrated in the pie chart in fig.5.1.

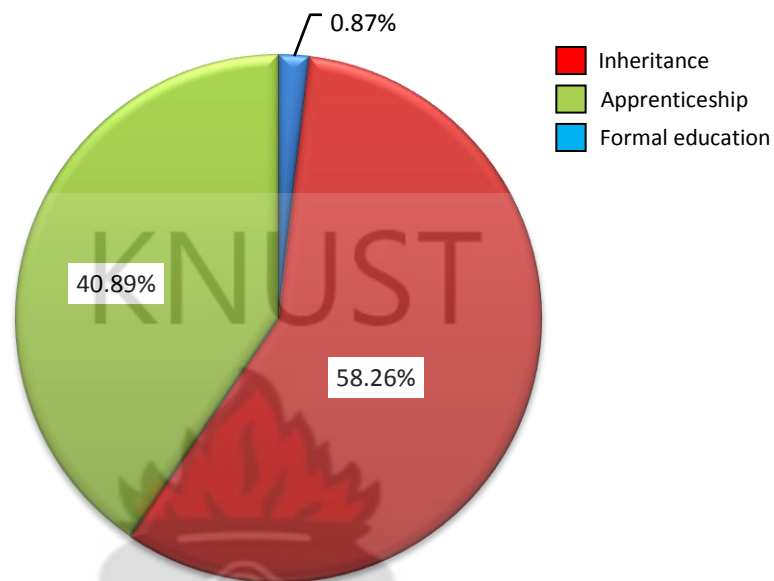


Fig.5.1. Mode of participation within the industry

Table 5.5. Financing business/job within the indigenous industry.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|------------------|-----------|---------|---------------|--------------------|
| Valid | Loans/grants | 16 | 13.9 | 13.9 | 13.9 |
| | Personal savings | 80 | 69.6 | 69.6 | 83.5 |
| | Donations | 19 | 16.5 | 16.5 | 100.0 |
| | Total | 115 | 100.0 | 100.0 | |

Data collected revealed clearly that financing business within the indigenous textile industry is through **personal savings** and this constitutes about 70% of respondents sampled. An approximated 30% support is through **loans, grants** and **donations**. There is however no response regarding **government subventions**. As a result, the progress of this industry is basically dependent on individual's financial capabilities. It is however safe to note that lack of adequate business financing within the industry affects output one way or the other. (Refer to table 5.5).

Table 5.6. Approximated capital needed to start one's own business.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------------|-----------|---------|---------------|--------------------|
| Valid | GHC 20-50 | 21 | 18.3 | 18.3 | 18.3 |
| | GHC 60-100 | 68 | 59.1 | 59.1 | 77.4 |
| | GHC 150-200 | 26 | 22.6 | 22.6 | 100.0 |
| | Total | 115 | 100.0 | 100.0 | |

From the responses sampled, about **59%** indicated that between **GH¢60 to GH¢100** would be ideal to start business of one's own. Approximated **23%** opted for between **GH¢150 to GH¢200** as adequate to run a textile business; but only **18%** noted that between **GH¢20 to GH¢50** would be appropriate to start an indigenous business. Judging from the response percentages, it could be inferred that, the respondents perceived that, if any financial support would be extended to them, it must be huge; forgetting that the amount of money required for a business does not necessarily depend on its volume but one's ability to manage and invest it appropriately. The group that opted for finance range within GH¢50 may have on the other hand, underestimated the financial commitment necessary to run a business in this era of global economic crisis. (See Table 5.6).

Table 5.7. Artisans/Craftsmen's perception about their business.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|------------|-----------|---------|---------------|--------------------|
| Valid | Lucrative | 84 | 73.0 | 73.0 | 73.0 |
| | As a hobby | 26 | 22.6 | 22.6 | 95.7 |
| | Others | 5 | 4.3 | 4.3 | 100.0 |
| | Total | 115 | 100.0 | 100.0 | |

Data presented in table 5.7 indicates that business within the industry is described as **lucrative**. This received 73% response from the sample. About 23% see their business as a venture best described as **a hobby**; but about 4% indicated that they engage in such venture because it is **the only business at their disposal** and this response is indicated as **Others** on table 5.7. However, less than 50% (i.e. 37%) engage in other business

ventures while the remaining 63% embrace the industry as the only life time work. Table 5.8 presents the results of involvement in other businesses aside the textile job.

Table 5.8. Involvement in other businesses aside the textiles job.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|--------------------|
| Valid | Yes | 43 | 37.4 | 37.4 | 37.4 |
| | No | 72 | 62.6 | 62.6 | 100.0 |
| | Total | 115 | 100.0 | 100.0 | |

Table 5.9. Ever assisted by any agency, NGO etc. before.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|--------------------|
| Valid | Yes | 8 | 7.0 | 7.0 | 7.0 |
| | No | 107 | 93.0 | 93.0 | 100.0 |
| | Total | 115 | 100.0 | 100.0 | |

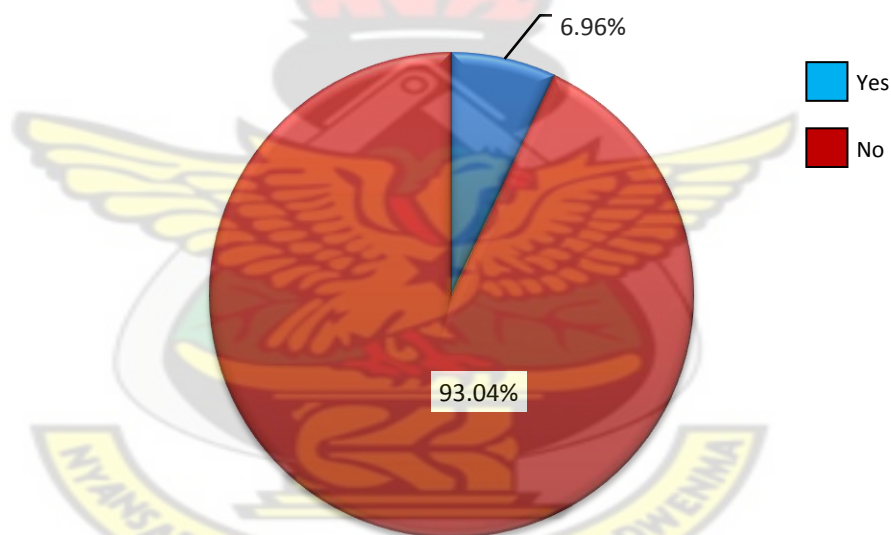


Fig.5.2. Ever assisted by any agency, NGO etc. before

Carefully analyzing the results illustrated in table 5.9 and figure 5.2, it is overwhelming to discover that, 93% of the respondents indicated that, they have never received assistance from any agency or NGO to support business in the industry. On the other hand, 7% affirms that they have received some form of assistance from NGOs and agencies but were however, unable to mention the exact NGO or agency from which

they received assistance. Probably, this may be because the support was insignificant to them resulting in such quick escape from memory.

Table 5.10. Artisans/Craftsmen's knowledge about the PSI.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|--------------------|
| Valid | Yes | 37 | 32.2 | 32.2 | 32.2 |
| | No | 78 | 67.8 | 67.8 | 100.0 |
| | Total | 115 | 100.0 | 100.0 | |

It is obvious to note from the results presented in table 5.10 that, the majority of indigenous textile craftsmen forming about 68% of the sample for this study indicated that they have not heard about the President's Special Initiatives. Only 32% answered in the affirmative; and this was found out to be through the media and friends with no trace to government organized programme. As a result it could be assumed that, there had not been intense awareness about the concept. Delving into the craftsmen's knowledge about the President's Special Initiative on Textiles and Garments, the data gathered recorded 83.5% negative response while 16.5% resolved having heard about the concept. This again was through the media and friends but they could not elaborate extensively on the concept. Table 5.11 and fig. 5.3 illustrate the responses to such query.

Table 5.11. Artisans/Craftsmen's knowledge about the PSI on textiles and garments.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|--------------------|
| Valid | Yes | 19 | 16.5 | 16.5 | 16.5 |
| | No | 96 | 83.5 | 83.5 | 100.0 |
| | Total | 115 | 100.0 | 100.0 | |

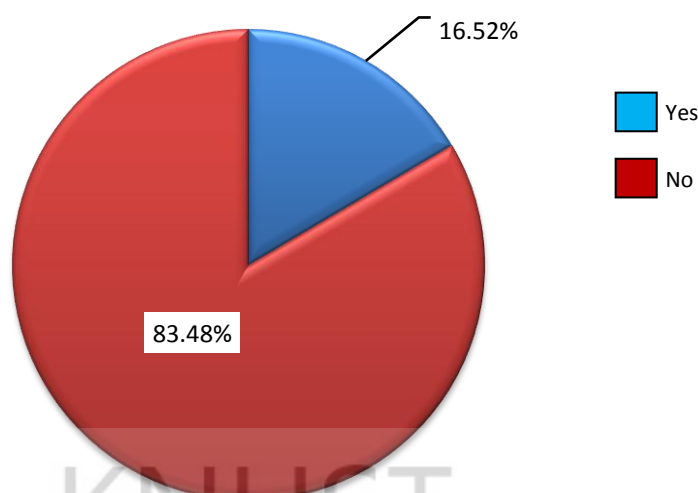


Fig. 5.3. Artisans/Craftsmen's knowledge about the PSI on textiles and garments.

Table 5.12. Having attempted exporting one's products before.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|--------------------|
| Valid | Yes | 27 | 23.5 | 23.5 | 23.5 |
| | No | 88 | 76.5 | 76.5 | 100.0 |
| | Total | 115 | 100.0 | 100.0 | |

Table 5.13. Artisans/Craftsmen's knowledge about the African Growth and Opportunity Act (AGOA) initiative.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|--------------------|
| Valid | Yes | 21 | 18.3 | 18.3 | 18.3 |
| | No | 94 | 81.7 | 81.7 | 100.0 |
| | Total | 115 | 100.0 | 100.0 | |

The researcher also sought to enquire whether there had been an attempt by individuals to export some of the products within the industry in question and the responses were as shown in table 5.12. The data revealed that 23.5% had attempted exporting their products. However, it was usually through individual travelers and not any well organized means. Out of the total of 115 responses, 88 respondents constituting 76.5% said they had never attempted exporting their products before due to lack of appropriate contacts and inadequate financial support.

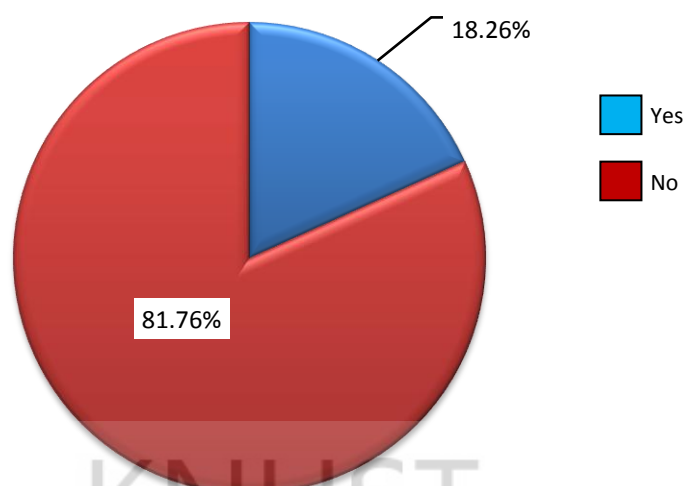


Fig. 5.4. Artisans/Craftsmen's knowledge about the African Growth and Opportunity Act (AGOA) initiative.

It became prudent to investigate also into whether textile craftsmen have any idea about the African Growth and Opportunity Act (AGOA) since it has a link with the President's Special Initiative. The responses presented in table 5.13 and figure 5.4 revealed that, 94 respondents out of 115 declined having any knowledge about the concept. This constitutes about 82% of the sample collected.

On the other hand, only 21 respondents admitted having heard about the AGOA; and that was through mere mention by friends and the media. They however did not understand what the concept was all about. Judging from these responses one could confidently state that, neither the PSI nor the AGOA has affected performance in the indigenous textile industry because majority of the participants have no idea about the two concepts, hence their active involvement cannot be anticipated.

Table 5.14. Effect of the PSI on performance of the indigenous industry.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----------------|-----------|---------|---------------|--------------------|
| Valid | Average (50%) | 1 | 0.9 | 0.9 | 0.9 |
| | Not at all (0%) | 114 | 99.1 | 99.1 | 100.0 |
| | Total | 115 | 100.0 | 100.0 | |

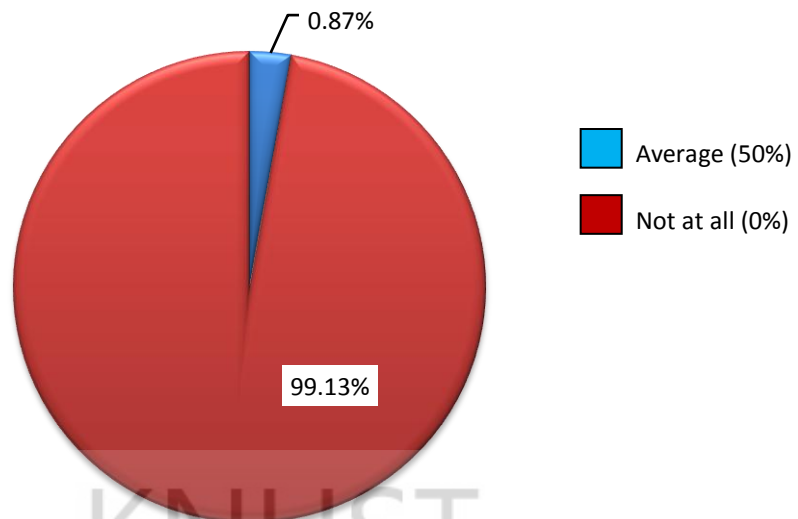


Fig. 5.5. Effect of the PSI on performance of the indigenous industry.

The data presented in table 5.14 and figure 5.5 revealed responses to enquiry as to how the PSI concept has boosted the performance of the indigenous textile industry. The responses indicated that, only 1 respondent out of 115 had experienced an average boost through the PSI concept. This was because of some personal contact that assisted in the progress of the business. The remaining 114 respondents representing approximated 99% indicated that the PSI concept had not boosted their business at all, thus rating it as a 0% business booster.

Also table 5.15 and figure 5.6 demonstrate that a total of 112 (about 97%) out of the 115 respondents indicated that, there had not been any direct involvement of government and other Non-governmental Organizations (NGOs) to include them into the AGOA initiative. On the contrary, three respondents constituting about 3% admitted having attended workshops organized in line with an AGOA initiative. They however were quick to add that such workshops did not yield any results.

Table 5.15. Efforts by government, NGO's or others to include indigenous businesses in the AGOA initiative.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|--------------------|
| Valid | Yes | 3 | 2.6 | 2.6 | 2.6 |
| | No | 112 | 97.4 | 97.4 | 100.0 |
| | Total | 115 | 100.0 | 100.0 | |

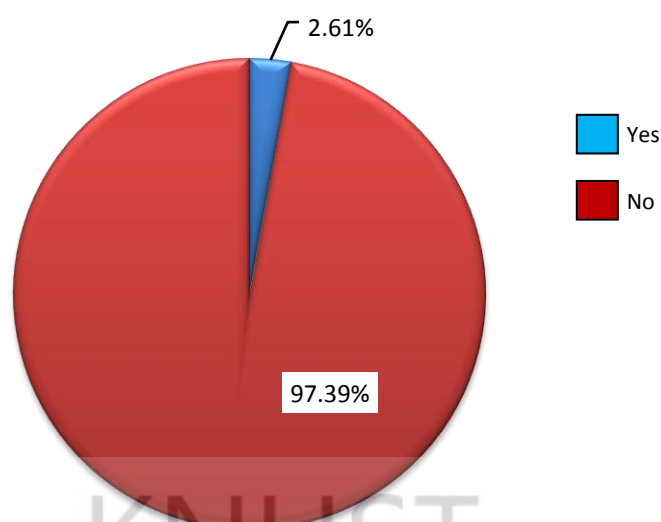


Fig. 5.6. Efforts by government, NGO's or others to include indigenous businesses in the AGOA initiative.

Table 5.16. Patronage of indigenous textile products by government.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|--------------------|
| Valid | Yes | 9 | 7.8 | 7.8 | 7.8 |
| | No | 106 | 92.2 | 92.2 | 100.0 |
| | Total | 115 | 100.0 | 100.0 | |

The researcher also sought to enquire whether or not government buys textile products from indigenous craftsmen; and the responses are presented in table 5.16. It was recorded that, 9 respondents out of 115 answered in the affirmative because a Minister or other government officials bought few products from them; but could not determine whether or not it was a government request. A total of 106 (representing 92%) declined government having bought from them. This clearly shows that the taste for indigenous textiles is basically by individual interest and that not even government policies could change the trend because government does not invest in the industry.

Table 5.17. Existence of Artisans/Craftsmen's Association.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|--------------------|
| Valid | Yes | 50 | 43.5 | 43.5 | 43.5 |
| | No | 65 | 56.5 | 56.5 | 100.0 |
| | Total | 115 | 100.0 | 100.0 | |

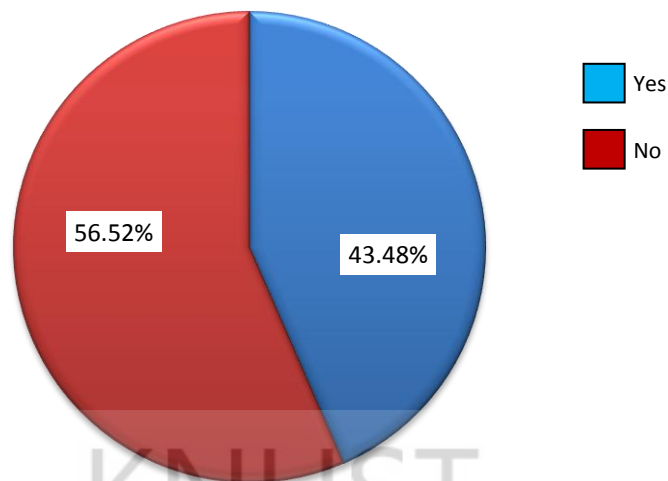


Fig.5.7. Existence of Artisans/Craftsmen's Association.

