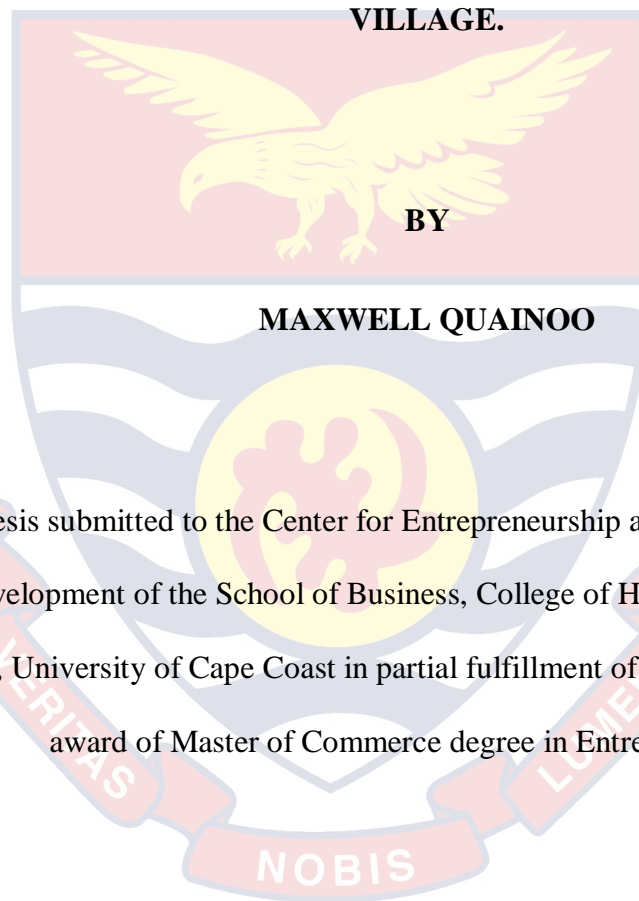


UNIVERSITY OF CAPE COAST

**CREATIVE ARTS INDUSTRIES IN GHANA: AN EXPLORATION OF
THE CHARACTERISTICS OF THE BONWIRE KENTE WEAVING**



Thesis submitted to the Center for Entrepreneurship and Small Enterprise
Development of the School of Business, College of Humanities and Legal
Studies, University of Cape Coast in partial fulfillment of the requirements for the
award of Master of Commerce degree in Entrepreneurship.

July, 2020

DECLARATION

Candidate's Declaration

I do hereby declare that this thesis is the result of my own original research and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's Signature.....

Date.....

Name:

Supervisors' Declaration

We hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Cape Coast.

Principal Supervisor's Signature

Date.....

Name:

Co-Supervisor's Signature

Date.....

Name:

ABSTRACT

The kente weaving subsector in Ghana as part of the creative industries is a potential economic booster. It can create avenue for wealth generation and job creation. In spite of these potentials, scholarship on the subsector specifically the physical and economic condition of businesses has received little attention. Most of the existing scholarship centre on historical narratives of the subsector, textile weaving in the educational sector, tools and techniques in textile weaving and the effects of the socio-political climate on the weavers and the market. Though these narratives are important contributions to scholarship on the textile industry in Ghana, much need to be done especially in assessing the basic geographical and physical standing of this sub-sector which act as the crust of the survival of the sub-sector. Using interviews and observation and the Bonwire Kente weaving village as the unit of analysis, this research sought to explore the conditions of the physical and economic features of the weaving village in Ghana. The study revealed that features such as physical structure, infrastructure network, technology/equipment and raw materials are challenged. The challenges were caused by some factors such as lack of funding, poor infrastructural network, unavailability and costly nature of raw material and technological lag. These challenges, according to participants, could be improved when various actors (weavers, government, educational institutions, community) create enabling conditions in the areas of funding, education, technological advancement and provision of raw materials locally.

KEYWORDS

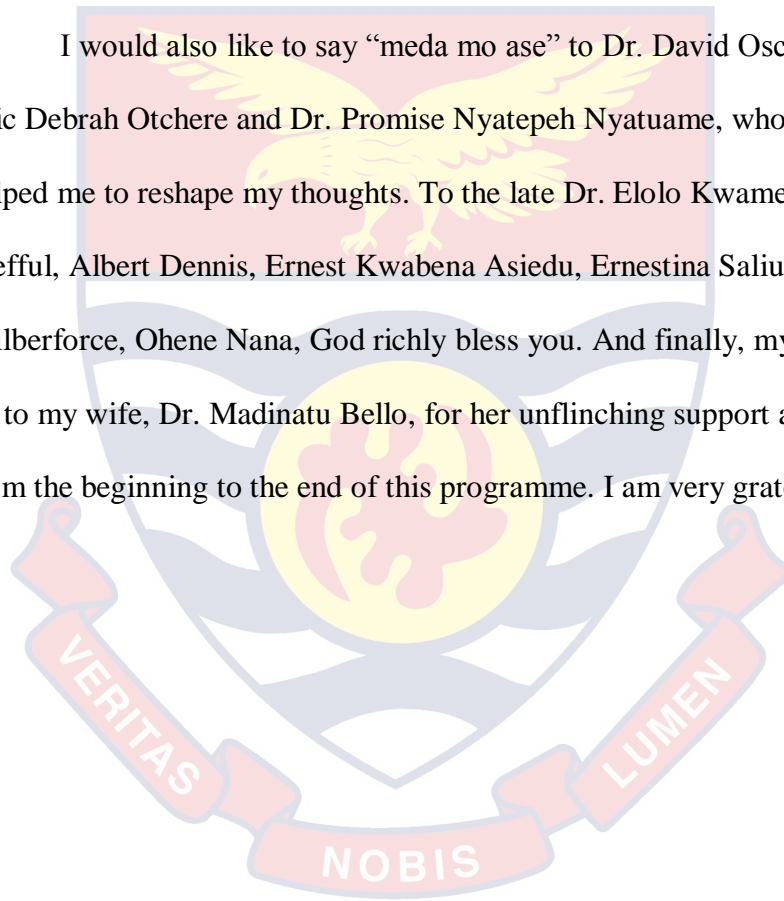
Creative industries, Bonwire kente, economic factors, non-economic factors, economic policy