The researcher wanted to establish how organized the indigenous textile industry is by way of association. The data indicated that less than 50% (that is 50 out of 115) of the sample affirmed the existence of Associations. Out of these, 33 respondents admitted being members of an Association for reasons of group solidarity and loyalty to business, while 17 respondents did not show interest in belonging to any Association for reasons of mismanagement of resources by executives. Sixty-five respondents constituting 56.5% declined having knowledge about the existence of any Association in their various communities; adding that, it could be because Craftsmen preferred to engage in individual venture rather than forming associations with others within the same business.

It was also realized that over 50% of indigenous craftsmen did not have organized workshops. The data gathered recorded 60 (that is 52%) out of 115 respondents not having organized workshops. Most of them work under trees, temporal sheds while some work in any available space. Fifty-five (that is 48%) out of the total 115 respondents indicated having organized workshop where they work.

Table 5.18. Existence of organized workshops.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|--------------------|
| Valid | Yes | 55 | 47.8 | 47.8 | 47.8 |
| | No | 60 | 52.2 | 52.2 | 100.0 |
| | Total | 115 | 100.0 | 100.0 | |

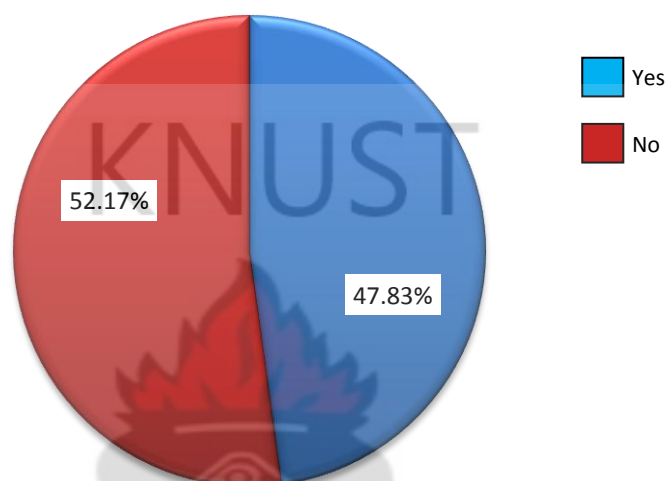


Fig.5.8. Existence of organized workshops.

In order to establish the raw material base and source used in the indigenous textile industry, questions were posed and the responses presented in tables 5.19 and 5.20 respectively. The data show that the raw material base for the industry is **cotton** dominated. This is because 107 (about 44%) out of the total 244 entries indicated that they use cotton based material to produce diverse articles. The rest are 59, 40, 35, and 3 entries for **silk**, **rayon**, **polyester/lurex (Others)** and **nylon** respectively. The raw materials come in the form of yarns mainly for the Weaving industry and fabric for the Dyeing and Printing industries. Data collected also indicates that **imported** raw material dominated the raw material source in the industry. One hundred and eight (108) constituting about 70% of the responses confirmed this, while 47 responses constituting 30% use raw material from **local** sources.

Table 5.19. Types of materials used for production in the indigenous textile industry.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|--------|-----------|---------|---------------|--------------------|
| Valid | Cotton | 107 | 43.9 | 43.9 | 43.9 |
| | Silk | 59 | 24.2 | 24.2 | 68.0 |
| | Rayon | 40 | 16.4 | 16.4 | 84.4 |
| | Nylon | 3 | 1.2 | 1.2 | 85.7 |
| | Others | 35 | 14.3 | 14.3 | 100.0 |
| | Total | 244 | 100.0 | 100.0 | |

Table 5.20. Sources of raw material used for production.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|--------------------|-----------|---------|---------------|--------------------|
| Valid | Cultivated locally | 47 | 30.3 | 30.3 | 30.3 |
| | Imported | 108 | 69.7 | 69.7 | 100.0 |
| | Total | 155 | 100.0 | 100.0 | |

Table 5.21. Consumers/Purchasers of indigenous textile products.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------|-----------|---------|---------------|--------------------|
| Valid | Foreigners | 60 | 25.8 | 25.8 | 25.8 |
| | Local consumers | 106 | 45.5 | 45.5 | 71.2 |
| | Exporters | 58 | 24.9 | 24.9 | 96.1 |
| | Government/Officials | 9 | 3.9 | 3.9 | 100.0 |
| | Total | 233 | 100.0 | 100.0 | |

The researcher sought to find out the primary purchasers and ultimate consumers of indigenous Ghanaian textile products and the results illustrated in table 5.21. Data collected revealed that, **local consumers** constitute the bulk of indigenous textile consumer group and is expressed as 45.5%. **Foreigners** constitute the second consumer class with 26% of the responses, 25% being **Exporters** (Middlemen) and 4% being **government officials**.

Table 5.22. Mode of marketing products within the indigenous textile industry.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----------------------------|-----------|---------|---------------|--------------------|
| Valid | Radio/TV adverts | 19 | 12.8 | 12.8 | 12.8 |
| | Exhibitions | 41 | 27.5 | 27.5 | 40.3 |
| | Trade fares | 15 | 10.1 | 10.1 | 50.3 |
| | Personal door-to-door sales | 74 | 49.7 | 49.7 | 100.0 |
| | Total | 149 | 100.0 | 100.0 | |

Data collected also indicate that, **marketing** of indigenous textile products is dominated by **door-to-door sales**. Table 5.22 shows that 74 out of 149 constituting about 50% market their products by personal door-to-door errands. The remaining 50% comprised 27.5% **exhibitions**, about 13% **radio/TV advert**, while only 10% could afford **trade fares**. However, all 149 response entries indicated that products were normally **displayed in the market** and **along roadside** to advertise them. Marketing or advertising within the industry is thus, dominated by open market displays and personal door-to-door sales.

5.2.2 Responses to questions for Garment Factories (questionnaire response)

Table 5.23. Types of materials used by garment factories for producing products.

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|--------------|-----------|---------|---------------|--------------------|
| Valid Cotton | 5 | 33.3 | 33.3 | 33.3 |
| Silk | 3 | 20.0 | 20.0 | 53.3 |
| Rayon | 4 | 26.7 | 26.7 | 80.0 |
| Others | 3 | 20.0 | 20.0 | 100.0 |
| Total | 15 | 100.0 | 100.0 | |

Data presented in table 5.23 indicate that, all the five garment factories use **cotton** base raw material for their production, four factories also use **rayon** base raw material while three use **silk** material. Three factories admitted using **poly cotton** and this is represented as **Others** on the table. The results indicated that, both the **indigenous** and **modern** industries use the **same raw material base**; that is **cotton**. However, the source of these raw materials is foreign, (**imported**). (See table 5.24).

Table 5.24. Source of raw materials used by garment firms.

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|----------------|-----------|---------|---------------|--------------------|
| Valid Imported | 5 | 100.0 | 100.0 | 100.0 |

Table 5.25. Financing of business in garment firms.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------------|-----------|---------|---------------|--------------------|
| Valid | Loan/grants | 5 | 100.0 | 100.0 | 100.0 |

Data presented in table 5.25 indicated that, almost similar to the major **source of financing** in the indigenous textile industry, all five garment factories admitted financing their businesses through loans and grants with the **foreign markets** being their ultimate target; that is the **US and European markets**. This was found to be as a result of their participation in the AGOA which is a US trade policy (See tables 5.26 and 5.27).

Table 5.26. Initial targeted markets by garment firms.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|---------|-----------|---------|---------------|--------------------|
| Valid | Foreign | 5 | 100.0 | 100.0 | 100.0 |

Table 5.27. Export designated countries of Ghanaian garment firms.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------|-----------|---------|---------------|--------------------|
| Valid | USA and Europe | 5 | 100.0 | 100.0 | 100.0 |

Table 5.28. Coming into contact with the AGOA by Ghanaian garment firms.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|------------|-----------|---------|---------------|--------------------|
| Valid | Government | 5 | 100.0 | 100.0 | 100.0 |

Data represented in table 5.28 show that, all the five factories came into **contact with the AGOA** through **government initiative**; and their products are mainly **garments and clothing** (See table 5.29). This presupposes that, it is through government that participation in the AGOA could be facilitated and also the main textiles are clothing and garments. Judging from this point, the indigenous textile industry which products include clothing and garments is a viable industry in relation to the AGOA.

Table 5.29. Products normally produced by garment firms for export under the AGOA.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----------------------|-----------|---------|---------------|--------------------|
| Valid | Garments and Clothing | 5 | 100.0 | 100.0 | 100.0 |

Table 5.30 indicated that, **none** of the five garment factories incorporate any indigenous textile component into their products for reasons pertaining to sole consumer specifications and request. Even though products are usually produced based on consumer request and specifications, it beholds textile entities to come out with dynamic designs integrating some indigenous textile components to test the markets. Risk taking in business is thus, inevitable and must be ventured.

Table 5.30. Incorporation of any indigenous textile component into products.

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|----------|-----------|---------|---------------|--------------------|
| Valid No | 5 | 100.0 | 100.0 | 100.0 |

Table 5.31. Duration and consistency of exporting by garment firms.

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|--------------|-----------|---------|---------------|--------------------|
| Valid Weekly | 3 | 60.0 | 60.0 | 60.0 |
| Monthly | 2 | 40.0 | 40.0 | 100.0 |
| Total | 5 | 100.0 | 100.0 | |

Data gathered also revealed that the rate of shipping products is determined by the demand of the buyer and could be **weekly** or **monthly**. Three (3) factories indicated that they ship consignments weekly while two (2) ship on monthly basis. (Refer to table 5.31). All the five garment factories sampled indicated in table 5.32 that, they have **no financial obligation** to the government of Ghana or the United States of America for operating under the AGOA initiative and the PSI on Textiles and Garments. This implies that one needs not be much concerned about how to satisfy government and AGOA in terms of financial commitments. The AGOA is thus, a duty-free initiative.

Table 5.32. Financial obligations by garment firms to the government of Ghana or the United States of America.

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|----------|-----------|---------|---------------|--------------------|
| Valid No | 5 | 100.0 | 100.0 | 100.0 |

Data gathered from the garment factories indicate in table 5.33 that, contrary to the performance rating by the indigenous textile craftsmen, four of the five garment factories significantly attested that the PSI had boosted their performance, rating it between 50% and 90%. One factory however rated the effect of the PSI on its business below 50%.

Table 5.33. Effect of the PSI on performance of garment firms.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|---------|-----------|---------|---------------|--------------------|
| Valid | 10%-40% | 1 | 20.0 | 20.0 | 20.0 |
| | 50%-90% | 4 | 80.0 | 80.0 | 100.0 |
| | Total | 5 | 100.0 | 100.0 | |

Table 5.34. Sourcing for orders by garment firms.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------|-----------|---------|---------------|--------------------|
| Valid | Through Agents | 5 | 41.7 | 41.7 | 41.7 |
| | Exhibitions | 3 | 25.0 | 25.0 | 66.7 |
| | USAID | 4 | 33.3 | 33.3 | 100.0 |
| | Total | 12 | 100.0 | 100.0 | |

Data collected to establish how the garment factories source for orders recorded the responses presented in table 5.34. Table 5.34 indicated that, orders are sourced mainly through **agents** (representing about 42%) even though sourcing is at times through the United States Agency for International Development (**USAID**) representing 33% and **exhibitions** indicating 25%.

The data also showed that, **marketing** or **advertising** however, is mainly through **trade fares** and **internet (Others)**. This is because all the five factories indicated that marketing of their products was through such means. About 17% of the entries also mentioned marketing through exhibitions (See table 5.35).

Table 5.35. Mode of marketing within the garment factories.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------------|-----------|---------|---------------|--------------------|
| Valid | Trade fares | 5 | 41.7 | 41.7 | 41.7 |
| | Exhibitions | 2 | 16.7 | 16.7 | 58.3 |
| | Others | 5 | 41.7 | 41.7 | 100.0 |
| | Total | 12 | 100.0 | 100.0 | |

5.3 Discussion and Findings

The role of textiles as a raw material and as an end product is classified as basic clothing, furnishing, industrial use, medical use, geo-textile and miscellaneous uses. However, this thesis covered only the uses that relate to the indigenous industry towards employment creation and poverty reduction particularly among the youth.

5.3.1 Textiles as a means of Clothing and Body protection

Textiles have an assortment of uses, most common of which is for clothing. Since prehistoric times, people in almost all societies have worn some kind of clothing. Ever since, many theories have been advanced as to why humans began to wear clothing. One earliest hypothesis being modesty/shame theory, also known as the fig leaf theory; based on the biblical story of creation. As far back as the 19th century, Europeans and Americans believed that people wore clothing primarily for reasons of modesty. The rise of non-religious beliefs worldwide resulted in the propagation of other theories. Some argue that, the origin of clothing was functional; that is to protect the body from the environment. Others believed it was designed for sexual attraction, thus display of the body's beauty. (*Dress*, 2009, Encyclopedia Britannica)

Textiles as a body clothing comprise variety of garments that form a large component of the uses of textiles. These garments are used to provide the human body with warmth, comfort, protection and as a decoration. Ghanaian indigenous textiles that provide clothing in diverse capacities include; kente, fugu, kete, adanudo, nwomu (woven), adinkra (printed), birisi, kobene, kuntunkuni (dyed). Other forms of textiles other than the indigenous among Ghanaians include tie-dye, batik, dumas, lace, net, as well as other products like the java, fancy and wax prints.

In its general sense, the use of textiles for clothing is widely acknowledged irrespective of race, tribe, worth, knowledge and academic status. Every living human on the planet earth needs to cloth him/herself in one way or the other and for one reason or

the other. Textile products that served clothing include outer-garments, under-garments and accessories. Outer-garments include the *kaba*, pullovers, blouses, T-shirts, shirts, skirts, vests, *batakari*, *jumpa*, cover cloth among a host of others. Under-garments comprise singlets, under pants, knickers, braziers, panties, pants, socks and others. Accessories comprise mufflers, hat, ribbons, purses, belts, handkerchiefs, neckties, scarfs, badges, headgear, bags and a host of others.

Having identified the host of articles that served in various ways as clothing, there is the need to give an urgent attention to textiles because of its basic use that satisfies man's essential need for clothing as reiterated by Abraham Maslow in his theory of self-actualization, based on a hierarchy of needs. (that is to say, man has a basic need of satisfying his hunger and clothing first). (*Motivation*, 2009, Encyclopedia Britannica) Concurrently, man irrespective of status, wealth, tribe, location, climate, needs to cloth him/herself as a means of covering nakedness and also as a protection against the harsh actions of the weather. However, the type of textiles for clothing differs from climate to climate based on a number of factors, some of which include; the count of the composition of the fabric, the colour of the fabric, the weight, mode of production as well as the design coupled with its use, be it an outer-garment, under-garment or as a clothing accessory.

Given the opportunity under AGOA, textile exports need to be seasonally functional. This means that, it is not just any type of clothing that will be functional in the United State or the European markets. Given a condition of winter in the temperate latitudes, it is usually an extreme stressful condition that affects both vegetation and its inhabitants. As an antidote to the low temperatures, most people during winter prefer highly dense fabrics that will provide some heat.

Considering such indigenous textiles as kente/kete, traditional appliqué and tapestry as well as *nwomu*, these fabrics composed of denser counts, whose products can

withstand the weather in the temperate providing appreciable warmth. This requires that, these fabrics must be fashioned into outer-garments such as shirts, kaba, jumpa and others for use during winter. Although cotton products are generally noted to be of fabrics under low counts, and as such are feasible not in correspondence with temperate climates, kente and its related woven products based on their production processes has increased the counts and are deemed appropriate for use in the temperate climates relative to other products.

There had been evidence of some kente products recommended for export into the United States. This shows that, woven kente is an eligible product in the U.S. and has thus, been considered under the AGOA as included in the category 9 provision of the textiles and clothing preference, specifically, the Handloomed, Handmade, Folkloric articles and Ethnic Printed fabrics (Mensah and Miller, 2005).

Akrofi (2004:41) emphasized that, “early conceptions about Ghanaian fabrics in relation to the AGOA had disqualified the products’ ability to perform under the AGOA”, reiterating that, Ghanaian African prints are primarily made out of cotton fabrics under low ‘counts’, which are only good for Africa due to the tropical weather. On the contrary, it is worth stating that, due to the fact that there existed different weather conditions in the U.S. and Europe, such as fall, summer, winter, autumn, each season requires a specific garment for comfort and protection.

This presupposes that, Ghanaian cotton products such as the *adinkra* other than the black and darker shades can best be used during summer. Its high absorbency property also enables the fabric to absorb sweat and also assists the escape of heat that is peculiar to summer. Taking for instance, indigenous dyed fabrics such as the *kuntunkuni*, *birisi* and *kobene*, due to their colour composition can absorb light to generate heat; and as such it is possible to form products from such fabrics for use in temperate climates. These fabrics can be transformed into some under and outer garments for use during

winter. Darker colours which are peculiar to these products; that is black for *kuntunkuni*, brown and indigo for *birisi*, and vermillion red for *kobene* absorb light to generate heat; a property making them appropriate for use in winter.

Analyzing from the perspective of colour, weight, appearance, design, fabric structure (porosity and absorbency), Ghanaian indigenous textiles whether light or heavy, porous or densed, absorbent or repelling, having dull or bright colours could be fashioned into apparel to sell well on the U.S. and European markets. However, there are a number of factors both production approaches and technical quality assurance that need to be addressed accordingly.

It could be emphasized that Ghanaian indigenous textiles can equally serve basic clothing needs of human in different climatic regions, be it winter or summer and as such it can be a worthy product under AGOA, given the Handloomed, Handmade, Folkloric articles and the Ethnic Printed fabric provision.

5.3.2 Textiles as Household articles and Furnishings

Apart from clothing, household textiles frequently referred to as soft furnishings are the textile products that serve man's daily needs. These are fabrics used in the home including items classified as linens such as bath and dish towels, table linens, shower curtains, and bathroom ensembles. Other items include bedsheets, mattresses, bedspreads, rags, napkins, towels, blankets, pillowcases, handkerchiefs, table cloth, chair backs, cushion covers, armrests and draperies among others.

Generally, the use of textiles as household articles and furnishing encompasses a wide variety of the daily use of textiles and one or more of these articles are found in almost all homes, hotels and motels, offices, showrooms, retail stores, restaurants, recreational facilities and other commercial establishments. Given these wide range of articles under which Ghanaian indigenous textiles could best function, it is worth noting

that, the indigenous industry has a lot of sales avenues and potentials for its products without limit both on the local and international markets. Products from kente could be used as table covers and other background screen decorations at high profile occasions. Even locally, kente fabrics are normally displayed on tables and at the background of ‘high tables’ for delegates to reside over highly classified meetings and conferences. The plates 5.1 and 5.2 that follow are examples of some uses of kente as furnishings.



Plate.5.1. Kente used as table cloth for official meetings



Plate. 5.2. Kente used as bed cover

With kente gaining an international recognition worldwide, there are varied uses assigned to this Ghanaian indigenous innovation. This implies that should kente find its rightful place in terms of export recognition, there cannot be any traditional textiles that can be compared to it. The desire for every foreigner for the product is evidenced by the purchases made when tourists visit the country and weaving communities in Ghana. (See plate 5.3).



Plate. 5.3. Foreign tourists making purchases of indigenous textiles at Ntonso.

This implies that with the increasing euphoria for African textiles, Ghana's traditional textiles when given the needed attention will make a huge impact on the international market. However, there are bordering issues of colour and wash fastness as well as the certification of the non-toxicness of the dyes used in dying products like *adinkra*, *birisi*, *kobene*, *nwomu*, and *kuntunkuni*. Dye infirmity processes also need to be certified as required by AGOA in order to be readily accepted in the initiative. These indigenous products due to the fact that they are produced from cotton-based fabrics are of very high absorbency and porosity properties, making them suitable for most uses as rags, table cloths and napkins.

Kente, Adinkra and nwomu cloths for instance by their artistic display of colour and pattern, are aesthetically pleasing and readily admired by all. Their uses as curtains, table covers, chair backs and other household decorations provide comfort and aesthetics in the homes and offices or any other establishments deemed appropriate. Ultimately, what matters is how to fashion these traditional textiles into functional products, and this requires the work of the textile artist as a designer.

Micheal and Woodnuff (1982) cited in Akrofi (2004) states that the epitome of a textile product differentiation historically identifies that businesses (textile industries) change their products according to the change in season. This means that, textile products from the industries be it handmade or industrialized, must be fashioned to serve specific functions in a particular way and season. Similarly, there should be variety in the products to satisfy the customer's specific taste.

5.3.3 Other classified uses of textiles (Miscellaneous uses)

Other uses for indigenous textile products such as book markers, bags, book file, and many others are items used daily and fall among category items that qualify for export under the AGOA. This category comprises items that have been adopted and are being used in offices and many cultures as a result of western educational influence.

Flat paper or book files are mostly used by students to organize leaflets and other documents that need to maintain their flat shapes. Here again the textile artist or the artist in general has a major role to play to promote the production and patronage of these items based on design and functionality.

Under the AGOA, items such as wrist watches composed of watch band of textile material, footwear with textiles uppers, footwear with outer soles of leather or composition leather and uppers of textiles, formed uppers for footwear made of textile materials, have been classified as textile in conjunction with other materials, which are deemed eligible for export. This provides an avenue within the textile industry for products to be fashioned into related textile components in this regard for export under the initiative. Nonetheless, there are pertinent issues to consider when one is producing for export into the U.S. and European markets under the AGOA.

5.3.4 The role of textiles and the textile industry in socio-economic development (a case for the indigenous textile industry)

Textiles, and for that matter clothing is a basic necessity of life. People irrespective of race, tribe, status and beliefs use textiles one way or the other. The use of textiles expresses social status, wealth, cultural significance, group solidarity, identification and cultural distinction. Also textiles are used on social gatherings such as birthday celebrations, weddings, academic graduations and association meetings as well as its use as gifts. The influence of kente cloth has permeated every facet of the Ghanaian life and beyond. State functions such as inauguration of a new parliament and President are often marked by the use of Kente cloth by both Ghanaians and non-Ghanaians alike. In other instances, textile is used to portray the culture and art of a particular group of people. For example, the *Kente* of Ashanti, Ghana; the *Aso Oke* of Yoruba, Nigeria; the *Khasa* of Fulani, Mali and the *Pakhamani* of Zulu, South Africa. The plates 5.4, 5.5 and

5.6 show examples of the usage of textiles to express social status, group solidarity and culture.

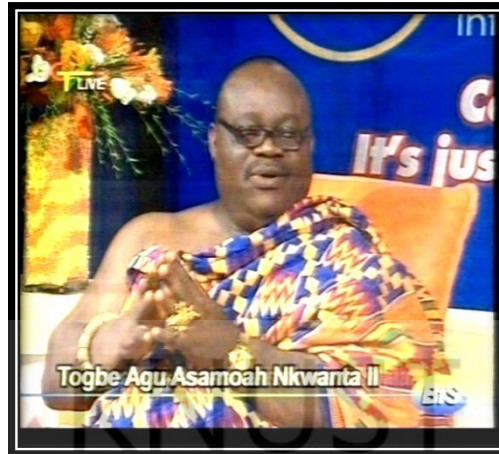


Plate. 5.4. An Ewe Chief on a television show arrayed in a glamorous Kente cloth depicting his social status.



Plate. 5.5. Nigerian couple dressed in Aso Oke cloth to express culture and status.



Plate. 5.6. Women band group in identical textiles expressing group solidarity

This thesis places much emphasis on the social, cultural and economic importance of textiles citing specific examples of indigenous textiles of Ghana. Some aspects of educational relevance are also outlined. The importance of textiles and for that matter the textile industry cannot be over-emphasized since without textiles life would not have been comfortable. There is thus, no doubt that clothing always tops the list of priorities of the individual, household or family's budget allocation in the Ghanaian homes apart from food being the first necessity of life.

5.3.5 Socio-cultural significance of textiles

Indigenous art have been an integral part of social life in Ghana from time immemorial. There is practically no cultural function or ceremony that ends without the use of works of art, and this is the same as in the case of textiles. Traditional art reflects a high degree of social, cultural, political as well as philosophical values of a group of people. At several social levels, textiles were observed to be used to express the degree of joy or sorrow. Celebrations marking events in the human life cycle are usually marked by the display of various textiles. Among the Ashanti of Ghana, it was observed that a colourful kente cloth is usually worn for joyous occasions like enstoolment of chiefs, kings, outdoorings and at times church services. *Birisi*, *Kuntunkuni* and dark *Adinkra* are however observed to be used to express sorrow during funerals. Textiles are thus means of identifying a group of people. (See plates 5.7 and 5.8).



Plate. 5.7. A section of Asantes dressed in colourful kente during the 2007 GNAFAC (Ghana National Festival on Art and Culture) Festival



Plate. 5.8. A section of Asantes dressed in adinkra, kobene, birisi and kuntunkuni cloths at a funeral

The durbar, that usually climax festivals is marked by a display of various textiles by high ranking delegates, chiefs, diplomats and ordinary individuals to grace the occasion. The king in such a festival wears a beautifully designed kente robe or cloth made by the local craftsman. Decorative ceremonial state umbrellas are also displayed during such ceremonies (See plates 5.9A&B).



Plate. 5.9A



Plate. 5.9B

Plate. 5.9 A&B. Some Ghanaian chiefs arrayed in kente and nwomu cloth during festival durbar.

Puberty initiations, marriages and cultural performances are other occasions where the use of textile is very paramount. At wedding parties for instance, participants wear clothes in exquisite hues and shades, lending much colour and gaiety to the occasion. Occasions that depict sorrow, such as funerals usually call for performance to grace it (See plates 5.10 and 5.11). In such instances, the performers are usually dressed in black or dark costumes that express the mood of the occasion as being sorrowful. During such funerals, interior decorators and fashion designers provide the mourners with textiles of sober colours to solemnize the occasion or set the scene for mourning.



Plate. 5.10. Funeral performers dressed in mourning clothing



Plate. 5.11. Cultural performers dressed in kente patterned clothing

The social status of people is also portrayed by the type of textiles they wear and this indirectly defines wealth. A rich person can easily be noted for the use of expensive, colourful and glamorous textiles, while the ordinary resort to the commonest of designs on market, although this might not necessarily be the case in most instances.

According to Asihene (1978) kente is the national costume of Ghana worn for joyous occasions while adinkra is the traditional mourning cloth of Ghana, emphasizing that “without the use of art object, social activities would be dull and uninteresting”. The social use of art and textiles to be specific increases the demand for traditional art. This is one means of encouraging art education and art production to help solve economic problems. The social values of art cannot be overemphasized; art definitely enhances nationalism, communication and national identity.

5.4 Producing for Export under the AGOA and the PSI on Textiles and Garments.

Any potential producer or manufacturer targeting the U.S. or the European markets needs to take cognizance of the following:

5.4.1 Raw Materials eligible for Production

The AGOA textile provision deemed the following textiles as eligible raw materials for production in one or more beneficiary sub-Saharan African Countries.

1. Wadding, felt, non-woven; *special yarns*, ropes, cables, twine cordage and articles thereof.
2. Carpets and other textile floor covering.
3. Wool, fine or coarse animal hair, horsehair yarn and *woven cotton fabric*.
4. Other *vegetable textile fibres*; paper yarn and *man-made filaments*; man-made staple fibres.
5. Articles or apparel and clothing accessories knitted or crocheted.
6. Impregnated, coated, covered or laminated textile fabrics.
7. Special woven fabrics; tufted textile fabrics, lace tapestries, trimmings embroidery.
8. Knitted or crocheted fabrics.
9. Others made up of textile articles; *sets, worn clothing* and *worn textiles articles* range.

These are textile fabrics/yarns/cordages, and products or articles that can be imported for production. The highlighted materials constitute the raw materials identified to be used in the indigenous textile industry of Ghana and this means that raw material type for the indigenous textile industry is not a problem as far as the AGOA is

concerned. Yarns normally used for weaving kente, kete and fugu include silk, cotton, metallic yarn, rayon, nylon and polyester and constitutes fibres that fall within the raw material range under the AGOA.

5.4.2 Raw Material Traceability

The sources of fabric and or yarn used to produce a specific garment within a specific shipment must be easy to trace. A comprehensive record-keeping throughout the raw materials receiving (sourcing), garment manufacturing and shipment processes ought to be kept and made available upon request by a destination country.

Duty-free entry of garments into the U.S. under AGOA is granted only to certain countries, and because some AGOA-eligible countries face restriction on the country of origin of the raw materials used to manufacture its AGOA-imported garments, the United States law requires that apparel producers exporting to the U.S. under AGOA maintain detailed records of the following:

1. Import, origin, and use of all fabrics and trims
2. Pattern making and grading
3. Garment cutting and assembly
4. Raw materials and finished goods inventory
5. Employee work records, equipment inventory records
6. Packing and shipping records.

These measures are to prevent issues of illegal transshipment among regional countries. Illegal transshipment involves shipping goods from one country to another via a third or intermediary country to take advantage of trade agreements from which the originating country is exempt. Figure 5.9 is an illustration of how illegal transshipment takes place.

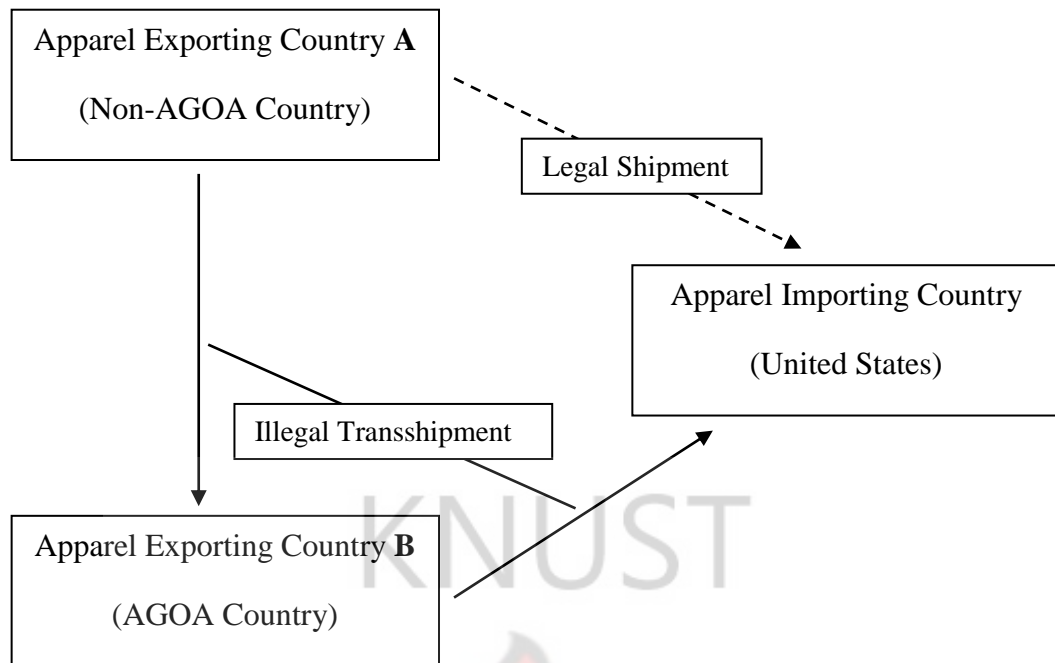


Fig. 5.9. Illegal Transshipment among sub-regions

Figure 5.9 implies that, legal shipment can take place between apparel exporting country A and the importing country (United States) with tariff and quota restrictions. However, because the non-AGOA country A took advantage of apparel exporting country B who is an AGOA country in order to enjoy duty and quota-free preferential treatment, illegal transshipment has occurred.

5.4.3 Eligible Products

There are several products eligible under the AGOA once they are produced from any of the eligible raw materials from and or by one or more beneficiary sub-Saharan African countries. These include: *waistcoats, cloaks, shirts, jackets, blazers, trousers, shorts, gloves, mittens and mitts, girdles, clothing accessories for example, shawls, scarves, mufflers, mantillas, ties, bow ties and cravats, handkerchiefs, hats and other headgear, footwear made up of textiles.*

These articles are the potential products that the Ghanaian indigenous textiles could be fashioned into. Given these vast range of textile products and eligible raw

materials, Ghanaian indigenous textiles under the handloomed, handmade, folklore and ethnic printed fabric category can be converted into a host of products that qualify for export under the AGOA through the President's Special Initiative. What matters is the certification of the composition of the raw material base for such production whether or not it is export sensitive into the U.S. and E.U.

5.4.4 Designing

Clothing, headwear, footwear and accessories businesses are the fashion industries' parity excellence. Their goal is to give the wearer a sense of well-being based on being attractive to oneself and others. Similarly, an inescapable function in most countries is to serve as a status symbol, a consideration leading to the wardrobe concept in designing; that is, separate business attire, evening wear, casual wear or clothes, spectator-sportswear, active-sportswear and other prescribed attire that clothing entrepreneurs and designers promote.

Generally, the textile artist and for that matter the fashion designers create a design that will stimulate the potential consumer to buy. These are through the use of colour, silhouette (profile of figure), drape, texture of fabric and line balance on the product's surface. The designer apart from choosing textiles and other raw materials with specific properties and characteristics of colour, drape, hand and texture, selects findings (such as buttons, zippers, thread, laces, braids and variety of ornaments and closures as decorative) to impart the desired design effect.

Pattern grading is an essential stage in fabric designing where sets of patterns are made to fit a range of sizes. Carr and Pomeroy (1992) cited in Akrofi (2004:21) contends that, "A satisfactory design of garment must involve the creation of not one but a range of sizes", hence variety in designing, with an overall conceptualization, and interaction with other products and the design of their appearances and the application of creativity

as well as technological expertise in designing fabrics, that would only not be functional but also satisfactory to the feeling for aesthetics. Knowledge of such technical information is a requisite tool for a good work.

Designing among indigenous weavers and textile craftsmen is mostly done from memory with little or no regard for any principles or elements of design. This makes it difficult for most indigenous products to qualify under the standards of AGOA because of design irregularities. Mass production becomes virtually impossible. The Encyclopedia Britannica (2002:8) states that, for an industrial design to qualify as a product design, it must be executable for mass production: a process that ensures easiness in reproduction at a faster rate. Design for this use must thus, be simple but interesting and easy for mass production. This implies that, for indigenous products to qualify and be readily accepted for mass export, they must be capable of being mass produced, and as such designing among indigenous textile craftsmen is a core sensitive issue that needs redress.

5.4.5 Manufacturing processes and Equipment

Several sequences of three major processes: cutting, sewing (assembling) and pressing are used in fabric manufacture. However, the exact sequence may depend on the raw material for the garment, the processing equipment, garment design and quality specification. Other processes are used to assemble, decorate and convert the components into finished garments and these include curing, cementing, fusing, modeling and riveting (grometting and nailing). These processes ought to be employed by any textile manufacturer who wants to make any meaningful impact on both the local and international markets.