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DEDICATION

To my wife, Madinatu Bello and my family



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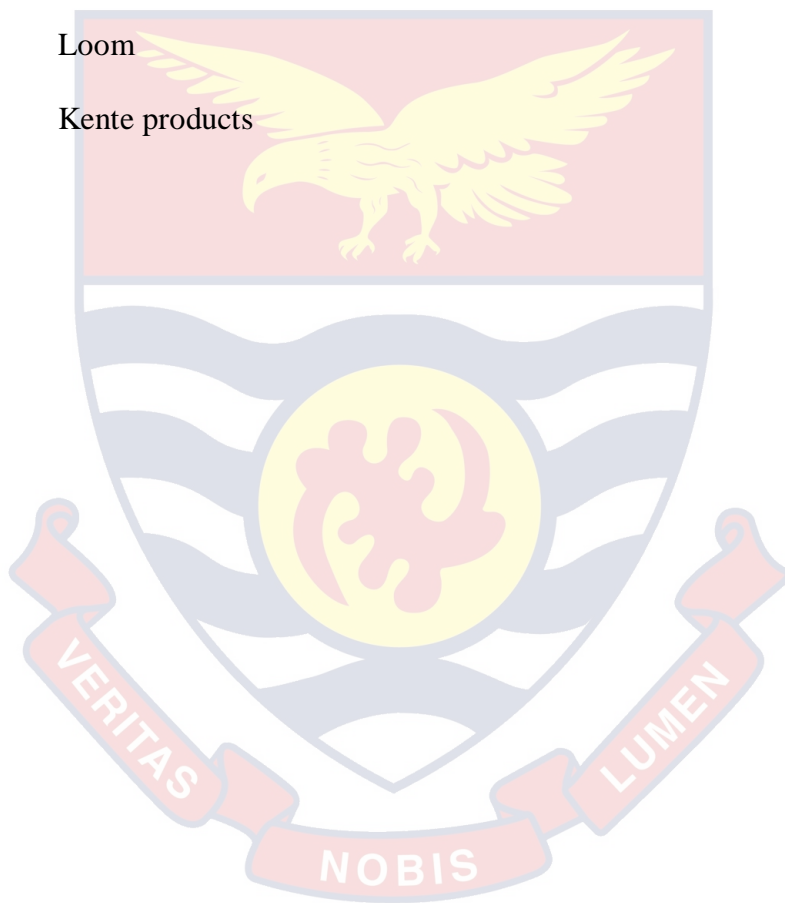
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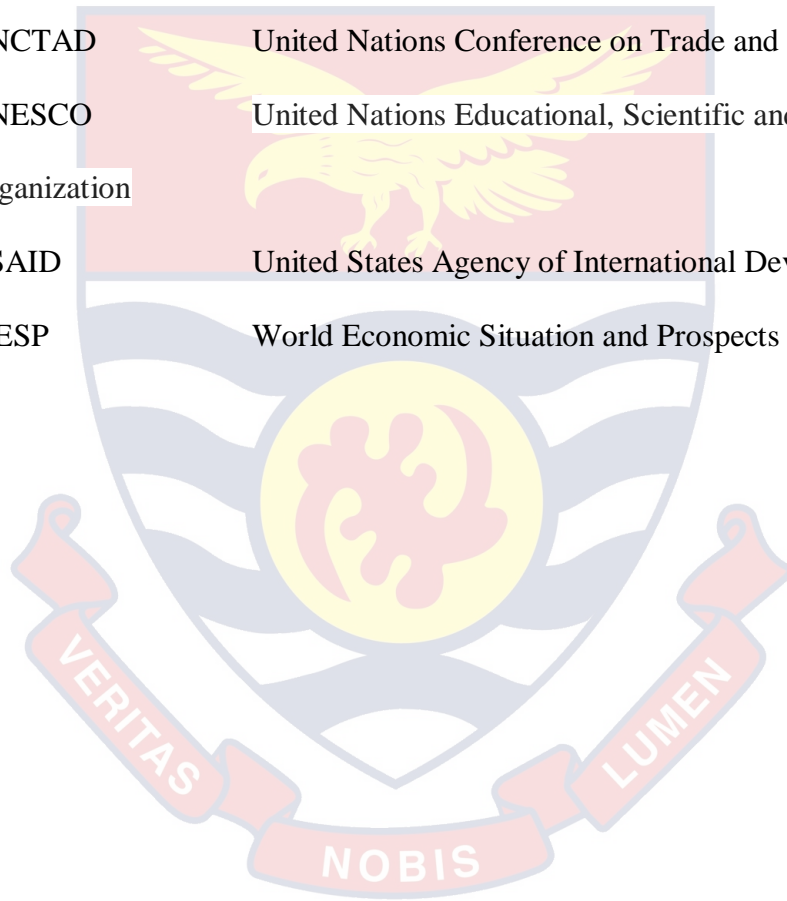
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LIST OF ACRONYMS AND ABBREVIATIONS

| | |
|------------------------|---|
| CI | Creative Industry |
| CIs | Creative Industries |
| CITF | Creative Industries Task Force |
| DCMS | Department for Culture, Media and Sport |
| GDP | Gross Domestic Product |
| UNCTAD | United Nations Conference on Trade and Development |
| UNESCO Organization | United Nations Educational, Scientific and Cultural Organization |
| USAID | United States Agency of International Development |
| WESP | World Economic Situation and Prospects |



CHAPTER ONE

INTRODUCTION

Ghana as a developing economy has made progress in stabilising its macro economy for the past decade (World Bank, 2018). It is, however, encountering challenges in building and sustaining most of its small and medium enterprises, particularly those within the cultural and creative industries (CCIs) which are at the verge of collapsing (Agyeman, 2014; Artwatch Ghana, 2017). These enterprises include but not limited to the performing arts organisations and the clothing and textile sectors which appear to be much affected.

In order to turn around the situation and harness the potential of these SMEs for wealth generation and job creation, researchers need to intensify their exploration into most of these SMEs within the cultural and creative Industries and ascertain the challenges that tend to hinder their growth and development. The significance of this study, therefore, is to add to the limited empirical studies done on these enterprises within the CCIs in Ghana by unravelling the decisive roles that government and other stakeholders are to play in arresting the gradual collapse of the sector.

1.1 Background to the Study

The creative industries are those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of economic property (Department for Culture Media & Sport, 1998). The creative industries comprise a range of sectors among which are the advertising, architecture, arts and antique markets,

crafts, film, video and photography that have a core mandated of promoting economic growth and job creation. They are composed of arts-centric businesses that range from non-profit museums, symphonies, and theatres- for-profit, film, architecture, and advertising companies. They exclude industries such as computer programming and scientific research (Americans for the Arts, 2014).

Hartley, Wen and Li (2016) expands the horizon of the creative industries by not confining them only to elite of trained artists or firms. They note that the industries should encompass everyone and every sector of the economy which rely on creativity and not to one sector of the economy. This should not necessarily be a feature of the advanced or wealthy countries but for everywhere. This is to debunk the idea that the creative industries focus on “specific sectors of the economy where only certain types of work or occupation count as creative and the presumption that the creative industries refer to the copyright industries whose business plan is founded on making the creative outputs of talented individuals into intellectual property and then selling them” (Hartley et al., 2015, p.3). I concur with part of this proposition that expands the individual creative to encompass all artists and firms including the clothing and textile industry. The textile sector (which happens to be the crust of this thesis) comprises the weaving subsector and the print subsector. While the weaving subsector (like the kente weaving sector) uses the loom (a narrow horizontal wood structure) to construct narrow strips of cloth which are later sewn to make a wider cloth (Badoe & Opoku-Asare, 2014), the print subsector relies on the “coloring technique that combines art, engineering, and dyeing technology to produce textile product images” (Cotton Incorporated, 2003) either by wooden block, roller, screen, stencil or heat transfer method (Textile Focus, 2016).

It is worth stating that the CIs have been contributing enormously towards economic development. According to the World Economic Forum (2014), over the past decades, countries have been pursuing strategies for economic growth and development aiming at increasing the complexity of their economies and at the same time aiming at reflecting and translating these higher levels of economic complexity into their export portfolios. The transition from a natural-resource driven economy, to manufacturing, and then to a knowledge-driven economy have also been reflected into higher levels of competitiveness for economies that have made and are making this transition. Flew (2013); Gouvea and Vora (2015); Hansen, Kvedaras, and Nielsen (2015); Kloudova and Chwaszcz (2014); UNESCO/UNDP (2013) and Xiang (2013) (as sited in Gouvea & Vora, 2018) observe that the addition of creative products to countries' export portfolios goes along with this aim and strategy to further diversify countries' export portfolios and to possibly stabilise and expand export earnings.

For example, UNESCO (2013, p. 163) indicates that 'world trade in creative goods and services amounted to a record US\$ 624 billion in 2011 which was an increase from US\$ 559.5 billion in 2010'. UNESCO (2013) also states that global exports of such goods and services (arts and crafts, books, graphic and interior design works, fashion, films, music, new media, printed media, visual, as well as audio-visual products) showed signs of growth in 2011– from US\$ 536 billion in 2009 and US\$ 559 billion in 2010. Thus, with an average annual growth rate during that period being 8.8 percent, overall global trade in creative products doubled from 2002 to 2011. UNESCO (2013) further indicates that growth in developing country

exports was also stronger, averaging 12.1 percent annually for the period with an estimated value of exports of creative goods and services reaching US\$ 227 billion in 2011 (50 percent of the global total).

According to a Tera Consultants (2014), the creative sector for Europe contributes 6.8 % to the European GDP (approximately €860 billion) and 6.5% of European employment (approximately 14 million). Ghana's contribution to textile export cannot be underestimated. Exports of textiles from Ghana move to many countries which include but not limited to EU countries, the USA and ECOWAS. Textile and garment exports from Ghana include “fancy prints, wax prints, Java prints, calico smock, ladies' dresses, men's wear, etc” (Quartey, 2006, p. 140). In addition to these print textiles, indigenous woven textile products like Kente, “a special fabric produced on traditional loom, Adinkra (hand-prints) smock or Fugu and batik or tie and dye fabrics are also exported” (Quartey, 2006, p. 140). These enormous contributions, especially in the Global North, are made possible based on the enabling conditions (access to physical and human capital, technology, raw material, fair competition, advanced academic discourse among others) put in place for the survival of these industries (United Nations Conference on Trade And Development, 2018).

In Ghana, the textile industries especially the indigenous textile sub-sector has recently been contributing significantly to the economic position of the country amid the several challenges. For example, the kente weaving sub-sector was making huge contributions to the country's economy in areas of cultural tourism development, skill development for the physically challenged, job and wealth creation (Edusei & Amoah, 2014; Kwabre East District Assembly, 2018). In spite of these positives, little can be said about the structural conditions of the CIs

especially the woven textile industry which had since 1995 experienced decline (Quartey, 2006). For example, most enterprises in this sector operate in non-conducive environment where there are no structures or structures are in dilapidated conditions, human, financial and physical capitals are lacking and the seemingly poor infrastructure network that hinders operations (Moulin, 2019). The worst of the challenges, according to Moulin (2019), is the continual suffering of these local industries from unfair competition of foreign counterfeits which invade the Ghanaian market at far cheaper prices. Interestingly, not much attention has been given to studies on the geographical and economic contexts within which these indigenous weaving sub-sector of the textile industry operate.

1.2 Statement of the Problem

As stated in the previous paragraph, the kente weaving sub-sector as part of the textile industries in Ghana has been making some contributions to the sustenance of the Ghanaian economy. This notwithstanding, inquiries into the economic and physical conditions of the sub-sector appear to be silent. This is reflected by the non-availability of statistical data on the geographical and physical conditions of the subsector or the paucity of empirical literature on the state of the geographical and economic position of firms in the sub-sector. Most of the existing scholarship centre on historical narratives of the subsector. Other inquiries concentrated on the cultural aspects imbibed in the designs (Ofori-Ansah, 2009) and the evolution of kente weaving (Issah, 2012). Badoe and Opoku-Asare (2014) also contributed to the discourse on kente weaving but only looked at how to bridge the gap between indigenous hand weaving and weaving taught in formal

educational setting. Adom, Bonsu and Baah, (2016) concentrated on how European elements have influenced Asante Kente in terms of tools and materials, production techniques, as well as concepts or principles used in the design of the Asante textiles. Cohen (2019) explored the effects of the socio-political climate on the weavers and the market. Though these narratives are important contributions to scholarship on the textile industry in Ghana, much needs to be done especially in assessing the basic geographical and physical standing of this sub-sector which act as the crust of the survival of the sub-sector. It is in the face of this gap that this study was undertaken to explore the condition of the physical and geographical setting of the kente production sector in Bonwire, the factors that accounted for that condition and their effects and how those challenges could be mitigated.

1.3 Purpose of the Study

The purpose of this study was to explore the present condition of Bonwire kente weaving village in the light of the current economic disposition of Ghana.

1.4 Research Objectives

This study on Bonwire kente weaving village specifically sought to:

1. Establish the physical and economic conditions of Bonwire kente weaving village.
2. Discuss the factors that influenced the physical and economic conditions of the weaving village.
3. Propose measures to mitigate the challenges posed by the factors to the weaving village.

1.4.1 Research questions

In pursuing the purpose of this study, the following research questions were raised:

1. What is the condition of the physical and economic features of Bonwire kente weaving village?
2. What factors influenced the physical and economic conditions of the kente weaving village?
3. What measures could be adopted to allay the impact of the factors on the physical and economic conditions of the weaving village?

1.5 Significance of the Study

According to Eugenija and Kregzdaite (2015), the CIs is an important sector for economic growth and development, but not just in terms of adding jobs or expanding economic activity, but also for the role in facilitating economic evolution by contributing to behaviour, social and institutional evolution. From discussions already advanced in this study, CIs all around the world (Europe, America and Asia) have been contributing massively towards their Gross Domestic Product (GDP) and invariably, the world economy as a whole. What the CIs contribute to the GDP of most nations found in Africa is very minute and in the case of Ghana, the contribution of the CI to GDP is not readily known because the statistical data on what the CI contribute towards GDP in Ghana is yet to be provided by the Ghana Statistical Service.

This has not helped the growth of the CIs in any positive way, because most governments do not see the essence of allocating money and also introducing reform policies to a sector that does not in any way boost the economy in any

significant manner. It may then be deduced that the CI in Ghana and the various sectors under the CI try as much as possible to keep themselves afloat due to no policy guidance and so, what they contribute to the Ghanaian economy might not be possibly known. The research first and foremost is an addition to the scanty research done on the CI in Ghana and Africa as a whole. This study also helps to refocus the policy concentration of major stakeholders especially, government, to what the CI can contribute to the broader economy when the right and necessary attention is given to the sector.

It is believed that the results of this study brought to the fore the current state of Bonwire Kente Weaving Village in Ghana and also uncovered the factors that accounted for its current state. The study eventually helped Bonwire Kente Weaving Village to acquire an adaptive posture towards the factors that were adverse in nature.

1.6 Delimitations

Artwatch Ghana (2017) articulates that the visual arts and the performing arts make up the composition of the creative and cultural industries in Ghana. It states that the visual arts are made up of jewellery, sculpture, furniture art, painting, basketry, graphic design, landscape design, textiles, photography, metal art, interior decoration, publishing, game design, fashion design, architecture and ceramics, while the performing arts, on the other hand, consist of dance, music, theatre arts and film. This restricted the creative industries in Ghana to only industries found in the arts.