5.4.6 Cutting Processes

Cutting in garment production generally involves three operations: making the marker (template), spreading the fabric (laying into plies) and chopping the spread fabric into marked components (actual severing). Various components of a garment to be mass produced are drawn in pattern templates cut out from hard cardboards, or inexpensive felt technically referred to as markers. These markers are laid or superimposed on the upper layer of several plies depending on the length of the cutting blade of the cutting device, and traced out with writing or marking media.

Markers are usually fastened to the laid fabric by clipping if the fabric has low coefficient of friction. In place of manually tracing out the outline of markers onto fabric, sprayer machines are used at times. This machine sprays the entire length of the lay around the patterns, eliminating the need for manual marking-in. Rotary blade machines, vertical reciprocal-blade machines, band-knives, die clickers, beam presses and even computerized cutting systems form the bulk of cutting machines used in recent times.

When the researcher visited the Gold Coast Collections (now Decent Touch) , a rotary blade and a vertical reciprocal-blade machines were observed to be used in cutting plies laid. (See plates 5.12 and 5.13).



Plate. 5.12. A vertical reciprocal bladed-machine in use



Plate. 5.13. A rotary-bladed-machine (speed cutter) in use

The PSI Project Coordinator emphasized that indigenous Ghanaian textiles was not initially included under the PSI because, the industry lacked mass production approaches and as such should the initiative largely include indigenous textiles, there would be difficulties meeting export orders. (K. Nuamah, Personal communication, July 29, 2008)

5.4.7 Sewing (Assembling)

Assembling processes generally include; curing, cementing, fusing, modeling and riveting. In recent times, industrial sewing machines have been in use; and these are classified according to stitch type and the shape of the machine's frame. In the 19th century, the first hand-powered sewing machine sewed 20 stitches per minute, while some electrically-powered machines sewed 200 stitches in turn, and by mid-20th century, machine speed reached 4,500 and 7,000 and even 8,000 stitches per minute by 1970. Analyzing these operations, it is clear that sewing in terms of garment assemblage also determines the production rate in relation to time and output as well as result. Given a condition of a hand-powered machine operation, an average garment production may be between two to three per day. On the other hand, using an electrically-powered machine will result in producing between fifty to sixty pieces of the same garment per day. This shows that, in order to be competitive in production, the rate of production is a vital concern.

Within the indigenous textile industry, garment assemblage had been by hand as in the case of the northern fugu and Ashanti kente and even the Ewe kete. Recently, some electrically-powered sewing machines are being used. This resulted in significant improvement in output in relation to aesthetic appeal and production rate within a given time; reducing stress in the producer. This facilitates the production of garment for export. (See plates 5.14 and 5.15).



Plate.5.14. Series of sewing machines



Plate. 5.15. Series of sewing lines

Production equipment are however, export requirements under the AGOA, and that, the quality of manual-paced sewing depends on the integration of some variables such as the needle, its size, shape and finish, type of feed system and operator handling. Seam slippage, yard severance, puckering, elongation, gathering and feed mark off are some of the quality areas affected.

5.4.8 Pressing and Modeling processes

These are finishings that change the surface characteristics of a garment by application of heat, moisture or pressure. After assembling, pressing, pleating, blocking and mangling, steaming, creasing and curing are performed to mold aspects of the garment as a means of improving its look and to maintain its form.

5.4.9 Finishing

This is the stage in production where unwanted frays are cut to improve the look of the product. This basically involves cutting off excess thread. AGOA as part of its quality measures require that manufactured apparel must be of good finish.

5.4.10 Packaging

Generally, all manufactured and processed goods require packaging during some phase of their production and distribution. Packages maintain the purity and freshness of their content and also protect them from direct contact with the environment. The

package must describe the content and quality (Labeling) to facilitate distribution and use of such products while advertising the product and enhancing the aesthetic appeal even as it protects the product.

Under the AGOA initiative, there exist two packaging approaches and these constitute product packaging and bulk packaging. Product packaging deals with specific or individual product package that primarily includes the product details as well as producer's information. Bulk packaging for shipping require putting several individual packaged products in groups of 6 or 12. At the Decent Touch, Sixteen 47, Sleek Garments Ltd. and several other garment factories under the PSI, plastic foils are used to package the finished garments before concealing them in boxes made of paper cardboard. Packages also depend on the preference of the company receiving the consignment based on the shipping duration as well as the effect of moisture and heat on the garment.

5.4.11 Labeling

Imports into or sale of apparel products within the U.S. requires specific U.S. Government-mandated labeling. Individual garments must have permanently attached label; listing country of origin (manufacturer), fibre content, and care (laundry) instructions using standardized language and internationally recognized symbols. Mislabeled merchandise may be barred entry into the U.S. at the port of entry resulting in producers or exporters being fined. In a more serious sense, producing companies may be banned indefinitely from shipping any product into the United States.

5.4.12 Export Documentation

Exports emanating from any beneficiary country may require the following documentation.

1. A commercial invoice (prepared by the exporter). Refer to appendix G.

2. An origin certification (certificate of origin), duly completed and certified (by customs or chamber of commerce). Refer to appendix H.
3. A customs declaration, duly passed through customs (could be manual or electronic). Refer to appendix F.
4. Shipping documents (packing list and bill of lading/airway bill). Refer to appendix J.

It is worthy to note that under the generalized system of preference (GSP), the EU countries expect customs to authenticate the certificate of origin while the US will normally accept authentication from the Chamber of Commerce. Under the AGOA, the certificate of origin for textile products and the commercial invoice has to be certified by customs only. Exporters are to ensure that the original copies of the certificate of origin and/or the commercial invoice (under the AGOA rules) are available to the forwarding company during import clearance at customs. This is to ensure safe clearance regularities at the ports and to avoid transshipment.

5.4.13 Product Security

It is the responsibility of apparel exporters to ensure that their products are user friendly. The US has certain government-mandated product safety regulations designed to protect the health and safety of its consumers. Particularly, there is a concern for safety in infant apparel, and these generally restrict the types of fasteners, ties, decorations and add-ons that may be used in or on infant apparel. This requirement is a challenge to the Ghanaian indigenous industry since the chemical composition is difficult to be determined due to lack of logistics and government support.

5.4.14 Export Financing

Apparel production for export under the AGOA requires an initial financial resourcing to support raw materials, labour and overhead costs until post-shipping payment is received. This means that manufacturers must plan ahead to be prepared financially to take US orders. According to the Deputy Chief Commercial Officer; Investment and Financial Services at the Ministry of Trade, Industry, PSD and PSI,

“government through collaboration with banks such as the Bank of Ghana and Eco-Bank, has instituted an export development and investment fund (EDIF) to support export trade in the private sector” (B. Peasah, Personal Communication, 5th August, 2008). It is however, difficult to extend this support to the indigenous textile industry due to the fact that, it is not well organized by cooperatives. Production is virtually low, individually driven and managed making it difficult to access credit financial support.

5.4.15 Marketing

The first thing production or manufacturing entities need to bear in mind is to build a company profile before meeting with a potential buyer. A reference of customer list (current customers) is required; usually an electronic catalog on CD-ROMs or mini-CDs. All marketing materials due for the U.S. markets must be in English. Business cards may also be provided to potential buyers. It is becoming increasingly necessary for buyers of all sizes to use the internet and web searches to identify potential new suppliers. It is however, becoming important for manufacturers targeting the U.S. markets to have websites. Websites must be used if and only if one can afford to maintain them with current information. This requires that indigenous industries as a means of marketing themselves, must develop websites to advertise their companies and respective products.

5.4.16 Market Research

Market research is one important way for manufacturers targeting the U.S. to ensure their sustenance in the export business. Usually, fashion magazines, U.S. retailers, industry publications, and some colour resource suppliers provide a wealth of important information on the U.S. market free of charge at their websites and these must be taken full advantage of if any producer intends to make a meaningful impact on the U.S. market.

Critical information such as specific buyer requirements, procedures for qualifying as a potential supplier, vendor codes of conduct, and many others are provided by retailers and wholesalers at their websites. This will be a useful source of information for market research. It will be important for any manufacturer who visits U.S. trade show to visit variety of clothing retail stores, particularly including those of his/her target buyers. Studies on such visits may include variety and mix of product, product quality, retail prices, display methods as well as quality/price points of other retailers in the immediate area.

5.4.17 Contacting and Connecting with Potential Buyers.

Garment or apparel producers can contact potential buyers in a variety of ways including: trade shows, internet business to business, sales representatives and showrooms. Trade show participation is the most effective ways to contact and meet with potential buyers seeking suppliers. Under the PSI, however, companies such as Sleek Garments, Berlin Textiles and others participated in trade shows such as Ghana Expo, ASAP (Apparel Sourcing Association Pavilion) show, Magic show, and Material World show. As a result, such buyers as Wal-Mart and Walgreens were contacted for business and this improved the production capacity and income levels of those companies.

Sales representatives can be a good way for manufacturers to gain market entry, particularly for foreign producers for whom face-to-face meetings in the U.S. are both difficult and expensive. This creates an avenue for up coming industries like the Ghanaian indigenous textile industry to have representation overseas and to display sample products for potential buyers.

5.4.18 Colour Preference

Colour is another sensitive area that the United States and European markets place much emphasis on. It is the duty of any manufacturer who wants to access these markets to investigate the colour trends in those markets. Colours deemed favourable for African climates may not be conducive in the temperate climates. This must be ensured to prevent the possible rejection of exports to producers. Colour and light fastness properties of fabrics are also vital if products are to be exported. Colour fastness refers to the retention ability of colour under exposure to light, water, perspiration or other agents, while light fastness relates only to retention of colour under exposure to light. Wash fastness properties also ought to be taken into consideration.

These however, are challenges to most African dyed textiles especially those dyed with natural extracts. The Ghanaian products such as *kuntunkuni*, *birisi*, and *kobene* ought to be improved upon to possess a very positive wash and colour fastness if they are to be used as clothing and other articles that require constant washing.

Misinterpretation or miscommunication of colour can easily become a major cause for dispute between manufacturers and buyers. It is however, important for manufacturers and buyers to take careful measures to avoid colour-related problems.

5.4.19 Quality Control in Apparel

Quality is generally measured in three ways: durability, utility and emotional appeal with respect to raw material used, product design and construction of the product. Durability borders on tensile and tear strength, abrasion resistance, colour fastness and bursting strength. Utility factors include air permeability, water permeability, thermal conductivity, crease retention, shrinkage among other factors. The appeal factors may include eye appeal of fabric, tactile response to fabric surface, reaction to manipulation, eye appeal of garment face, design, silhouette and drape.

On the factory floor, quality control may be the foremost target of any monitoring and evaluation team. The quality of manufactured apparel has risen so consistently across manufacturers around the world, that high quality is no longer a major competitive issue but rather a requirement, even at low-cost end of the market. As a result, U.S. buyers now accept only very high levels of product quality, no matter how low a price is being paid. Buyers generally expect a manufacturer to follow detailed product specifications that the buyers may provide. In effect, products that do not conform to such standards are likely to be rejected upon receipt, and will be returned at the supplier's expense. Under the AGOA for instance, such a supplier may be banned indefinitely for a period of five years. This means that, quality in fabric and apparel is a vital issue to be dealt with and any manufacturer wanting to do business especially with the United States, must be prepared to meet set quality standards.

5.4.20 Quality Testing

Usually, U.S. companies require suppliers to test or even test apparel themselves to provide documentation of fabric and /or garment quality. The U.S. and European buyers have international testing companies available in African countries such as Morocco, Egypt and South Africa where manufacturers can send fabrics and garments for testing. United States testing covers fabric quality, findings and quality of construction.

5.4.21 Division of Labour

In the indigenous business set ups, one worker assembles and finishes an entire garment; however, this whole-system of production rarely existed after 1940 for ready-to-wear apparel. Sectionalization came into being for reasons including: to increase productivity per man-hour, improve product quality, and to reduce inventory-in-process time. Usually production operations are strategized in a successive order and undertaken

by a group at the same time to facilitate production, and these are classified as a unit flow and multiple flow.

A unit-flow system is normally continuous, that is the unit moves from one operation to the next as soon as it is processed by the previous operation. Multiple-flow system is intermittent; a given group of units move to the next operation simultaneously as a bundle or batch after the last unit in the batch is processed in the previous operation. Irrespective of which flow is used, efficient production control depends on rapid harmonized movement of the garment sections.

Mass production methods (division of labour) are required by the AGOA. This is to facilitate fast and uniform production at the factory floor. In all the garment companies as well as the training centres visited, mass production and division of labour approaches were employed in their operations. The garment companies have production sections such as, cutting section, sewing (assembling) section, fitting section, finishing section, pressing section, inspection (quality control) section and packaging section. The systematic order of operation ensures quality right from the cutting to packaging. This production approach infers that any producer or manufacturer seeking to operate under the AGOA through the PSI for export must have measures in place for mass production and division of labour approaches.

5.5 Findings in relation to objectives

5.5.1 Objective 1: Nature of the Indigenous Ghanaian Textile Industry and the President's Special Initiatives on Textiles and Garments

The word textiles implies both raw material and end product, and its use is identified as far back into the days of Adam and Eve; the time of realization of man's nakedness and the need to cover the body. Subsequently, textiles was used to protect the body against the bad actions of the weather. The research revealed that, there is little written records on the actual genesis of textiles as a craft in Ghana. However, there are

legendary accounts of weaving in Ghana by way of oral narrations which differ from culture to culture.

Textiles among the Asantes include *kente* (woven), *kobene*, *birisi*, *kuntunkuni* (dyed), *adinkra* or *ntiamu* (printed) and *nwomu*. The Ewes are noted for the popular *kete* and *adanudo* with several variations while the Northerners are also identified with the *fugu* used to produce smock. The Ewe *kete* and Asante *kente*, although similar in production, are different in appearance with the Ewes employing a technique in the *kete* that gives it the *adanudo* effect; that is one-faced design.

History has it that the origin of *kente* is not known with certainty; however, the craft is developing steadily among neighbouring communities in the Volta, Ashanti and Northern regions. Popular weaving areas include Bonwire, Adanwomase, Ntonso, Maape, Wonoo, Agbozume, Anlo-Afiadenyigba, Agòtime-Kpetoe, Kpando, Wheta, Tamale, Daboya, Kpatinga and Yendi among others.

The respect that the Asantes accord their cloth made them preserve these pieces of cloth in many museums and these includes the Prempeh II Jubilee Museum, Manhyia Traditional Museum and the Ntonso Craft Village and Visitors' Centre which also doubles as museum. The name *kente*, itself according to Asante legend and tradition, was derived from the first operational approach used in weaving which resembled the process and pattern of basketry known as "kenten". The Ewes on the other hand maintain that the name was derived from the correlation of the corresponding implication of the simultaneous movements involved in the weaving process.

One school of thought believed that *kente* weaving first started with the fibre of plantain whilst another relates the genesis of *kente* weaving to the discovery of "kyenkyen". Today, there are several ideas about the origin of the art with factional rivalry between neighbouring towns like Bonwire and Adanwomase. Other rival towns are Anlo-Afiadenyigba and Agòtime-Kpetoe of the Volta. *Kente* weaving in Ashanti is

said to have developed independently within four communities namely; Bonwire, Adanwomase, Asotwe and Nsuta-Beposo and these communities are referred to as the four royal weaving enclaves of the Ashanti. (N.O.Baah, Personal Communication, 5th Sept. 2008)

The researcher found out that the urge and claim of ownership over the art as done by Bonwire, stems from the fact that, research work or enquiry about the kente in Ghana was earlier conducted in that community and also the honorary song composed by the late Dr. Ephraim Amo. Bonwire is thus, considered the most popular of all the weaving communities in Ghana as a result of the recognition and international exposure accorded it through consistent research in the area.

From the researcher's point of view, whether Bonwire, Adanwomase, Anlo-Afiadenyigba or Agòtime-Kpetoe claim rivalry ownership over the origin of kente in Ghana, the fact still remains that Bonwire and kente are synonymous and that, the art is also extensively practised in several communities in Ghana; thus, kente weaving is a traditional textile art in Ghana.

Raw cotton was previously hand spun into yarn and used to weave in its plain state with colour being in limited use; however, machine spinning came into being to replace the hand spinning as a result of civilization. Colours in early times are extracts from plants, rocks and earth clay. The discovery and introduction of synthetic colour however, influenced indigenous textiles greatly.

Bonwire tradition narrates that the Asante loom for weaving was first introduced into the Ashanti region, specifically Bonwire from Bondoukou area of the Ivory Coast by one Otaa Kraban around 1600 AD; with the flourishing kente gaining Bonwire its fame in recent times. The kente loom was noted to have been introduced into the Ashanti on a Friday, hence the name attributed to it “nsadua Kofi” literally implying “Loom Friday” or “Friday Loom” as noted by Ross and Doran (1998). Other legends hold that, weaving

in Ashanti was introduced from Gyaman (a town in Ivory Coast), however, lack of written records on such claims make it doubtful even though it might be true; while others believe that the kente was a result of series of experiment with silk yarns introduced by the European traders. The researcher is inclined to think that, the origin of kente is still controversial.

Adinkra is one of the very few printed /hand stamped traditional cloths in Africa, and is believed to have been introduced into Ghana by the captured slaves of Nana Kofi Adinkra, king of Gyaman in the early 19th Century. A visit by the researcher to the Prempeh II Jubilee Museum at the Centre for National Culture in Kumasi revealed that a stool ceased from King Adinkra after his defeat has symbols embedded in it; and these probably became the popular adinkra symbols today.

There are also contradicting claims over the art, some believing that the art belongs to the people of “Denkyira” with others maintaining that the art is purely an Ashanti innovation. It was found from the interviews that three Ntonso indigenes namely Nana Kweku Nsia, Pinkyehene and Kwadwo Appiah were the first adinkra cloth makers from the Ashanti. Although the debate continues about the origin and history of adinkra, one thing holds true; authentic adinkra cloth in its traditional form is produced at Ntonso and has been there for a very long time even though there have been variations in the art in recent times.

Adinkra symbols are centered on proverbs, history, believe in God, myths, social life, peace, unity and at times politics or governance. There are however, political, philosophical, social, economic as well as religious significance attached to the usage of modern adinkra pieces of cloth. The word adinkra is believed to have been coined out of the ‘Twi’ word ‘nkra’ to mean bidding goodbye or farewell, hence the use of such symbols in a cloth signifies the usage of that particular cloth. Adinkra is thus, an

embodiment of Akan social life such as social responsibility, paying homage, morals and ethical values, social change as well as record of developments and events.

In northern Ghana, tradition maintains that textiles art was copied and introduced into the region by the Moshie from Ouagadougou who were believed to have come into contact through trade to the North from the Upper Volta in exchange of woven piece for kola nuts, millets, yams, rice and other food stuffs. Weaving in the North is the reserved of the male sex, while spinning and processing of raw cotton is done by the female. On the contrary, it has been found out that some females in recent times do weave, especially among the Ewes and the Asantes.

The evolution of textiles; weaving to be specific, in the Volta region although doubtful was found to have developed independently. Other traditions hold that, the art was introduced by Northern traders. Nonetheless, Ewe tradition maintains that the art was introduced from Notsie from where they migrated. In Southern Volta, cotton spinning and yarn blending was the reserve of women and girls at leisure hours. With the introduction of imported yarns, hand spinning is rarely done in recent times.

It has been discovered that, the Ewes have developed an apparatus used to introduce people into the basics of weaving; believing that weaving is a developed craft through series of experiments other than any tale of spider's spinning experience. As a result of persistent practice and experience coupled with artistic innovation, weavers from Agòtime have added a new dimension to the traditional art in which the Coat of Arms, maps of Ghana, West Africa, Africa, Volta Region and even the World map have been woven in kete cloth.

Kente or kete weaving is done on the traditional looms; however, the loom structure differs from culture to culture. The Northern and Volta regions use the typical traditional looms used several years ago. Nonetheless, the Asantes have altered the looms and now use well constructed ones.

The indigenous textile industry comprises the weaving, printing and dyeing industries mainly. Woven products include kete, kente, traditional tapestry, appliqué, fugu and adanudo. Printed products include adinkra (ntiamu) while dyed products comprise 'kuntunkuni', 'birisi', and 'kobene'. Articles normally fashioned out from these indigenous Ghanaian textiles include smock, shirts, bags, sandals, book markers, wallets, purses, belts, hats, book folders, caps, earrings, necklaces, bracelets, bow and flying ties, mufflers, boots, dresses, napkins, toys and a host of other accessories.

Designing within the industry is conceived and planned by the traditional artists or craftsmen on their own initiative through series of experiments. That is to say, designing is committed from memory of the craftsman. Names are given to kente and other textiles by individual craftsmen based on history, politics and other philosophies; and the names add to the design and its symbolic value, hence the price.

It was found from the interviews that what matters for the wearer in recent times are the pattern and design of the fabric and not necessarily its technique of production. Once with similar design and yet affordable, the Ghanaian prefers the printed fabrics to the neglect of the heavy and expensive traditional textiles.

Kente and Adinkra design prints are these days seen in hefty quantities on the local market cheaply sold, to the detriment of the traditional ones which are comparatively high in price, time consuming to produce but of high quality. There is unfair competition in the industry since such products' designs are copied and mass produced without due compensation to the local artist who took time and pain to design. The high pricing of traditional textiles is as a result of the high cost of production relative to high prices of yarns, dyes and longer times spent on production.

The difficulty in cutting and sewing the traditional kente makes people resort to the imitated prints. During sewing, the kente cloth frays when cut. This makes working on it difficult as a result of the coarse counts of the surface texture and the less

compactness of the weave. Unlike the traditional kente, the printed patterned cloths are easy to transform into several articles. This factor also influences one's choice for the product.

Sales and patronage of indigenous textiles or textiles in general is influenced by seasons and festivals such as Easter and Christmas. It was observed that, initially corporate institutions like the Banks and other agencies provide African prints for their workers. However, upon declaration and subsequent launch of the National Friday wear, some patriotic Ghanaians now use traditional Ghanaian prints on Fridays even though not indigenously produced.

The results of the research have revealed that, there are not many recognized open markets for indigenous textiles except for the Agbozume Kete Market in the Volta Region and the Tamale and Bolgatanga Smock Markets. It was found also that, the existence of the Agbozume Kete Market gained the place recognition for kete business even though Anlo-Afiadenyigba engages more in the art. Apart from the earlier mentioned markets for traditional woven textiles, the bulk of marketing takes the form of individual errand sales technically known as trekking. Even though the bulk of fabric produced is significant in the three regions under study; that is Ashanti, Volta and Northern, recognition for sales and patronage is of low demand.

The indigenous textile industry is faced with a number of setbacks and these include stiff competition with foreign textiles like those from Nigeria, Cote d'Ivoire and China. It has been found out that locally produced fabrics are relatively better in quality; however, market for imported products has increased because they have attractive colours, new designs and much softer and lustrous finish. Finishing and packaging of indigenous Ghanaian textiles are poor resulting as a barrier to export. These issues borders on quality and conformity to standards.

Major problems militating against the progress of the indigenous textiles industry are: raw material sourcing, lack of structured workshops, non-existence of vibrant artisan associations, inability to access loans, insecurity, ill funding, inappropriate waste disposal and marketing. Lack of sound policies renders the industry porous and ineffective since designs are mostly copied and reproduced (imitated).

Due to unavailable ready market for the products coupled with policy irregularities and other management setbacks, the traditional textile business seemed uninteresting and not lucrative. This compels most people especially the youth of today to resort to other activities that generate constant and “quick money” to the neglect of the indigenous vocation.

Generally, artists find it difficult to access loans from banks because collateral is normally required. Moreover, due to the fact that most of these craftsmen do not have vibrant cooperatives, assessing loans and other financial incentives become difficult. The poor state of access roads leading to most of the craft centres where the textile products are fabricated hinder smooth transport of potential buyers. The participants within the industry are also not well-versed in government programmes relative to the development of their businesses. There is little attention given by government and other non-governmental organizations to the development of the indigenous textile industry.

At Anlo-Afiadenyigba, there are two weaving pavilions donated by a philanthropist, but have been abandoned as a result of poor management and also due to the fact that, the weavers are not organized. Each person preferred to work in his compound while others work under trees which provide temporal shades that can hardly withstand the sun rays at noon or when it rains.

There are very few who engage in yarn dyeing, and there are issues of ineffectiveness in the potency of dyes used resulting in untimely fading of the dyed yarns, especially when washed. Time required to produce a piece of cloth is another

problem of the industry. Producing twelve by five (12 x 5) yards cloth needs about three to four weeks by an individual to complete posing threat to the quantity that can be mass produced within a given time.

The President's Special Initiative is an intervention by Ghana government in response to the vast market opportunities created by the African Growth and Opportunity Act. The PSI was to boost public-private sector partnership, and to create jobs for the Ghanaians especially the youth. The PSI are anticipated to lead to the realization of the nation's Golden Age of Business Vision; via liberalized trade within the sub-region and also with the United States and European Union.

The various modules of the PSI are projected to spearhead the expansion and deepening of the economy, create jobs and reduce poverty particularly in the rural sector through agribusiness and export in Ghana. The initiative is also designed to find innovative ways of mass producing non-traditional export commodities to facilitate accelerated economic growth. It is estimated that on maturity of the initiatives, they will add between US\$6-10 billion annually to Ghana's gross domestic product (GDP).

Textiles and garments is one of the priority areas of the PSI; designed to build a new and internationally competitive garment manufacturing and export industry in Ghana that can take advantage of the significant opportunities created under the U.S. AGOA, particularly duty-free and quota-free access to the United States market for clothing and apparel. The PSI on textiles and garments was aimed at accelerating the development of the garment industry, making it a leading export sector and a primary source of employment generation in Ghana as a non-traditional export commodity. The initiative is to benefit from the favourable market access opportunities (quota and duty-free/preferential duty access) available for Ghanaian manufactured garment and textiles into the American and European markets under the African Growth and Opportunity Act and the Lome/Cotonou Accord respectively.

A multi-functional Garment Village and Export Processing Zones were created to facilitate the implementation process in order to realize the visions of the PSI on textiles and garments. It was found also that, a factory has been purchased by government and has been converted into an ultra modern Clothing Technology and Training Centre (CTTC) at the North Industrial area (Kaneshie-Accra); to train sewing operators in mass production techniques. The researcher found that over 400 machine operators are trained each month and supplied to the various garment factories under the PSI. This provides employment for Ghanaians helping to address the poverty situations.

Key elements of the PSI support include:

- i. Identification and screening of companies (capacity audit and assessment)
- ii. Technical assistance in establishing or expanding their production units (Garments Village Enclave)
- iii. Technical support in equipment procurement and sourcing of materials.
- iv. Facilitation of access to credit (Business Plans, export development and investment fund)
- v. Training of operators: technical support in identification of management and supervisory personnel.
- vi. Market identification and sourcing orders.
- vii. Support to companies in meeting social compliance requirements. For example, fair wages, child labour prevention, decent working conditions.

From just one factory operating within the PSI enclaves in 2001, there are over twenty factories, with 50% of them fully operational presently. This is a creditable achievement of the initiative which is worth commending.

5.5.2 Objective 2: The substantive and anticipated role of Ghanaian indigenous Textiles in relation to government policies as an ingredient in the poverty reduction machinery and as the engine of improvement of the Nation's Economic Growth

Generally, traditional art is not being done today for the same purpose it served several years ago. There is yet a yearning for local artists and craftsmen to produce traditional art objects for economic gains. This is to create an industry utilizing foreign trade in arts and crafts as means of improving the economy of the country.

Economically, the textiles industry serves as a source of employment. In 1977, Ghana's textile industry employed some 25,000 people, accounting for 27% of total manufacturing employment (Quartey, 2006). By 1982 however, as a result of shortage in foreign exchange for importing raw materials, most industries went out of business with deteriorating conditions under trade liberation, as part of the structural adjustment programme undertaken in the 1980s and 1990s. Employment declined from 7000 in 1995 to 5000 in 2000. Refer to table 5.36 for production output in relation to employment within the textile industry over the periods, 1975, 1995 and 2000.

Table 5.36. Employment within Textile Industry

| | 1975 | 1995 | 2000 |
|------------------------|--------|-------|-------|
| Output (million yards) | 129 | 46 | 65 |
| Employment | 25,000 | 7,000 | 5,000 |

Source: Ministry of Trade and Industry, November 2002

Since 2000, the textile sector has shown keen interest to increase production for the local market and also taking advantage of the AGOA to export textiles to the U.S. market. Concurrently, the Presidential Initiative instituted with a comprehensive programme of action helped to facilitate this. An estimated €3.4 billion old cedis in foreign exchange is anticipated to be generated when the programme becomes fully operational.

As the years go by, employment continued to decline within the textile companies in Ghana. The Ghana Textile industry is vested with the production of fabrics for use by the garment industry and also for the export market. The industry is basically cotton-based. Also, some man-made fibre production is done on small scale.

The indigenous textiles such as *kente* cloth, *adinkra*, *birisi*, *kuntunkuni* and smock (*fugu*) among others form the core of the traditional industry. The local craftsman earns a living from the sales of products from these textiles. Exports of textiles and

textile related products served as a source of foreign exchange and revenue for textile manufacturing firms and the government at large.

In 1992, textile exports generated US\$27.2 million and this increased to US\$179.7 million in 1994. In 2000, after qualifying for AGOA's benefits, Ghanaian textiles and apparel exports to the US market amounted to US\$550,000 as of 2002; US\$4.5 million in 2003 and US\$7.4 million in 2004. With the inception of AGOA, Ghanaian textile manufacturers agree that there is a huge market for exports under the free-trade agreement and preferential treatment for textiles and apparel produced from sub-Saharan African countries.

The destination for made-in-Ghana textile exports as at 2004 includes the European Union, USA and ECOWAS with 55%, 25% and 15% respective export percentage. Five percent (5%) constitutes export to other countries mainly southern and east African states like Zimbabwe, Ethiopia, South Africa and Namibia (Quartey, 2006).

Indigenous textiles on the other hand comprising kente, adinkra, smock or fugu and their native products are also exported for foreign exchange although in minimal quantities. Items such as hand bags, casual wear, shirts, dresses, napkins, cushion covers, bedspreads, chair backs, curtains, toys, bracelets, necklaces, purses, wallets and native sandals are exported to earn foreign exchange. Basically, the production of these products creates employment for the craftsmen and their immediate communities while generating income for livelihood (See plates 5.16 to 5.28).



Plate. 5.16. Kente patterned flat file



Plate. 5.17. Kente patterned hand bag



Plate. 5.18. Assorted ladies slippers



Plate. 5.19. Assorted native sandals

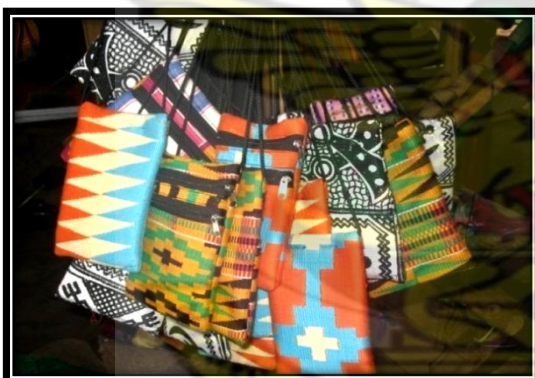


Plate. 5.20. Assorted Kente mini hand bags



Plate. 5.21. Kente upper garment



Plate. 5.22. Kente patterned hand bag



Plate. 5.23. Assorted Kente patterned hat



Plate. 5.24. Kente flying-tie



Plate. 5.25. Kente book markers



Plate. 5.26. Kente ladies sandals



Plate. 5.27. Kente ladies high heeled boot



Plate. 5.28. Matching Kente hand bag and sandals

The indigenous textile industry also serves as tourist attraction centres that receive both foreign and local tourists. In effect, income is generated from tokens and purchases made by these tourists (See plates 5.29 A&B).



Plate. 5.29A



Plate. 5.29B

Plate. 5.29 A&B. Tourists transacting business with local artisans at Ntonso

In response to addressing poverty situations as emphasized by item one of the millennium development goals, Ghana instituted and launched what are referred to as the Ghana Poverty Reduction Strategy (GPRS) policies. They are indeed, Ghana's response to addressing the issue of poverty; in accordance with the changing circumstances in the well-being and poverty situation of Ghanaians. The strategies are generally, attempts to create more opportunities for Ghanaians to make informed choices that will bring them prosperity; and these strategies include the facilitation and support of trade in the private sector of which the craft industry is a component.

The Ministry of Trade, Industry, PSD and PSI is involved in activities geared towards production, commerce and creation of gainful employment. These activities are expected to contribute towards poverty reduction and wealth creation, which are considered critical to the attainment of the goal of Ghana becoming a major agro-industrial and middle income country by the year 2015. The Ministry through series of activities seeks to provide assistance to private sector commercial and industrial activities to support the development of a modern, robust manufacturing sector driven by science and technology. Such supports create a competitive advantage which enables the sector to exploit domestic and international markets on a sustainable basis to generate higher growth rates in the sector and to contribute towards poverty reduction in the country. In effect, policies have been promulgated to facilitate the development of the production base and to promote non-traditional exports, a result of which is the export-led programme dubbed: the President's Special Initiative on Accelerated Export Development.

The PSI in general sought to improve entrepreneurial skills and facilitate access to credit facilities and markets; a result of which was the establishment of the export development and investment fund (EDIF) and involvement in the AGOA initiative respectively. The PSI also assisted in developing standards and quality systems to meet

production requirements for local and international markets. As a result, the Gold Coast Collection was instituted as well as the Clothing Technology and Training Centre (CTTC) and the recent Garment Village. These are results of formulated and harmonized trade through industrial policies that ensured intersectoral collaboration in the implementation process as in the case of the export roundtable that involved a number of Ministries.

The Ghana Poverty Reduction Strategy represents a set of comprehensive policies, strategies, programmes and projects to support growth and poverty reduction which is underpinned by the parallel strategies of export-led growth and comprehensive domestic market-oriented industrialization programme. These strategies have been embodied in the Ministry's Trade Policy document and are being implemented through selected programmes and projects that are either industry or trade related. These policies include export control systems, custom clearance measures, export finance, investment finance, trade support services and domestic trade (promotion of locally manufactured products). These policies aim at promoting trade in and beyond the borders of the country. Industry-related programmes and projects include: the Rural Enterprise Development Programmes (REDP), Technology Improvement Programs, Technology Innovation Centre and Capital Goods Industry, Industrial Sub-contracting and Partnership Exchange Program, Craft Development and Education and Training for Industrial Development. Trade-related programmes and projects include; Establishment of Export Trade Houses, Establishment of a Free Port System, Appointment of External Trade Representatives, Promoting Made-in-Ghana goods as well as Facilitating Trade.

Under the REDP, each of the 200 districts in Ghana are being assisted by the Trade Ministry to establish at least three commercially viable flagship enterprises, that will involve the use of local resources to facilitate the development of the product base in those districts ensuring sustained wealth creation. Programmes and projects in this regard

are mostly medium-scaled and are domestic resource-based, with a strong potential for employment creation involving mass mobilization of rural communities and other vulnerable groups. It also focused on manufactured products with strong and growing export potential.