The study took place in the Ashanti region of Ghana, and precisely at the Bonwire kente weaving village located in Bonwire. The weaving village was chosen for the study because Bonwire itself as a tourist site cannot attract many tourists but the activities that go on within the town can and since tourism itself is hinged on the CI which serve as a bedrock for promoting tourism and culture. Therefore, this study is solely restricted to the existing features and conditions found in Bonwire. The focal point of the study was to explore the CI in the developing Ghanaian economy, precisely, the Bonwire kente weaving village.

1.7 Limitations

According to Creswell (2014), there are three basic designs to research- quantitative, qualitative and mixed methods, but this research used the qualitative design. The downside associated with qualitative research design is that the process is strenuous due to the fact that interview sessions consume a lot of time because participants, looking at their time schedules, which may not favour the research timeline, may dictate appointment dates. My personal experience in research may affect the matter under investigation, which might also affect the methods used to elicit information and ultimately affect the findings of the study.

Biasness of results against the responses stated by the respondents becomes difficult to verify because the open-ended nature of the interview questions implies participants have more control over the content of the data collected. These limitations might affect the holistic picture of the actual phenomenon under study.

1.8 Definition of Terms

Creative / Cultural industries: Used interchangeably to mean those industries that generate, produce and add value to cultural offerings by putting together cultural and economic variables making them unique in their nature. Purnomo and Kristiansen (2018b) states that various countries have various meanings assigned to Creative Industries and this has led to the different definitions of the Creative Industries. For this particular study, I adopted the definition of Eugenija and Kregzdaite (2015). They state that the Creative Industries can be defined as the area of overlap between culture, technology, science, and commerce. They further state that CIs involve the supply of goods and services such as arts and crafts, audio-visuals, books, design work, films, music, new media, textile, printed media, visual and performing arts, and creative services that contain a substantial element of artistic and intellectual activities associated with a vital role in social and human development. I accepted to use this definition because it took into consideration the creative arts and cultural industries and their cross-sectional areas which form the basis of most economies.

Economic Growth Determinants: For the purpose of this research, economic factors were defined as those factors that have direct influence on the growth rate of an economy.

Non- Economic Growth Determinants: Non-economic factors, for the purpose of this research were defined as the elements that influence the economic factors in shaping the larger economy. Some of these factors are government efficiency,

political and administrative systems, institutions, cultural and social factors, demography and geography.

Growth: With regard to this study, growth was defined to mean the expansion in the production of Bonwire Kente Weaving Village over a period of time.

Culture: Taking into consideration the focus of this study, culture could be defined as the embodiment of cultural activities that affect the day to-day operations of the Bonwire Kente Weaving Village.

1.9 Organisation of the Study

The research report is structured into five chapters. Chapter One is an introduction to the study which comprises the background to the study, statement of the problem, purpose of the study, research objectives, significance of the study, delimitation and limitation of the study, definition of terms used and organization of chapters. Chapter Two focuses on the review of related and relevant literature. It brings to the fore what different authorities have said about various aspects of the research problem. This justifies and streamlines the research and also gives focus to the study. It also provides a firm basis for verification of the research findings. Chapter Three discusses the research methods which are sub-divided into the following headings: research design, study area, population, sampling procedure, data collection instruments, data collection procedures, data processing and analysis and chapter summary. Chapter Four also presents, discusses and interprets the results in order to address the specific research objectives of the study. Chapter Five presents the findings of the study by summarising the study, showing the

conclusions drawn from the findings and proposes suggestions or recommendations for future research.



CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This study set out to explore the growth and development of Bonwire kente weaving village by emphasising the physical and economic condition of the village, the factors that accounted for such condition and how such a condition could be improved. This chapter broadly covers a review of concepts, theoretical and empirical literature. The review therefore expounds the concept creative industries, their contributions to the global economy and that of Ghana, economic growth factors, non-economic growth factors, the kente weaving sector as part of the creative industries in Ghana. The conceptual framework created shows the researchers' idea on how the economic growth factors and non-economic growth factors impact on the growth of the creative industries in Ghana specifically the kente weaving sub-sector — this impact could be complementary or antagonistic in nature, since growth is either positive or negative. Empirical and theoretical reviews are done to complement the conceptual review. The review was done under sub-topics or thematic areas pertaining to the topic and expanded to encompass other sub-topics.

2.2 The Concept of Creative Industries: The Global North

Horkheimer and Adorno (1993) were the first to coin the term 'culture industry', which refers to industrially produced commercial entertainment (comprised of broadcasting, film, publishing, recorded music) by the bourgeois in the society for their personal gains as against the subsidised "arts" – visual and

performing arts, museums and galleries and this eventually became the basis for other definitions by some institutions while according to Hesmondhalgh (2007), the term ‘culture industry’ was pluralised and developed into ‘cultural industries’ by Miège and other French sociologists. The term culture industry was diffused since the 1980s and it was referred to as those forms of cultural production and consumption which have at their core a symbolic or expressive element. The concept was then spread around the world by UNESCO just within the 1980s and its definition has gradually incorporated a wide range of industries: music, the industries related to art, writing, fashion and design, media, as well as craft production.

Since the 1990s, however, the ‘Culture Industry’ morphed into the Creative Industries; the term refers to a very large production that includes goods and services produced by the cultural industries and those depending on innovation. From the time in which the term creative economy was popularised in 2001, the so-called cultural and Creative Industries started to generate economic growth at a gradually increasing rate at global level as stated by Creative Economy (2013) that such economy generated US\$2.2 trillion worldwide in 2000 and growing at an annual rate of 5 per cent (Boccella & Salerno, 2016).

Moore (2014), in the work, “Cultural and creative industries concept- A historical perspective”, states that it was actually the first time an Australian federal government, led by the then Prime Minister Paul Keating, formally developed a cultural policy which was supported by additional funding of A\$250 million to cultural institutions. Moore (2014) notes that the basic concept of that policy

stresses the importance of culture to national identity and it defines culture more broadly than earlier conceptions, by including film, radio, libraries and other areas. It also stresses the economic potential of cultural activity and arts.

The United Kingdom started to articulate the 'Creative Industries' concept with New Labour coming into power in 1997. This was the period of time when there was active thinking over the development of ICT and the ideas of Creative Industries and economies being built in parallel and being supported by ICT developments. This assessment of Moore seems not to be acknowledged by Gouvea and Vora who thought otherwise.

Gouvea and Vora (2018) are of the view that the formal origins of the concept of Creative Industries can be traced to the 1997 decision of the United Kingdom (U.K) government to establish a Department for Culture, Media and Sport (DCMS). The Creative Industries Task Force (CITF) of DCMS embark on mapping and measuring current activity in Creative Industries of the United Kingdom and to identify policy measures for these industries' further development. DCMS was able to propel the meaning of the creativity concept from its common association with activities having a strong artistic component, to any activity producing symbolic products with a heavy reliance on intellectual property and for as wide a market as possible (Francis, 2015). Solidoro (2010) further states that the Work Foundation in 2007, working with the DCMS, did put forward a concentric model, where at the centre is a 'creative core' including all forms of original product; the next ring is constituted by the 'cultural industries' – including cinema, TV, radio, music industries and video games – which commercialise these creative goods; the outer

ring is made up of the 'Creative Industries', which include original product but mix it with certain functionalities.