This implies that if the resource-base of every district within Ghana could be turned into a viable production centre and to manufacture for export as in the case of textiles and other crafts, then rural poverty would be addressed at the grass root. When poverty among rural communities is reduced specifically among the youth that forms the largest population of the country, then poverty and unemployment would have been addressed significantly, driving the country towards medium-term employment.

The GRATIS (Ghana Regional Appropriate Technology Industrial Services) is a programme tailored towards conducting technology audit and retooling of local industries to improve their productivity and to enhance their competitiveness. Closely related to the Technology Improvement Programme is the project for the establishment of Technology Innovation Centres as facilitated by the GRATIS. This will result in the fashioning of medium-scaled machines that will enhance production in selected industries. In the textile industry for instance, basic machinery such as skinners, bobbin winders as well as the traditional loom could be improved by simple automations to facilitate operation during weaving. Simple improvements on operations such as redesigning of the traditional loom to include effective and efficient features such as rolling mechanisms undertaken by some students of the KNUST could be the starting point for such innovations.

The craft sector has the potential to contribute significantly to the nation's foreign exchange earnings. As such, the Craft Development Programme is meant to modernize and guide the development of the sector to enable it realize this potentials, and this necessitated the inclusion of the textile and garment model under the PSI, thus PSI on

Textiles and Garments aimed at facilitating and promoting trade in the garment sector under the AGOA provision. Youth in Trade and Vocation programmes are meant to link tertiary and technical/vocational education to industry in order to create the critical manpower base for industrial development.

In order to achieve the afore-discussed focuses towards full employment and adverse poverty reduction, the trade-related programmes were meant to manage both the internal and external trade for the purpose of supporting the agenda for Ghana's industrialization. Subsequently, export trade houses were established through the AGOA support system specializing in export marketing; and making it possible for producers of exportable products to concentrate on their production activities. One of such export trade houses is the West African Trade Hub (WATH); a USAID AGOA support service within West Africa.

Specifically for manufactured apparel, there had been technical assistance programmes for apparel including fabric sourcing, traceability system development, facilitation of investment financing and preparation for certification procedures by Worldwide Responsible Apparel Production (WRAP). Businesses working with the Hub have exported vast variety of apparel including African-style wear to the U.S. from countries including Ghana. There had also been technical assistance in handicrafts product development, quality production management, cost management and marketing involving textiles home décor and fashion accessories. The Free Port system is a trade strategy aimed at boosting industrialization and processing efforts, particularly for export.

Made-in-Ghana goods were sought to be promoted to encourage the patronage of goods produced locally in Ghana. As a result, the National Friday Wear was implemented that encouraged Ghanaians to wear traditional textiles or African prints on Fridays. In effect the patronage and use of traditional textile is anticipated to be revived,

increasing revenue generated in the industry and to provide substantive income for the local textile artists and merchants.

There are a number of agencies and services under the Ministry of Trade and Industry with oversight responsibilities towards promoting and facilitating trade growth. These include; National Board for Small-scale Industries, Ghana Standards Board, Ghana Free Zones Board, Ghana Trade Fair Company Ltd., GRATIS Foundation, Ghana Export Promotion Council and the Export Development and Investment Fund (EDIF).

The National Board for Small-scale Industries promotes the development of micro and small-scale industries. The Ghana Standards Board establishes and promulgates standards with an objective of ensuring high quality of goods produced in Ghana; whether for local consumption or for exports. It is also set to promote industrial efficiency and development; and to promote standards in public and industrial welfare, health and safety. The collaboration of these two agencies ensure that the right quality of products is met and that development of small-scaled and micro industries is promoted towards industrial efficiency. It is however, the responsibility of these agencies to extend their services to the indigenous textile industry in order to ensure that the expected products are developed; and that the right qualities are maintained for consumption both locally and internationally.

The Ghana Free Zones Board establishes free zones in Ghana for the promotion of economic developments and to provide for the regulation of activities in free zones. The free zone programme is designed to promote processing and manufacturing of goods through the establishment of Export Processing Zones (EPZs). It also encourages the development of commercial activities at sea and airport areas seeking to attract foreign export investment and to encourage local investors to expand and export. In order to qualify for free zone status, an enterprise must be able to export at least 70% of its annual production. The free zone programme has such incentives as:

1. Exemption from payment of direct and indirect duties and levies on all imports for production and exports from free zones.
2. Exemption from payment of withholding taxes from dividends arising out of free zone investments.
3. Exemption from payment of income tax on profits for 10 years and a tax rate of not more than 8% after 10 years.
4. Preferential treatment in the granting of residence permit for expatriate workers.
5. Relief from double taxation for foreign investors and employees.
6. Guarantee against nationalization and expropriation.
7. No conditions or restrictions on capital/profit repatriation.

These incentives create an enabling business environment for foreign direct investment in the country and subsequent export development. As a result, a number of foreign garment companies have relocated their production plants in the country to produce and export directly into the U.S. and European markets. This creates employment for Ghanaians, and thus drive the country towards medium employment and adverse poverty reduction.

The Ghana Export Promotion Council develops and promotes exports from Ghana. The Export Development and Investment Fund (EDIF) provides financial resources for the development and promotion of exports. Within the EDIF, two main fund facilities are available; these are the *grants* meant to support activities of groups and institutions engaged in export promotion, and the other being a *credit* facility.

Given this financial facility, production industries such as the garment and textile industry concerned with export participation can access such a facility. However, such a grant facility can only be accessed by groups and institutions. This implies that, the indigenous textile industry need to form cooperatives in order to benefit from such a grant. Nevertheless, at its present status, the industry cannot receive support from the EDIF because production is mainly by individual efforts.

As a medium term priority, the GPRS focused on supporting the private sector to ensure that it is capable of acting effectively as the engine of growth and poverty

reduction. As a result, 56% of the total cost of implementation of the GPRS has been assigned to production and employment.

5.5.3 Objective 3: Impact of the PSI on Indigenous Textiles towards Poverty Reduction (Goal one of the Millennium Development Goals)

The findings of this study has revealed that, the PSI (Textiles and Garments) are not directly imparting significantly on the indigenous textile industry, however, there has been tremendous supports towards the textile and garment industries in accessing credit facilities such as the EDIF and also ensuring successful and improved export trade through the AGOA.

Accessing the huge support of the PSI to the textile industry in general such as industry innovation, capacity building, manpower resource facilitation, technical support among a host of other assistance, create an existing avenue for the indigenous industry to identify itself in areas that it can take advantage of to thrive in export business. The PSI has created an enabling environment that has been accredited by the AGOA as a quality garment merchant for duty and quota-free access to the United States. This means that, because the needed logistics and avenues have already been provided by the PSI, it beholds interested parties to reposition production capacity and methods in order to break through into the export market.

The availability and inclusion of the category 9 provision under the AGOA is yet a laudable provision that readily qualifies indigenous textiles under the initiative; and this gives much hope for indigenous textile producers within the sub-Saharan African countries including Ghana. The support base offered by the PSI to garment industries and the subsequent establishment of the garment village is expected to create some 10,000 jobs annually, particularly among the youth. When this happens, poverty among the youth would have been reduced significantly and employment increased accordingly.

The assertion that more than 60% of Ghanaians live in rural areas where poverty is very high alerts concerns to target these rural areas if poverty is to be reduced significantly. As such, communities where some kind of indigenous activities are prevalent ought to be given much attention. This will help to process, and sell what is produced so that a living can be earned and the number of poor people in the country be reduced.

In the Volta region for instance, the major vocation for the youth especially is weaving. This presupposes that should the business collapse, poverty would increase and should it survive and thrive well, employment would increase generating more income. This will result in reducing poverty and the rate of rural-urban migration with its associated vices to be curtailed.

The Volta region and the three northern regions are noted to have recorded the highest levels of poverty over the past years and needs to be addressed. Fortunately, these are regions endowed with indigenous crafts that need no formal training to acquire. Weaving is an indigenous vocation prevalent among these regions and constitutes an area that needs to be fully harnessed in order to address the poverty situations in those regions.

Export revenue expected to be generated by the PSI through the exports of garments and textiles for the initial stages of inception is pegged at US\$3.4 billion while potential employment expected to be generated among Ghanaians is 71,000. This means that, there would be huge revenue to support development within the industry while providing jobs and employment to a significant number of Ghanaians and this will result in reducing poverty.

Government's export action programme is to develop a critical mass of high growth-oriented, internationally competitive exporting firms in selected sectors targeting the American and European consumer markets, particularly garment and textile. In order

to implement this, the Export Roundtable mechanism was established as an institutional structure which operates like a “virtual company”, grouping together all the critical service providers, providing support to export companies in Ghana. Ultimately, the Roundtable involves the selection of the specific sectors and products with considerable export market potentials. As a result, a matrix of products with export potentials has been developed for Ghana and is herein indicated in appendix L, and which is discussed regarding the potential of garments.

The Roundtable has two core objectives and includes:

1. To develop an integrated institutional mechanism for mobilizing the skills and resources of major service providers in order to build the capacity of selected Ghanaian export companies to become internationally competitive in the export market.
2. To identify export opportunities for companies selected by the Roundtable and to assist such companies to fulfill export orders.

In order for companies to be qualified for selection to participate under the Roundtable, such export company must meet the following criteria:

- i. Be duly registered with the Registrar General's Department.
- ii. Company's existing or proposed products must fall within the sectors selected by the Roundtable.
- iii. Company's production capacity of the relevant export product must fall within a prescribed range of the Roundtable.
- iv. Company's turnover over a specified period of time must fall within a prescribed range.
- v. Company must have in place a competent management team and a clear succession plan.
- vi. Company must provide audited accounts for at least the last two trading years.
- vii. Company must show a minimum prescribed asset value under the Roundtable.

These are criteria to ensure that a participating company is registered and can easily be identified or traced, and that it has the required production capacity and financial support to undertake an export business. This however is an export requirement of the AGOA.

In reference to the export potential matrix developed by the Roundtable, it has been observed that garment is the product with the largest market size (5). This is as a result of the huge preferential market access offered by the AGOA (4). Garment subsequently constitutes the potential product with a higher easiness in training manpower (4); however, it has higher market barriers (4). The matrix reveals that garment has average (2) levels of market growth trend, availability of raw material, available skills and local impediments to exports.

The product (garment) was noticed to have high (3) levels of technology, added value, and success time. However, this product area has low (1) levels of country export track record, existing development programme, market infrastructure, state of competition and product structure.

On the whole, garment has an export potential of approximately 48.75% just as cocoa products. The results from the matrix clearly indicates that, garment has a very promising potential under the AGOA, whose required manpower training is with ease and irrespective of the high competitions and market barriers, coupled with low market infrastructure and country export track record; the product (garment) is an area to reckon with and must be promoted towards full employment and adverse poverty reduction.

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.1 Summary

The adoption of Textiles into the Economic Development Plan (EDP) of Ghana is a unique approach given the intervention provided by the AGOA, to help revive African economies with special emphasis on textiles and garments. In accordance with this, the government of Ghana instituted what is known as the President's Special Initiatives to implement and help achieve Ghana's golden age of business vision. The indigenous textile sector as an industry is anticipated to be a force that can help realise this goal and is thus, a fertile field for research. In line with this, the research sought to;

1. Identify and describe the Ghanaian Indigenous Textile Industry and the PSI on Textiles and Garments.
2. Assess the role of Ghanaian indigenous Textiles as an ingredient in the poverty reduction machinery and as the engine of improvement of the Nation's Economic Growth.
3. Examine the impact of the PSI on the indigenous textile industry in Ghana towards the implementation of the Millennium Development Goals (MDGs).

The AGOA is USA's initiative to help revive African economies, particularly within the sub-Sahara, including Ghana with preferential duty and quota-free export access and other tangible trade incentives. Ghana became an eligible country under the AGOA because it has established and is making frantic efforts towards establishing the following:

- i. Market-based economies; with the rule of law and political pluralism.
- ii. Elimination of certain child labour practices.
- iii. Efforts to combat corruption; policies to reduce poverty
- iv. Protection of human right and worker rights; and private organizations.
- v. Elimination of barriers to United States trade and investment; protection of intellectual property.
- vi. Increasing availability of health care and educational opportunities.

The AGOA is an initiative that will help expand Ghana's trade opportunities with the vast United States' market available and the preferential duty and quota treatment

offered by the AGOA. Preferential treatment for textile and apparel articles, including denim, gives Ghana a unique chance to revive the ailing textile industry. The preferential treatment for indigenous textiles and apparel articles, including the Handloomed, Handmade, Folklore and Ethnic printed articles provision qualifies the indigenous textile industry as a viable export sector under the AGOA. This however, is a welcoming initiative towards the development of the industry. Nevertheless, the AGOA initiative does not provide permanent benefits to export articles into the United States, since any product or article determined to be in commercial quantities in the U.S. is subject to termination as reiterated under “*commercial availability*”.

The President’s Special Initiative (PSI) is Ghana’s response to the United States African Growth and Opportunity Act (AGOA) to provide duty-free and quota-free treatment for African exports especially garment. The various initiatives of the PSI are intended to spearhead the expansion and deepening of the economy, create jobs and reduce poverty (especially in the rural sector) through agribusiness and export in Ghana.

Textiles and garments is one of the present six priority areas introduced under the comprehensive programme of action, when the PSI was launched in August 2001. The PSI on Textiles and Garments was designed to build a new and internationally competitive garment manufacturing and export industry in Ghana that can take advantage of the significant opportunities created under the AGOA, particularly duty-free and quota-free access to the US\$60 billion market for clothing and apparel in the United States. The initiative is expected to benefit from the various favourable market access opportunities (quota and duty-free/preferential duty access) available for Ghanaian manufactured garment and textiles into the European and American markets under the Lome’/Cotonou Accord and the African Growth and Opportunity Act respectively. However, lack of appropriate industry policy on textiles and garments,

particularly the indigenous textiles industry is an impediment to the smooth thriving of the industry.

There are varieties of product opportunities yet to be explored for export with the removal of trade barriers under the AGOA. The garment industry for instance is a product area with high export potential and therefore needs to be revived. That notwithstanding, the indigenous textile industry lacks ready market for its produce.

The research revealed that the crude organization and mode of production within the indigenous textile industry make it lack mass production approaches, unable to meet export orders. Thus, the industry at its present state cannot operate under the AGOA. The development experience that Ghana has had through the AGOA if adhered to, can prepare Ghanaian entrepreneurs to explore other markets elsewhere in this global village.

It has also been found that the President's Special Initiative has not made any significant impact on the indigenous textile industry per say, however, it has supported other garment companies to access the AGOA initiative in areas such as industry capacity building, manpower training, industry innovation, technical assistance as well as market surveillance initiatives and export order sourcing. This is through policies and programmes initiated by the Ministry of Trade and Industry providing an enabling environment necessary for export trade facilitation. Some of such programmes include the Ghana Investment Protection Centre Act of 1994 (Act 478) and the Free Zone Act (1995) that provided a friendly investment environment for foreign investors. A manifestation of which is the apparel cluster at the port city of Tema, thus the Garment Village.

The Ghana Poverty Reduction Strategy (GPRS) has been found to be Ghana's response to addressing the issue of poverty, emphasized as goal one of the Millennium Development Goals. The GPRS as a medium term priority is aimed at supporting the

private sector to ensure that it is capable of acting effectively as the engine of growth and poverty reduction.

6.2 Conclusions

Ghana is an eligible country under the AGOA after satisfying the eligibility requirement set by the African Growth and Opportunity Act. This is after the United States has determined that, the country has created a market-based economy; with the rule of law and political pluralism; has eliminated certain child labour practices; is making efforts to combat corruption and is formulating policies to reduce poverty; protects human right and worker rights; and private organizations; eliminated barriers to United States trade and investment and has policies that protect intellectual property; and is increasing availability of health care and educational opportunities.

The AGOA will help expand Ghana's trade opportunities with the enormous U.S. market available. The preferential treatment for indigenous textiles and apparel articles particularly, the Handloomed, Handmade, Folklore and Ethnic printed articles provision qualifies the indigenous textile industry as a viable export sector under the AGOA. However, the AGOA does not provide permanent benefits to export articles into the United States. Such products are subject to termination once determined to be in commercial quantities in the United States.

The PSI on textiles and garments is not directly targeted at the indigenous textiles industry and has thus not made any significant impact on the industry towards poverty reduction and employment creation. However, it provides some support to selected garment companies, qualifying them for export production under the AGOA through acquisition of the export Visa clearance. The indigenous Ghanaian textiles can only meet export requirements under the AGOA when government gives much attention to it by formulating and enforcing policies that will positively affect operations in the industry.

The Volta region and the three northern regions are noted to have recorded the highest level of poverty over the past years and needs to be addressed. Fortunately, these are regions endowed with indigenous crafts that need no formal training to acquire. Weaving is an indigenous vocation prevalent among these regions and constitutes an area that needs to be fully harnessed in order to address the poverty situations in those regions.

Garment is a product area with high export potential that can generate revenue for the country, providing employment for the Ghanaian youth. However, lack of sound industrial policy is a major hindrance to the success of the industry. Export revenue expected to be generated by the PSI through the exports of garments and textiles for the initial four years of inception is pegged at \$3.4 billion while potential employment expected to be generated among Ghanaians over the same period is 71,000. This means that, there would be huge revenue to support development within the industry while providing jobs and employment to a significant number of Ghanaians and this will result in reducing poverty.