2.3 The Concept of Creative Industries in Africa

Looking at all these historical developments of the creative and cultural industries that are being attributed to the developed economies, one would be tempted to ask if Africa has any creative and cultural industries development histories of its own. According to De Beukelaer (2017), Africa's early uptake of the cultural industries could be traced back to the Dakar Plan of Action in 1992 and the subsequent Nairobi Plan of Action also in 2005 which were actually inspired by earlier debates at UNESCO level in 1982 which implied that this debate was done much earlier before the upsurge of the Creative Industries discourse that had emerged in Australia and the United Kingdom in the late 1990s. He further states that the Creative Industries discourse has become central to public policy of nations found on the African continent when most of these nations started to adopt UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions policy in 2005 and the publication of UNCTAD's 2008, UNDP's 2010 and UNESCO and UNDP's 2013 Creative Economy Reports.

The adoption of the reports stated previously, according to De Beukelaer, occurs in two different dimensions where the UNESCO Convention has more influence on Francophone African nations whereas UNCTAD reports thus have more influence on Anglophone African nations but both emerge with the same results because at the centre of all the cultural policies and development plans are the creative and cultural industries (CCIs).

In Nigeria, the concept of creative industries aligns with the definition of the DCMS as “those industries which have their origin in individual creativity, skill and talent and which have potential for wealth and job creation through the generation and exploitation of economic property” (DCMS, 1997). To this end, the primary demarcation of the creative industries include home video, film/television and radio, performing arts (theatre, festival, carnival, dance, drama, stand- up comedy), music, visual art and animation (photography, painting, graphic design, drawing, sculpture etc), tourism and hospitality (museums and monuments, cuisine, night clubs, events managements etc), arts and crafts, fashion and design, publishing (literature, book fairs, e-resources etc), architecture (interior décor, landscaping etc) and advertising (British Council, 2015).

In South Africa, the creative and cultural industries are used interchangeably. They comprise the performing arts, visual arts, technical services and events, design, electronic media, craft, publishing, cultural tourism, cultural groups, cultural heritage, ethno-tourism and arts administration (Southern African Music Rights Organisation, 2019). The concept appears to have been replicated in varied countries in the southern hemisphere of Africa. This is reflective in the immeasurable contributions outlined by most countries within the Southern African setting.

In Ghana, the concept “creative arts industry” is dominantly used. The industry is made up of vocations in visual arts (sculpture, painting, furniture art, basketry art, jewelry, graphic design, textiles, photography, metal art, interior decoration, publishing, landscape design, game design, fashion design,

architecture, and ceramics), performing arts (music, film and theatre arts) and other technical craft - painting and decorating, carpentry, building construction, welding and fabrication, spraying and draftsmanship (Artwatch Ghana, 2017; Creative Arts Council, 2018; Ministry of Tourism, Culture and Creative Arts, 2016; International Federation of Arts Councils and Culture Agencies, 2019).

It is worth mentioning that the creative arts sector in Ghana is yet to be given the necessary attention looking at the challenges that continue to stifle its existence amid policy implementation deficit and financial constrictions. In spite of the above, the creative arts sector continues to impact on the political, economic, social and cultural spheres on the country.

2.4 Economic Contributions of Creative Industries: A Global North Perspective

Creative industries have been contributing enormously towards economic development and, according to the World Economic Forum (2014), countries have been pursuing strategies for economic growth and development over the past decades aiming at increasing the complexity of their economies and at the same time aiming at reflecting and translating these higher levels of economic complexity into their export portfolios.

The transition from a natural-resource driven economy, to manufacturing, and then to a knowledge-driven economy have also been reflected into higher levels of competitiveness for economies that have made and are making this transition. Flew (2013); Gouvea and Vora (2015); Hansen, Kvedaras and Nielsen (2015); Kloudova and Chwaszcz (2014); UNESCO/UNDP (2013); Xiang (2013) (as sited

in Gouvea & Vora, 2018) observe that the addition of creative products to countries' export portfolios goes along with the aim and strategy to further diversify countries' export portfolios and to possibly stabilise and expand export earnings.

The Ministry of Education Culture and Science (2009-2013) of the Netherlands suggests that the creative industries deliver a direct contribution to its economy- they have a direct effect in increasing prosperity and providing substantial employment. The report goes on to state that the added value of the creative industries is estimated to be 16.9 billion euros which amounts to more than 3% of GDP while annual exports amounted to an estimated 7 billion dollars (1.7% of all Dutch exports).

The United Nations Educational Scientific and Cultural Organisation (2013, p. 163) also indicates that 'world trade in creative goods and services amounted to a record US\$ 624 billion in 2011 which was an increase from US\$ 559.5 billion in 2010'. UNESCO (2013) also states that global exports of such goods and services (arts and crafts, books, graphic and interior design works, fashion, films, music, new media, printed media, visual, as well as audio-visual products) showed signs of growth in 2011– from US\$ 536 billion in 2009 and US\$ 559 billion in 2010. Therefore, with an average annual growth rate during that period being 8.8 percent, overall global trade in creative products doubled from 2002 to 2011. UNESCO (2013) further notes that growth in developing country exports was also stronger, averaging 12.1 percent annually for the period with an estimated value of exports of creative goods and services reaching US\$ 227 billion in 2011 (50 percent of the global total). Tera Consultants, (2014) also states that the creative sector for Europe

contributes 6.8 % to the European GDP (approximately €860 billion) and 6.5% of European employment (approximately 14 million).

Florida (2015) states that creativity is a vital promoter of economic success and that there has always been an association between creativity, innovation, wealth and competitiveness of countries. He further states that the creative economy (Creative and Cultural Industries combined) employed close to 30 million people globally and also generated revenue in the tune of \$2.25 trillion (3% of the world's GDP) in 2013. This is significantly more than global telecommunications which generated a revenue of \$1.57 trillion and greater than the GDP of some nations such as India, Russia and Canada.

Florida (2015) further breaks down the global contribution into regions but notes that the creative economy is highly concentrated in Asia, Europe and North America. Asia-Pacific's creative economy is the largest and it generates \$743 billion (33% of the global total for creative industries and 12.7 million jobs signifying 43% of the global total). Europe comes next with \$709 billion (32%) and 7.7 million jobs (26%), while North America follows with \$620 billion (27%) and 4.7 million jobs (16%). These revenues decrease a bit when it comes to Latin America and the Caribbean- account for \$124 billion (6%) and 1.9 million jobs (7%) while Africa and the Middle East generate \$58 billion in revenue (3%) and 2.4 million jobs (8%).

According to Yu (2017), the economic core of the leading cities is changing from manufacturing to creative industries and thus, to lead growth and own competitive advantage, cities need to evolve or remain as creative industries or

service-providing hubs. In the work 'Development of Creative Industries in China', Yu (2017) compares the development of the Creative Industries in China to the general industries spanning between the periods of 2004- 2008. The work considers three categories or components- the number of creative firms, employment and income in order to assess the development of creative industries in China. According to Yu (2017), in 2008, 683,781 creative firms registered in China— accounting for 13.79% in all registered firms while the employment of creative industries generates 13.94 million yuan— accounting for 6.37% of all employment in China. The revenue generated by creative firms was 4648.64 billion yuan, accounting for only 4.46% of all industries revenue.