The Ghana Poverty Reduction Strategy (GPRS) is a government initiative acting as the engine of growth and poverty reduction within the Ghanaian economy. Generally, the GPRS are to ensure sustainable and equitable growth, accelerate poverty reduction and the protection of the vulnerable and excluded within a decentralized, democratic environment; making sure that those groups that for some reasons cannot fully take part in the growth and poverty reduction efforts are not left out. These are achieved through:

1. Maintaining stable market conditions that enable producers and consumers of goods and services plan their activities in advance; without any serious disruptions in their projections.
2. Creating conditions that encourage the development of new ideas and the use of simple and reasonable costed methods of production, processing, storage and marketing of goods and services; to result in an increase in levels of production and employment.

3. Supporting the private sector to lead the process of increasing production of goods and services and the creation of employment.

6.3 Recommendations

Having critically analyzed the Nature of the Ghanaian indigenous Textile Industry in the midst of the vast export opportunities made available by the AGOA through the President's Special Initiatives, the following recommendations have been made for implementation so as to harness the utmost benefits of the AGOA towards poverty reduction.

1. A Commission on Textiles composed of other Boards must be established by government to spearhead activities of the textile industry. For example, the National Board for Small-scale industries must educate the textile producers particularly those in the indigenous textile industry on the criteria for selecting good textiles for export production. This will help garment producing companies as well to identify these textiles and to appropriately transform them into marketable apparel.
2. The Ghana Cotton Development Board must solicit for funds from interested NGOs like UNDP, to support the Ghana Cotton Growers Association in order to increase production and quality of Ghanaian cotton to support production in the textile industry.
3. Taking a cue from other African countries like Kenya, Madagascar, Lesotho, Swaziland, Botswana and Ethiopia, as a means of instituting a strong and effective Export Processing Zones (EPZ) and Industrial Zones to promote trade, Ghana as a nation through government intervention must do the following; particularly in line with the textile manufacturing industries not eliminating the indigenous textile industry.
 - i. The government must implement programmes aimed at increasing investment in the apparel industry, through National Development Corporations (NDCs). The NDCs must facilitate foreign direct investments through the provision of factory shells in industrial zones and should provide technical assistance to enable firms to take advantage of a five year tax holiday (tax exemption). Duty Credit Certificate Schemes must be instituted and sourced to enable the country's firms to remain viable after the expiration of the Agreement on Textiles and Clothing (ATC).

- ii. Apparel firms must be located primarily near the Ghanaian borders of industrial zones to facilitate easy access to modern shipping facilities and to simplify customs procedures.
 - iii. A competitive environment for the apparel industry must be created. This can be through the institution of strong EPZ schemes and other favourable government incentives that will encourage business within the apparel sector.
4. There must be collaboration between academia, industry and government in order to find lasting solutions for problem of the textile industry. These may be through government-financed and academic supported researches to support the industry. Simple machines must be fashioned to support production in the industry. Students must be encouraged to develop very simple technologies that would process local materials into semi and finished products. This may be through the GRATIS foundation initiative, academia and government support.
 5. Policy formulation must be decentralized to involve more people and institutions at the district levels. This will result in formulating and delivering result-oriented development policies for poverty reduction and growth starting from the district levels. Initiatives that relate to indigenous or the local industries must be extended close to their location rather than being concentrated in the cities. This is to facilitate the easiness in accessing such initiatives by the primary beneficiaries. Local levels such as the rural communities and grass root policy makers must be involved in policy formulation, particularly those that may directly affect them.
 6. There must be training for small-scale industry extension officers in areas such as cost and production management, export production management systems and must be relocated in identified communities that engage in small-scale businesses. This will make such services available at the doorstep of the local producer and to readily receive attention. Also, technical assistance (personnel) in quality control measures must be provided to improve the general quality of Ghanaian garments, to aid other related textiles emanating from Ghana.
 7. Education-wise, the delivery of art and technical education and apprenticeship training must be improved to meet the needs of the labour market. This will produce labour with requisite skills readily absorbable into the labour market. It must be ensured that, in all districts, people can have access to technical/vocational training. At least, one technical/vocational school must be built and maintained in each district within the country making such education readily available at the doorsteps

of the vulnerable to develop their talents. Also, existing public technical schools must be put in good condition by providing relevant and adequate training and practical equipment. The acquisition of vocational skills must be made flexible and possibly free for Junior High School leavers who cannot further their education. Graduates of such trainings must be given ready access to credit facilities to do business. The apprenticeship system must duly be reformed and strengthened to include some theoretical education directly linked to areas of studies. This, when done will endow students with the requisite practical skills and adequate theoretical knowledge necessary to impart on the world of work.

8. Craftsmen must be coordinated and organized, given government assistance and subventions to produce for export; and must be given such supports that aided the other garment industries break through the export markets. For example, interested NGOs must provide resources to craftsmen to produce and to help source for available markets for their products; and must also organize workshops on management skill and other related export requirement skills for craftsmen.
9. Working facilities such as organized workshops and basic accessories must be provided for artisans to facilitate their production. This can be done through government collaborative initiatives with non-governmental organizations such as DANIDA (Danish International Development Agency) and ATAG (Aid To Artisans Ghana).
10. The patronage of indigenous textile products must be encouraged. Establishments like Schools, Banks and other institutions must adopt the colourful *adinkra* apart from the black ones as their traditional casual wear or outing attire in order to increase patronage of the product.

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APPENDICES

Appendix A.

Questionnaire for Indigenous Textile Craftsmen & Merchants

This is to ascertain the awareness of the local textile craftsmen about the existence of government policies to harness the performance of their industry.

Section A: Demographic information.

Personal information, please check mark [V] or fill in the blanks where applicable.

- A. Gender : Male [] Female []
- B. Age group: i. below 18 years [] ii. 18 – 25 years [] iii. 26 – 30 years []
iv. 31 – 35 years [] v. 36 – 40 years [] vi. 41 – 45 years []
vii. 46 years above []
- C. Region: i. Volta [] ii. Ashanti [] iii. Northern [] iv. Gt. Accra []
- D. Education Level: i. Basic [] ii. Senior High [] iii. Tertiary []
iv. Middle School [] v. others (please specify)
- E. Employment Status/Level: i. Self-employed [] Unemployed/underemployed []
iii. Apprentice [] iv. Salary worker [] v. Student []

Section B. Nature and Concept of Indigenous Textile Industry in Ghana

- A. How did you become part of this business or craft? Through
i. inheritance [] ii. Apprenticeship [] iii. Formal education []
- B. For how long have you been into this business or craft? .?
i. less than 1 year [] ii. 2-5 years [] iii. 6-10 years []
iv. 11-15 years [] v. 16-20 years [] vi. 21 years above []
- C. What materials do you use for producing your products? i. Cotton [] ii. Silk []
iii. Rayon [] iv. Nylon [] v. others
- D. What is the source of your raw material? i. Cultivated locally [] ii. Imported []
iii. others (please specify)
- E. How do you finance your business / job? i. Loans/grants [] ii. Personal savings []
iii. Donations [] iv. Government subventions []
- F. Approximately how much would you need to start a business of your own? GH¢
- G. What products do you normally produce? i. Kente / related articles []
ii. Adinkra cloth [] iii. Fugu [] iv. Kuntukuni [] v. Kete []
vi. Nteamu [] vii. Nwomu [] viii. Others (please specify)
- H. Who buys your products? i. Foreigners [] ii. Local consumers []
iii. Exporters [] iv. Government []
- I. How do you market your products? i. radio/TV adverts [] ii. Exhibitions []
iii. Trade fares [] iv. Personal door-to-door sales []
v. others (please specify)
- J. How would you describe your business? i. lucrative [] ii. as a hobby []
iii. others (please specify)
- K. Have you been assisted by any agency, NGO etc. before? i. Yes [] ii. No []
a. If yes, name them.....
b. If no, are you prepared to collaborate with any of such agency or NGO ?
i. Yes [] ii. No []

If your answer to (b) is

yes, why?

No, why?

Section C - Knowledge about President's Special Initiatives (PSI) and other government programmes /involvement of the Textile industry into the PSI concept.

- A. Have you heard about the PSI before? i. Yes [] ii. No []
a. If yes, how? Through i. media [] ii. Friends []
iii. Government organized Programme [] iv. others (please specify)
- B. Have you any knowledge about the PSI on textiles and garments?
i. Yes [] ii. No []
a. if yes, how? Through i. Media [] ii. Friends []
iii. Government organized programme [] iv. Others, specify
- C. Have you ever attempted exporting your products before?
i. Yes [] ii. No []
a. if yes, through which agency,
b. if no, why?
- D. Have you any idea about the African Growth and Opportunity Act (AGOA) initiative?
i. Yes [] ii. No []
a. if yes, how?
- E. How has the PSI boosted the performance of your industry? i. Very low (30%) []
ii. Low (40%) [] iii. Average (50%) [] iv. Good (60%) [] v. Very good (70%) []
vi. Excellent (80%) [] vii. Not at all (0%) []
- F. Do your products meet international demands? i. Yes [] ii. No []
a. If no, why?
- G. Have there been efforts by government, NGOs or others to include you in the AGOA initiative?
i. Yes [] ii. No []
- H. Does government buy your products? i. Yes [] ii. No []
a. If yes, what quantity? i. in bulk [] ii. very few []
b. If no, why?
- I. Do you think your products can be included in a national development policy?
i. Yes [] ii. No []

Section D – Problems of the Indigenous Textile Industry.

- A. What problems do you face securing raw materials for production?
.....
.....
- B. Do you have an organized workshop? i. Yes [] ii. No []
a. If no, where do you work?
- C. What problems do you face managing your business?
.....
.....
- D. What problems do you face marketing and selling your produce?
.....
.....
- E. Other problems and comments
.....
.....
.....

Thank you.

Luke Amateye Tetteh - Researcher
Telephone: 0243-260248
Dept. of Art Education, KNUST-Kumasi

Appendix B.

Questionnaire for Garment/Textiles Firms (Exporters under PSI/AGOA Initiative)

This is to ascertain the status of the Ghanaian garment/textile firms/industry in relation to the President's Special Initiatives on Textile and Garments, and the African Growth and Opportunity Act (AGOA).

Section A: Demographic information.

Background information, please mark [✓] or fill in the blanks where applicable.

1. Name of firm/company:
2. Year of establishment:
3. Region: i. Volta [] ii. Ashanti [] iii. Northern [] iv. Gt. Accra []
4. Chief Executive Officer (CEO)/ Manager:
5. Firm's vision / objectives:
.....
6. Firm's mission statement:
.....

Section B. Nature and Status of Garment/Textiles firm and the effect of PSI and AGOA on the Textiles/Garment industry

1. What was your initial production capacity when as private freezone enterprise (workforce)
2. For how long have you been into this garment business?
3. What materials do you use for producing your products? i. Cotton []
ii. Silk [] iii. Rayon [] iv. Nylon []
v. others (please specify)
4. What is the source of your raw material? i. produced locally []
ii. Imported [] iii. others (please specify)
5. How do you finance your business/ firm? i. Loans/grants [] ii. Personal savings []
iii. Donations [] iv. Government subventions []
6. When did your firm come into contact with the AGOA
7. When did your firm begin exporting?
8. Which markets were your initial target? i. local [] ii. foreign []
9. Which countries do you initially export to?
10. How did your firm come into contact with the AGOA. Through
i. Government [] ii. Personal contacts []
iii. Others (please specify)
11. How did your firm become eligible under AGOA / what is the criteria
12. What products do you normally produce for export under AGOA?
13. What products do you normally produce for local export?
14. Do you incorporate any indigenous textile component of textile into your products?
i. Yes [] ii. No []
If yes, please give some product examples.....
If no, why?
15. How often does your firm export? i. daily [] ii. weekly []
iii. monthly [] iv. Yearly []
16. What is the quantity of products you export in respect to 15 above.....

17. How do you market your products? i. radio/TV adverts [] ii. Exhibitions []
 iii. Trade fares [] iv. Personal door-to-door sales []
 v. others (please specify).....
18. Apart from the AGOA, which other initiatives do you partner with?
19. How do you source for others?
20. What is your current working capacity (work force).....
21. Initially, what was your export capacity before partnering with the AGOA?
22. Which countries do you export to under the AGOA?
23. What brands of colours are preferred by the countries you export to under the AGOA?
24. What is the trade terms or agreement between your firm/government/and the AGOA?
25. Do you have any financial obligation to the government of Ghana or the United States of America? Please specify;
26. What is the role of your firm in the PSI on textiles and garments?
27. How has the PSI boosted the performance of your firm?
28. Have any of your products ever been rejected? i. Yes [] ii. No []
 a. If yes, what was the recipient's reason?
29. How is the human resource of your firm maintained?
30. What is the source of your human resource (work force)
31. What are the various sections/departments of your firm?
32. How do you think the indigenous textile industry can be resourced to contribute to national development?
33. In your own opinion, kindly indicate how you think government can help to revive the textiles industry.....

Section C – Problems of the Textile/ Garment Industry.

What problems do you face managing your business/firm?

.....

What problems do you face marketing and selling your produce?

.....

Other problems and comments

.....

Thank you.

| |
|--|
| Luke Amateye Tettehio - Researcher Telephone: 0243-260248 Dept. of Art Education, KNUST-Kumasi |
|--|

Appendix C.

A 39 point Interview Schedule (Guide) for Ministry of Trade, Industry, Private Sector Development and President's Special Initiatives (PSI)

1. What is PSI and what are its components?
2. What is the focus of the PSI in general?
3. What is the PSI on Textiles and Garments aimed at?
4. Is there adequate documentation of activities of this initiative?
5. What constitutes the textiles and garments/clothing industry in Ghana?
6. What category of textiles is considered under the AGOA/PSI on Textiles and Garments?
7. Why are Textiles and Garments captured in the PSI?
8. To what extent is indigenous textiles included in the PSI on Textiles and Garments?
9. Were indigenous textiles considered initially for implementation under the PSI?
10. Does the Public understand the concept of PSI on Textiles and Garments?
11. What is public's reaction to the PSI on Textiles and Garments?
12. What are the problems of implementation of this initiative and what is the projection or the way forward?
13. How are the PSI on Textiles and Garments policies implemented?
14. Who are the direct beneficiaries of the PSI on Textiles and Garments?
15. What is the fate of indigenous textiles in the PSI concept?
16. What are the achievements of PSI on Textiles and Garments since its inception?
17. To what extent has textiles and garments contributed to the economy of Ghana?
18. To what extent has the indigenous textiles affected the economy of Ghana?
19. What has your Ministry been doing or has done to support small and medium scale textile and garment industries in Ghana?
20. To what extent has this support enhanced their development and human resource in such industries?
21. What is the African Growth and Opportunity Act (AGOA) initiative about?
22. Which products qualify under this initiative?
23. What is the commitment of beneficiary textile/garment firms to AGOA and the government of Ghana?
24. What are the trade terms between Ghana and the US AGOA?
25. Is indigenous textiles captured under the AGOA initiative?
26. What percentage of textiles exports does indigenous textiles constitutes?
27. Which textile producing centres and garment firms have been benefiting or has benefited from the AGOA initiative?
28. What are the criteria for selecting which firms and products qualify under this initiative?
29. What is the Ghana –Cotonou accord about?
30. How does the accord affect the economy of Ghana?
31. What are the strategies and policies of government towards the achievement of the Poverty reduction focus of the MDGs in Ghana?
32. What is the Ghana Export Round Table about?
33. What are its programmes, policies, aims and objectives as well as targets?
34. What are some perceived problems militating against the effective implementation of the PSI in general and the PSI on textiles and garments to be specific?
35. What is the Rural Enterprise Project about? What has it done to equip the cottage industries?
36. How has the PSI on textiles and garments benefited youth in Ghana?
37. Which countries are textile articles exported to under the AGOA?
38. What is the collaboration between the AGOA and PSI on textiles/garments?
39. In your own opinion how do you think the indigenous textiles industry can be structured to contribute effectively to the economy of Ghana?

Appendix D.

Interview Schedule (Guide) for the Ministry of Manpower, Youth and Employment

1. What does Ghana Poverty Reduction Strategy (GPRS) encompass?
2. What are some poverty reduction policies involving the youth?
3. What are some poverty reduction policies involving textile industries and garment producing firms?
4. What are some poverty reduction initiatives involving the indigenous textile industry?
5. Has there been any effort of your outfit to resource the indigenous textiles industry?
6. What is the effort of your outfit to enhance the human resource of the indigenous textile industry?
7. What are some development policies that affect youth development in Ghana?
8. To what extent has the youth been involved in the implementation of national development policies?



Appendix E.

Interview Schedule (guide) for the Ministry of Information and National Orientation

1. What does Ghana Poverty Reduction Strategy (GPRS) encompass?
2. What are some poverty reduction policies involving the youth?
3. What are some poverty reduction policies involving textile industries and garment producing firms?
4. What are some poverty reduction initiatives involving the indigenous textile industry?
5. What are some development policies that affect youth development in Ghana?
6. To what extent has the youth been involved in the implementation of national development policies?
7. What constitutes the textiles and garment/clothing industry in Ghana?
8. What are some of the development policies that involve the indigenous industries of Ghana?
9. How can the indigenous textiles industry effectively contribute towards the achievement of the UN Millennium Development Goals (MDGs)?
10. How significant is the indigenous textiles in the economy of Ghana?
11. How does Ghanaian indigenous textile perform on the international market?
12. Which markets are the targets of Ghanaian indigenous textiles?

Appendix F.

Layout of Commercial Invoice with visa stamp

EXPORT VENTURES

Physical address – P .O. Box – City, Country – Tel/Fax – Email – Website

Consignee: _____ CI NO.: _____ DATE: _____

NO. ORDER _____

The name and address of the company receiving the merchandise.

The name and address of the principal party responsible for the export, as named on the Export License

A number assigned by the exporter.

Buyer/Consignee's reference or order number.

Free on Board price (price without freight costs).