Yu came to a conclusion that China's creative industries was experiencing fast growth development all over the world but its productive efficiency and the ability to create business profit still have a long way to go and the effective way to solve the issue of low efficiency is that there should be a development of clustering of smaller creative firms in the creative industries. These economic contributions and development may be attributed to economic and non-economic features (be it favourable or adverse) that exist in most of these economies talked about.

2.5 Contributions of the Creative Industries to Developing Economies in Africa

As the fastest growing driver of world economy, the creative industries are noted to shaping economic growth while providing sustenance for a large number of people across the various social and economic strata in Africa. Besides, they catalyse the process of national cohesion, identity diffusion and citizenship (British

Council, 2013). However, the contributions of the creative industries in Nigeria to the GDP are yet to be captured because of the absence of verifiable statistical data on the sector. This notwithstanding, some projections have been made regarding the contributions of the sector to the Nigerian economy (British Council, 2013; UNCTAD, 2017).

In Nigeria, sectors within the creative industries that make huge contributions to the economy were film and music. The film sector in 2014 accounted for 300,000 direct employments and it was estimated to annually generate \$500 million to \$800 million which equated to 2 percent of Nigeria's GDP (UNCTAD, 2019). In addition, Nigeria's music sector which is the biggest export from Africa after oil and gas also generated \$150m particularly in 2017 (UNCTAD, 2017).

A report by UNCTAD in 2019 showed an appreciable level of production and consumption of cultural products such as dance, music, crafts and visual arts in countries such as Rwanda, Mali, Zambia, and Mozambique. The visual arts sector in South Africa accounted for an annual turnover of \$16.5 and also employed 7,700 people since 2010. In 2013, the creative industries in Kenya generated KES 85.21 billion representing 5.32 percent of the national GDP. The industries have been projected to have the capacity to contribute up to 10 percent of the national GDP, create jobs and sustainable livelihoods for the youth in by 2025. In Mozambique, the sector that led the exports of creative goods was publishing and it accounted for more than \$3 million in 2008 while visual arts and art crafts exports respectively accounted for \$500,000 and \$29,000 (UNCTAD, 2019).

In Ghana, contributions of the creative arts industries to the larger economy seem distorted. Though a report by the Creative Arts Council of Ghana in 2018 highlighted that the creative arts sector can create a form of enlightenment and entertainment which would form the basis of regenerating and enriching of lives in local communities apart from enhancing the tourism sector of the country, arts education, job creation and wealth generation, talent and skill development and innovation, influencing policy for positive social and political change, empirical literature on such contributions appears scanty.

For example, the 2013 technical report by UNESCO indicates that cultural activities which are subsumed in the creative arts sector contributed 1.53% of the Gross Domestic Product (GDP) between 2010 and 2013 in Ghana. Interestingly, this calculation took into consideration only private and formal cultural activities and excluded the “informal economy and non-market establishments”. Thus, some sectors which had no data but whose contributions were significant were left out. Such were television programme and broadcasting activities, museums and historical sites, music, publishing and textile activities (print and woven). The textile sector which forms the crust of this thesis is a notable sector of the creative arts industry in Ghana was also omitted. The development of this sector, according to Quartey (2006), was meant to curb importation of foreign textile products and thus, needed to be captured in such index.

It is important to state that most of the firms within the sector were initially foreign owned but a shift in government policies at the latter part of the 70s resulted in the creation of state-owned firms (Quartey, 2006). This accounted for the

increase in production of local textiles at the said period and the creation of employment avenues for many Ghanaians from within the sector. However, the sector begun to decline with time due to poor management, lack of funding and challenges with raw materials which were mostly imported (Quarthey, 2006). Such a systemic failure of these economic factors is likely to affect the growth and development of the textile industry. Hence, every country needs to be aware of the nature of the economic and non-economic features of its economy.

2.6 Features of a Developing Economy

Szirmai (2015) states that the economic and non-economic features of an economy work together to forge socio-economic development. He echoes that the development of an economy cannot only be looked at from the perspective of economic features because the concept of development takes into account other elements other than the economic indicators disparities.

From the discussions of Poliduts and Kapkaev (2015), these economic and non-economic features also define the level and dynamics of change that directly affect the degree of increase in real output, increases efficiency and brings about diverse types of development. It could also be deduced from the thoughts of Woodruff (2019) that most economists in general come to an agreement that the economic part of development is usually influenced by four main features: human resources, physical capital, natural resources and technology but Boldeanu and Constantinescu (2015) advocate that efficiency (economic in nature) and demand could also be added to the four main features already mentioned to make them six in all.

2.6.1 Economic features

2.6.1.1 Human resources

The growth of an economy is directly impacted by the level of education, skills and training of the labour force. Productivity, high quality output and efficiency in an economy are assured when the workforce is also highly skilled and well-trained but the opposite is also true because when labour is under-utilized, illiterate and unskilled, it stagnates the economy and might result in higher levels of unemployment and low-quality output (Woodruff, 2019). Ayesha (n.d.) also proffers that:

The last three decades of economic research has revealed the importance of education as a crucial factor in economic development. Education refers to the development of human skills and knowledge of the labour force. It is not only the quantitative expansion of educational opportunities but also the qualitative improvement of the education which is imparted to the labour force that holds the key to economic development. Because of its significant contribution to economic development, education has been called as human capital and expenditure on education of the people as investment in man or human capital.

(Žižlavský & Senichev, 2013) argues that when the workforce within an organisation are in groups, it brings about both tangible and intangible benefits. An example of such benefits is that workers with cultural and language similarities can bring about business growth and expansion. She further notes that such groupings within a workforce implies that more creative ideas would be generated to give a competitive edge to the company, the workforce would be more productive and also result in the building of a community relations within the organisation. Additionally, Johnson explains that there is an increase in creativity when the various groups within the organisation ‘cross-fertilise’ because the different

backgrounds of the members promote the generation of a variety of solutions on how a common goal could be achieved; the more ideas suggested, the likelihood of finding a workable solution. She notes again that when the various workforce in the organisation share common language skills, it results in easy communication with other groups and also fosters relationship building among the various groups.

Sisk, Burgoyne, Sun, Butler, and Macnamara (2018) take into consideration the health of a workforce within an economy. They state that a workforce that lacks proper healthcare becomes weak and this variably, might lead to low productivity, economic stagnation and economic recession when the cycle repeats itself over a period of time. Ayesha (n.d.) gives strength to what Sisk articulates by indicating that “better health and nutrition increases the life span of the people and thereby lengthens their working life and enables them to go on earning incomes for an expanded period.” According to Sharma (2016), when the workforce experiences growth, it leads to a significant boost in the development of the economy especially when the people in the working age group are between 15 to 64 years but when most of the people in the workforce are above 65 years, the country faces a problem of losing such workforce to pension. Furthermore, Sharma noted that economic development also depends on the space given to women in the labour market.

Rapid economic growth and poverty reduction are not experienced by societies that have a tendency to discriminate by gender than those that treat gender more equally because inequalities in social gender lead to unproductive results in the economy. They further indicate that women, when it comes to the textiles and electronic global companies are the preferred workforce because they are a source

of dependable, productive and low-cost labour. Additionally, women are perceived to be better at handling money than men and so, they are mostly the target of financial institutions. Women are mostly being targeted with resources intended to alleviate poverty because within the family circle, “women are deemed to be more efficient distributors of goods and services” (Bradshaw, Castellino & Diop, 2013).