INVOICE

| Country of Origin | Marks and Numbers | Quantity | Description | Unit Price | Total \$ |
|--|--|--------------------------------|---|--------------------------|--|
| The name of the country the goods are being shipped from | The package number (e.g. - 1 of 3, 3 of 3, etc.), shipping company, country of origin (e.g. - made in Ghana), destination port of entry, package weight in kilograms, package size (length x width x height) | Total number of units per item | Full description of items shipped, classification code, the type of container (carton, box, pack, etc.), the gross weight per container, and the quantity and unit of measure of the merchandise. | Unit price of each item. | Value of each item Value of all items |
| | | | | Total Amount | |

Total amount in words: _____

Payment details: _____

Cash
Cheque
Credit card


Signature: _____

Title: _____

(I hereby declare that I have the authority to certify the correctness of the document in respect of the price actually paid or payable for the goods and actual quantity thereof)

Date: _____

Terms, conditions, and currency of settlement as agreed upon by the seller and buyer per the Pro Forma Invoice, Purchase Order, and/or Letter of Credit.



Local Customs is responsible for delivering this stamp. Please talk to your Customs Office a few weeks ahead of the shipment date.

Appendix G.

Filled Commercial Invoice with visa stamp

663/01


INVOICE

| | |
|--|--|
| <p>NO. <u>E10401</u></p> <p><u>FOR ACCOUNT AND RISK OF MESSRS.</u></p> | <p>DATE. <u>MAY 14 2001</u></p> <p>VESSEL. <u>LOBVIA N001</u></p> <p>SAILING DATE. <u>MAY 16 2001</u></p> <p>DEST. <u>LOS ANGELES</u></p> <p>L/C NO. _____</p> |
|--|--|

| DESCRIPTION | QUANTITY | UNIT/PRC | AMOUNT |
|---|----------|--------------|----------------|
| FOB LESOTHO | | | |
| LADIES 3/4-17/18 98% COTTON 2% SPANDEX 3/1 TWILL STONE STRETCH CAPRI JEANS. STYLE NO. 6731 | 1270.00 | DZ USD 73.80 | USD 93,726.00 |
| LADIES 3/4-17/18 98% COTTON 2% SPANDEX 3/1 TWILL MOOD INDIGO STRETCHCAPRI JEANS. STYLE NO. 6732 | 340.00 | DZ USD 73.80 | USD 25,082.00 |
| LADIES 3/4-17/18 98% COTTON 2% SPANDEX 3/1 TWILL IND STRETCH DNM CAPRI JEANS. STYLE NO. 6733 | 280.00 | DZ USD 73.80 | USD 21,402.00 |
| | 1900.00 | DZ | USD 140,220.00 |
| | www www | | www wwwwww |

SAY TOTAL US DOLLARS ONE HUNDRED FORTY THOUSAND
TWO HUNDRED TWENTY ONLY.


SHIPPING MARK:



MADE IN LESOTHO

DO-
STYLE NO. 6731

DO-
STYLE NO. 6733



CONTAINER NO. SEAU8465332

SEAL NO. ML-ZA0236433

TOTAL 1.900 CTNS

G.WT. 15,270.30 KGS

MEAS. 61.36 CBM

Botet


Appendix H.

Layout of general Certificate of Origin

| | | | |
|---|--|--|---|
| 1. Goods consigned from (Exporter's business name, address, country) <div>The Company name and address of the Exporter (Distributor or Manufacturer) effecting the shipment of merchandise.</div> | | Reference No. GENERALISED SYSTEM OF PREFERENCES CERTIFICATE OF ORIGIN (Combined declaration and certificate) FORM A | |
| 2. Goods consigned to (Consignee's name, address, country) <div>The Consignee, as it appears on the Commercial Invoice</div> | | Issued in (Country) See Notes overleaf | |
| 3. Means of transportation and route (as far as known) <div>Name of the vessel, aircraft, rail, or trucking company. May also include vessel number and flag, flight number and flag, rail car number, and truck Pro number.</div> | | 4. For official use | |
| 5. Item number | 6. Marks and numbers of packages <div>The marks recorded on each package, Country of Origin (i.e. - Made in Ghana), destination port of entry, and customer's company name. "Number" refers to the numbering of the packages in the shipment (i.e. - 1 of 30, 2 of 30, etc.).</div> | 7. Number and kind of packages; description of goods <div>Full description of items being shipped, the type of containers, the gross weight per container, and the quantity and unit of measure of the merchandise. May also include cross references to Purchase Order or Commercial Invoice number.</div> | 8. Origin criterion (see Notes overleaf) |
| | | | 9. Gross weight or other quantity <div>Total weight of packages per description line, including outer packaging, in kilograms.</div> |
| | | | 10. Number and date of invoices <div>Specify the number of the invoices if more than one is produced, as well as the dates on the invoice.</div> |
| 11. Certification It is hereby certified, on the basis of control carried out, that the declaration by the exporter is correct. | | 12. Declaration by the exporter The undersigned hereby declares all the above details and statements are correct; that all the goods were produced in (Country) and that they comply with the origin requirements specified for those goods in the Generalized System of Preferences for goods exported to <div>Destination port of entry, and Customer's Company</div> (Importing Country) | |

Appendix I.

Textiles Certificate of Origin



REPUBLIC OF GHANA

African Growth and Opportunity Act
Textile Certificate of Origin

TKD 1517

| 1. Exporter Name and Address: | | 3. Importer Name and Address: | |
|---|---|---|--|
| 2. Producer Name and Address: | | 4. Preference Group: | |
| 5. Description of Article: | | | |
| Group | Each description below is only a summary of the cited CFR provision | CFR | |
| 1-A | Apparel assembled from U.S. fabrics and/or knit-to-shape comp. from U.S. yarns. All fabric must be cut in the United States | 10.213(a)(1) | |
| 2-B | Apparel assembled from U.S. fabrics and/or knit-to-shape components, from U.S. yarns. All fabric must be cut in the United States. After assembly, the Apparel is embroidered or subject to stone-washing, enzyme-washing, acid Washing, perma-pressing, oven-baking, bleaching, garment-dyeing, screen Printing, or other similar processes. | 10.213(a)(2) | |
| 3-B | Apparel assembled from U.S. fabrics and/or knit-to-shape components, and/or U.S. and beneficiary country knit-to-shape components, from U.S. yarns and sewing thread. The U. S. fabrics may be cut in beneficiary countries or in beneficiary countries and United States | 10.213(a)(3) or 10.213(a)(11) | |
| 4-D | Apparel assembled from beneficiary country fabrics and/or knit-to-shape components, from yarns originating in the United States and/or one or more beneficiary countries. | 10.213(a)(4) | |
| 5-E | Apparel assembled or knit-to-shape and assembled, or both, in one or more lesser developed beneficiary countries regardless of the country of origin of the fabric or the yarn used to make such articles. | 10.213(a)(5) | |
| 6-F | Knit-to-shape sweaters in chief weight of cashmere | 10.213(a)(6) | |
| 7-G | Knit-to-shape sweaters 50 percent or more by weight of wool measuring 21.5 microns in diameter or finer | 10.213(a)(7) | |
| 8-H | Apparel assembled from fabrics or yarns considered in short supply in the NAFTA, or designated as not available in commercial quantities in the United States | 10.213(a)(8) or 10.213(a)(9) | |
| 9-I | Handloomed fabrics, handmade articles made of handloomed fabrics, or textile folklore articles – as defined in bilateral consultations. | 10.213(a)(10) | |
| 6. U.S./African Fabric Producer Name and Address: | | 7. U.S./African Yarn Producer Name and Address: | |
| | | 8. U.S. Thread Producer Name Address: | |
| 9. Handloomed, Handmade, or Folklore Article: | | 10. Name of Short Supply or Designated Fabric or Yarn | |

I certify that the information on this document is complete and accurate and I assume the responsibility for proving such representations. I understand that I am liable for any false statements or material omissions made on or in connection with this document. I agree to maintain, and present upon request, documentation necessary to support this certificate.

| | | | |
|---------------------------|---------------------------------|------------------------------|---------|
| 11. Authorized Signature: | | 12. Company: | |
| 13. Name: (Print or Type) | | 14. Title: | |
| 15. Date: (DD/MM/YY) | 16. Blanket Period From: To: | 17. Telephone: Facsimile: | E-mail: |

Form: C 71

Appendix J.

Airways Bill

| | |
|----------------------------------|---|
| FOR CARRIER'S USE ONLY AWB No | |
| SHIPPER | Enter the company name and address of the shipper |
| TELEPHONE No. | |
| CONSIGNEE | Enter the final recipient of the shipment, the ultimate consignee |

I declare that the goods are in free circulation within the Economic Community

Yes No Not applicable

I require British Airways to raise Community Transit documents

Yes No Not applicable

| | |
|------------------------|----------------------------|
| REQUESTED ROUTING | BOOKING REFERENCE (if any) |
| AIRPORT OF DEPARTURE | |
| AIRPORT OF DESTINATION | |

| MARKS AND NUMBERS | NUMBERS AND KIND OF PACKAGES | DESCRIPTION OF GOODS | GROSS WEIGHT | DIMENSIONS |
|---|---|--|--|--|
| Enter any special package markings, special handling requirements, and delivery Select "Prepaid" if shipment is to be paid by the Shipper. | Enter the total number of packages per line item. Specify if the packages are consolidated on a pallet or in an outer container | Enter the description of each line item, noting the type of package (carton, barrel, etc.) and the quantity per package. Enter the correct classification code for each item | Enter the total gross weight in kgs/lbs for each line item | Enter dimension of box, pallet, container (ex. 58cm x 58cm x 58cm) |

| | |
|--|--|
| FREIGHT CHARGES | OTHER CHARGES |
| <input type="checkbox"/> PREPAID (Mark one to apply) | <input type="checkbox"/> PREPAID (Mark one to apply) |
| <input type="checkbox"/> COLLECT (if Service Available) | <input type="checkbox"/> COLLECT (if Service Available) |

| |
|----------------|
| DECLARED VALUE |
|----------------|

| | |
|--------------|----------------------------------|
| For Carriage | The dollar value of the shipment |
|--------------|----------------------------------|

| |
|--|
| HANDLING INFORMATION AND REMARKS |
| Special handling requirements and delivery instructions. |

BRITISH AIRWAYS
WORLD CARGO

Instructions for Dispatch of Goods

To BRITISH AIRWAYS

Please dispatch the undermentioned goods in accordance with instructions contained herein:-

The Sender Hereby:

- expressly declares that the particulars furnished by him or his agent and contained herein are correct and that he is aware of and accepts the CONDITIONS OF CARRIAGE FOR CARGO which can be inspected at the carrier's Booking Office and which will be incorporated in the Consignment Note(s).
- authorises and requests that British Airways complete Consignment Notes and other Documents in connection with dispatch, carriage and delivery of goods as agents for and on behalf of the sender as provided by the (CONDITIONS OF CARRIAGE FOR CARGO) Art 3, para. 3.

Dangerous Goods
Goods having corrosive, explosive, flammable, infectious, toxic or other hazardous characteristics as defined in the applicable Dangerous Goods Regulations are dangerous goods and are subject to specific packing, marking and documentation requirements. Advice on these requirements can be obtained from cargo offices of British Airways.

- ☐ The sender certifies that this consignment does not contain dangerous goods.
- ☐ The sender certifies that insofar as this consignment contains dangerous goods, such parts is properly described and is in proper condition for carriage by air according to the applicable Dangerous Goods Regulations.

Warning: Failure to comply in all respects with the applicable Dangerous Goods Regulations may be a breach of the applicable law subject to legal penalties.

. Tick as applicable.

SIGNATURE OF SHIPPER OR HIS AGENT DATE

Appendix K.

NOTE VERBALE

The U.S. has the honor to refer to the African Growth and Opportunity Act (AGOA). Section 112(b)(6) of the AGOA provides for the duty-free treatment of hand loomed, handmade, or folklore goods of a beneficiary sub-Saharan African country that are certified as such by the authorities of the country. It also requires the United States to determine which, if any, particular textile and apparel goods shall be treated as hand loomed, handmade, or folklore goods, after consultations with the beneficiary sub-Saharan African country concerned.

In executive order 13191 (January 17, 2001), the president delegated the responsibility for implementing this aspect of the legislation to the committee for the implementation of textile agreements (CITA), chaired by the department of commerce. James C. Leonard, III is chairman, committee for the implementation of textile agreements at the department of commerce.

In order to determine which articles of your country are eligible for preferential treatment under this provision, the AGOA calls for consultations between our governments. CITA is prepared to invite representatives of your government to such consultations.

To allow us to properly prepare for the consultations, we request that you provide CITA, prior to the consultation, a list of products your government proposes for designation, with detailed descriptions and samples of each folklore product. If possible, it would be useful to have for review a representative sample of a handloomed fabric.

Eligible goods must be either (a) hand loomed fabrics; (b) handmade goods made of such hand loomed fabrics; or (c) traditional folklore goods. Each item of folklore should include the folklore article's name as well as a detailed description of the article. The comprehensive description should include size, dimension, shape, pattern, color and/or any other specific ways of identifying the product as a traditional folklore good of that country/region and also including historical aspects and usage. An example of descriptions qualifying products from Ghana may be found on our website, <http://otexa.ita.doc.gov> under federal register notices. Click on "determination under the African growth and opportunity act" posted on September 15, 2003.

"Folklore articles" are generally apparel, and apparel accessories or decorative furnishings. This part of the provision is limited and is intended to benefit producers making uniquely traditional and historical folklore goods. The shape and design of traditional folklore articles must be traditionally and historically from that country/region. The items may not include "modern" features such as zippers, elastic, elasticized fabric, hook-and-pile fasteners (such as "Velcro" © or similar holding fabric). As each item's design must be uniquely traditional and historical in nature, patterns such as airplanes, buses, cowboys, cartoon characters and holiday/festival designs not common to sub-Saharan African culture, such as Halloween and thanksgiving, would not be permitted.

The list of descriptions and samples should be sent to chairman, committee for the implementation of textile agreements, room 3001, U.S. department of commerce, 14th and constitution Ave., Washington, D.C. 20230. The department of commerce stands ready to assist you should your responsible government officials have any questions. Questions may be posed directly to the department of commerce at the Washington D.C. Telephone number (202) 482-3400.

Appendix L.

Products with Export Potential

MATRIX OF PRODUCTS WITH EXPORT POTENTIAL

| Product | Mkt. Size | Mkt. Growth Trend | Product Structures | Availability of Raw Materials | Availability of Skills | Ease of Training Manpower | Level of Tech | State of Competition | Preferential Market Access | Market Barriers | Existence of Marketing Infrastructure | Local Impediments to Exports | Country Export Track Record | Existence of Development Program | Value Added | Success time | |
|-------------------------|-----------|-------------------|--------------------|-------------------------------|------------------------|---------------------------|---------------|----------------------|----------------------------|-----------------|---------------------------------------|------------------------------|-----------------------------|----------------------------------|-------------|--------------|----|
| Garments | 5 | 2 | 1 | 2 | 2 | 4 | 3 | 1 | 4 | 4 | 1 | 2 | 1 | 1 | 3 | 3 | 39 |
| Cocoa Butter/ Liquor | 3 | 3 | 2 | 5 | 2 | 2 | 2 | 3 | 2 | 3 | 2 | 3 | 2 | 1 | 3 | 1 | 39 |
| Canned | 3 | 2 | 2 | 3 | 3 | 3 | 2 | 3 | 1 | 2 | 2 | 2 | 3 | 2 | 3 | 1 | 37 |
| Processed fish | 2 | 2 | 1 | 2 | 2 | 3 | 3 | 2 | 1 | 2 | 1 | 1 | 1 | 2 | 2 | 1 | 28 |
| Builders woodwork | 3 | 2 | 2 | 3 | 3 | 3 | 2 | 3 | 1 | 3 | 2 | 2 | 3 | 1 | 3 | 2 | 38 |
| Furniture | 4 | 2 | 2 | 3 | 3 | 3 | 2 | 3 | 1 | 3 | 2 | 1 | 2 | 1 | 3 | 2 | 37 |
| Wood carvings | 1 | 1 | 2 | 3 | 2 | 3 | 4 | 3 | 2 | 3 | 3 | 1 | 2 | 2 | 2 | 2 | 36 |
| Basketware | 1 | 2 | 2 | 3 | 2 | 4 | 4 | 2 | 2 | 4 | 2 | 2 | 2 | 1 | 1 | 2 | 36 |
| Oil palm | 3 | 3 | 2 | 3 | 3 | 3 | 3 | 2 | 2 | 4 | 1 | 2 | 2 | 2 | 1 | 1 | 37 |
| Yam | 1 | 2 | 2 | 2 | 3 | 3 | 4 | 3 | 2 | 2 | 1 | 2 | 2 | 1 | 1 | 1 | 32 |
| Pawpaw | 1 | 3 | 2 | 3 | 3 | 2 | 3 | 2 | 3 | 4 | 1 | 1 | 1 | 1 | 1 | 2 | 33 |
| Pineapple | 2 | 1 | 2 | 3 | 3 | 3 | 3 | 2 | 3 | 4 | 2 | 1 | 2 | 2 | 1 | 1 | 35 |
| Fresh vegetables | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 2 | 3 | 4 | 1 | 1 | 1 | 2 | 1 | 2 | 34 |
| Dried fruits | 1 | 2 | 1 | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 1 | 1 | 1 | 1 | 2 | 3 | 33 |
| Spices | 2 | 4 | 2 | 1 | 1 | 3 | 4 | 4 | 2 | 4 | 1 | 1 | 1 | 2 | 2 | 1 | 35 |
| Cut flowers | 2 | 3 | 2 | 1 | 2 | 3 | 3 | 3 | 2 | 4 | 1 | 1 | 1 | 1 | 2 | 2 | 33 |
| | | | | | | | | | | | | | | | | | |