2.6.1.2 Physical capital

According to Nitisha (n.d) and Segal (2019), physical capital are tangible, man-made goods that assist in the process of creating a product or service and examples of such involves computers, screwdrivers, land, building, machinery, raw materials for production, power, transportation, and medium of communication. Formation of such capital intensifies the availability of capital per worker which also leads to the increase in capital/labour ratio and invariably an increase in the productivity of labour and finally results in the upsurge in output and growth of an economy. Physical capital according to Bank of St. Louis (2019) is also made up of already produced goods which further serve as inputs in the production of other goods and services. According to Ayesha (n.d), physical capital can be classified into two main categories:

... machines, equipment and plant which directly help to produce further goods. The second type of physical capital is overhead capital which is also called infrastructure which facilitates the production of goods. The examples of infrastructure are power (i.e., electricity), transport (i.e., roads, railways, ports, communication network).

Ayesha further points out that there is a third type of capital input, which is usually known as circulating capital such as irrigation, fertilizers, HYV seeds, pesticides which raise the productivity of land and are therefore called land-

augmenting. Consequently, Ayesha states that ‘accumulation of such capital is necessary for economic growth and development as it raises the productive capacity of the economy to produce goods and services and besides, capital accumulation is important because it generates more employment opportunities’. Sharma (2016) reiterates this point when he notes that increase or decrease in rate of spending (in physical capital) is determined by two kinds of spending which are consumer and investment. Consumer spending is typified by the provision of services while investment is spending that affect the creation of new businesses and jobs. The best of investments, according to Sharma, focus on manufacturing, technology and infrastructure (roads, energy and water).

Olusola (2016) argues that for a country to gain growth quickly in its economy, some basic investment in economic sectors such as technology, infrastructure and transport must be made but in most developing countries, the infrastructure level does not promote the success of economic activities. Olusola further notes that the inadequacy of such infrastructure may stifle the growth and contribution of small scale business and enterprises that form the backbone of the economy of developing countries.

Per the definition of the Bank of St. Louis (2019), raw materials could be considered as physical capital at some point. Albiman and Suleiman (2016) state that the ability to make use of domestic resources and production can be expanded when ‘capital goods, intermediate goods and inputs and advanced technology’ are imported. They further argue that productivity is increased when foreign technology is imported into local economies to help boost the availability of

intermediate goods and inputs but Amadeo (2018) also states that the political and economic power of countries from which goods are imported always influence the countries that do the import especially, when the commodities imported are food, oil and industrial materials. Additionally, she notes that the economies of such countries that heavily rely on other foreign countries to keep their residents fed and industrial units running, are in great danger and also the foreign currency reserves of such countries which have high levels of import must increase to boost the value of the domestic currency, inflation, and interest rates.

2.6.1.3 Natural resources or raw materials

Natural resources involve resources that are produced by nature either on the land or beneath the land. The resources on land include plants, water resources and landscape while those beneath the land include oil, natural gas, metals, non-metals, and minerals (Nitisha, n.d). Nitisha further states that the amount of natural resources owned by a country hinges on the climatic and environmental conditions and the efficient usage or exploitation of these natural resources also depends on the skills and abilities of human resource, technology used and the funds available. Ayesha (n.d) further supports this claim by specifying that the quantity and quality of natural resources play a vital role in the economic development of a country and thus, it is not only the availability of natural resources but also the ability to bring them into use, which determines the growth of an economy.

Ayesha also notes that “supplies of natural resources can be increased as a result of new discoveries of resources within a country or technological advancement which facilitate discoveries or transform certain previously useless

materials into highly useful ones.” Hence, in cases where there is a misuse of resources, new discoveries of natural resources are not done and technology is not available to convert some forms of materials into artificial resources for usage, then, scarcity sets in. This also implies that production will cease and workers laid off thereby, increasing unemployment. According to Sharma (2016), good entrepreneurs move technology and businesses which give employment to more of the populace while the bad ones create their wealth by privatising the country’s natural resources. In situations where there are more of these bad entrepreneurs existing in a country, there is an incessant growth of inequality which leads to the damage of the general interests of society.

2.6.1.4 Technological development

According to Agarwal (2019), another significant factor to be considered when it comes to economic growth is the advancement of technology. He states that technology could improve productivity with the same levels of labour, therefore enhancing the acceleration of growth. This implies that advancement in technology is most likely to result in sustainable long-term development. Nitisha (n.d.) further notes that nations that have considered to employ technology in their production setup, grow rapidly than those that have less concentration on technological development. Though the foregoing statement might be true, the selection of the right technology is also crucial to the development of an economy while the choosing of an unsuitable technology might also result in high production cost and inefficiencies.

New technologies result in the creation of new products and when they are applied in a production of any kind, the prices of goods and services that are produced reduce. The benefit derived from the application of such technologies is felt by all customers, whether they are in rich or poor countries and that it must help in the dual role of poor people as producers and also consumers (Rodrik, 2018). Furthermore, Rodrik indicates that though there have been moments where the lives of poor people have been improved by technology, it must not merely result in better and economical products but it must also lead to the creation of jobs that in a sort pays more for there to be a continuous impact on development.

2.6.1.5 *Economic efficiency*

According to Kenton (2018), economic efficiency indicates an ‘economic state in which every resource is optimally allocated to serve each individual or entity in the best way while minimizing waste and inefficiency.’ This means that when a country is economically efficient, whatever changes are made to assist one entity would have an effect on another. For instance, in reference to production, goods are made at their lowest probable cost just as the variable inputs of production are. Efficiency, as used in this study comes into play when looking at how scarce some resources are. Therefore, when resources are not sufficient to ensure that every part of an economy is operating at their highest capacity, the resources that are scarce must be allocated in an ideal way to satisfy the needs in an economy while also cutting down or eliminating wastage in the economy.

In the view of Sharma (2016), a country’s debt increasing negatively affects its economic growth because keeping public debt under control aids economic

growth. Thus, if debt is used to finance internal consumptions or social schemes, the economy gets into crises. Unfortunately, media are slow to revealing growth trends though big economic growth happens after crises.

2.6.1.6 Demand

According to Amadeo (2018), the desire and capacity to acquire a product or service is known as demand and so for economic development to take place, demand must be critically considered because it is the basic principle that underpins economic development. Hence, if demand is non-existent, whatever are produced by industries would go to waste. Hofstrand (2019) also states that the relationship between price and quantity is what could be referred to as demand and this signifies the magnitude of a product that will be required at different levels of price. This implies that when a number of quantities of a product are demanded based on alternative prices, we can say there is demand for the product but not when just one quantity is demanded.

Hofstrand (2019) further states that there could be a change in demand and this change brings about new levels of price and quantity relationships. This change in demand could occur due to population changes (increase or decrease in the population of a country), demographic changes (the prevailing age of a population. For instance, a population with more elderly people means more demand for healthcare), tastes and preferences (when the population of a country gets used to a kind of good or service, it gets to a point when saturation sets in so they yearn for something else), rising incomes (when there is an increase in income, especially developing countries, demand for goods and services go up and vice versa), income

distribution (when there is a rise in income disparity) and substitute products (in simple terms, whatever happens in one industry affects the other industry).

Demand is naturally affected by high or low inflation and as Sharma (2016) states, inflation can be dangerous to the growth of an economy and it does not mean that countries that experience economic development do not experience inflation but they are more careful and maintain a gradual pace of inflation. Economic growth can be analysed by looking at the living cost of a country's population and high or low living cost in an economy informs demand. Sharma (2016) further notes that if a country's currency is of high value, it encourages both residents and foreigners to invest abroad while bringing into the country income through tourism and exports but Sharma also notes that expensive living in a developing economy does some damages to tourism and this leads to an outflow of cash.

Mayer (2013) looks at demand from the perspective of domestic demand and he notes that if the local markets of developing countries are large enough and such countries reduce their huge levels of import; which cause problems in the balance of payments then aggregate demand growth can be improved through domestic demand. He further states that people of affluence who earn excess income dispose of such excess income and can easily consume other goods apart from necessities. It implies that once the income of consumers increases, they do not only spend on goods that satisfy their basic needs, they spend beyond such needs. Additionally, Mayer notes that the choices of consumers may vary as their income increases and this is subject to the status and recognition that people desire to acquire socially.

The level of demand in a developing economy could be linked to the marketing in such developing countries and, according to Ewah and Ekeng (2009), marketing in most developing countries are mostly stalled by limitations such as low marketing education, preference for foreign products, high cost of production, inadequate infrastructure, few competitive opportunities, over-regulation of business by government and political instability and civil unrest. They further state that though developing countries face numerous problems in marketing, when proper marketing practices are employed, an advantage is gained in order for marketing opportunities that abound in such developing countries to be exploited.

2.6.1.7 Production capacity

Production capacity somewhat moves hand-in-hand with human resource, technology and physical capital. Imbs and Wacziarg (2003) indicate that production capacity transcends increase in output of existing products to the production and trade in new and more sophisticated products. Thus, production capacity relies on a rich variety of professionals specialising in diverse areas along with efficient marketing outlets. They further note that economic development is associated not with producing more of the same goods and services but expanding to include other range of diversified products.

2.6.2 Some non-economic features

Acemoglu (2009) (as cited in Boldeanu & Constantinescu, 2015), discussed some non-economic features of a developing economy which could also be known as “ultimate” features represent governance, institutions, political and administrative systems, cultural and social factors, geography and demography.

These features, according to Boldeanu and Constantinescu (2015), combine with the already discussed economic ones to inform the economic development of any economy.

2.6.2.1 Governance

Governance in every sense of the word could be good or bad and this in one way or the other informs the economy of every country, both developed and developing. Mira and Hammadache (2018) noted that the World Bank defines good governance as “the capacity of management and institutional reforms conducted by state policy, that improve coordination and delivery of effective public services, accountability of political actors and individual citizens in the driving of development policies.” The implication of this definition is that the essence of good governance is to create a linkage between political institutions and practices to bring about economic development. Mira and Hammadache (2017, p. 109-110) further stated that the World Bank has advanced some indicators to measure good governance and these indicators are:

Voice and accountability (which measures tendencies of political process, civil liberties, political rights and independence of the media), political instability and violence (which measures the perception of a possible destabilization of the political regime through elections or violence), government effectiveness (which measures the perception of the quality of public service or public administration. This index assesses the perception of the government's credibility through the trust given to its administration), rule of law (measures the perception of citizens of the rules that structure society and the degree of compliance with these rules. The indicator measures the perception of the efficiency and fairness of the judicial system and respect for contracts and agreements tied), quality control (measures perceptions which are favourable or not for market economy, including anti-liberal interventionist policies such as price controls, imports and exports, the banking system. This index allows us to appreciate the business

climate for foreign investors, for example) and control of corruption (measures perceptions of the use of public power in the pursuit of private gain).

According to Sharma (2016), economic development is mostly viable within the first years of the rule of a political leader who is supported by a larger part of the population and who also governs democratically. The biggest reforms, Sharma notes, happen in the first mandate while the intensity of such reforms reduce in the second and subsequent terms. Sharma further states that the lesser the state or government intervenes in the economy, the higher the chances of growth in the economy. This is where political leaders expend public funds on projects that give them popularity within the mass. Letunic and Dragicevic (2014) affirm Sharma's proposition when they note that the state share of spending in the economy has dire impact on its economic growth. Thus, high involvement gives way for leaders to use public funds to invest in projects that are not of long-term benefits but rather of short-term benefits.

2.6.2.2 Institutions

Acemoglu, Rodrick, Subramanian and Trebbi (as cited in Wanjuu & Le Roux, 2017) indicated that institutions are considered as vital causes of economic growth and this is due to the fact that whatever these institutions contribute toward economic growth is far bigger than what is contributed by the availability of natural resources, the supply of factors of production and technological progress toward economic growth. Wanjuu and Roux (2017) further postulated that several reasons could be advanced for why institutions are important toward economic growth. Some of the reasons are that institutions regulate the incentives given to the main performers in the economy and also, the outputs of economic processes are

impacted by such institutions. Hence, institutions, through these incentives, impact investment in physical and human resources, research and development, technology and production as a whole.

Wanjoo and Roux (2017) also stated that ‘institutions that promote economic growth are institutions that absorb and peacefully process likely conflicts of interest and values under any conditions. These institutions are political institutions and they must be self-sustaining.’ Baumol, Murphy et al and Parker (as cited in Acs, Estrin, Mickiewicz, & Szerb, 2018) argued that even if all countries had similar supplies of workforce base, the institutional structure which differs, dictates the allocation to productive, unproductive and destructive activity forms. Therefore, countries with weak institutions do not promote productive workforce but rather encourage unproductive or even destructive workforce. This implies that countries with stronger institutions are better-placed economically than those with weaker institutions. Some examples of institutions are government, educational institutions, family, industry, etc.

2.6.2.3 Political and administrative systems

Frieden and Lake (2003) note that politics is ‘the set of institutions and rules by which social and economic interactions are governed.’ Political systems could be referred to as the political foundation of economic actions, thus, the various means through which government policies and strategies impact on economic procedures. He further points out that others opine that the principal obsession of political systems is the economic basis of administrative and political action; the ways in which economic forces help to shape government policies. From the two

focuses of political and administrative systems previously discussed, there is always a complementary relationship of a kind because politics and the economy are always in a continuous state of joint interaction.

Boldeanu and Constantinescu (2015) and Mo (2001) affirm that political dynamics such as political regimes, political instability, civil right, the perception of politics and corruption play important roles in fostering economic growth. Thus, a high level of political instability negatively impacts on companies and their wiliness to invest and this could also lead to increase in violence and chaos within the society which would in turn, have dire consequences on economic growth. Aisen and Veiga (as cited in Boldeanu & Constantinescu, 2015) also pointed out that political instability affects some areas of economic growth and such areas include productivity and accumulation of human and physical capital. That is the reason why Sonora (2014) avers that countries with less autocratic rule, be it government or religious, less corruption, and less disruption have better economic performance.

2.6.2.4 Cultural and social factors

Guiso et al. (as cited in Popa, 2012) define culture as ‘those customary beliefs and values that ethnic, religious and social groups transmit fairly unchanged from generation to generation.’ And this, Popa points out is a very narrow manner in which culture could be defined to project its causal effects and also resonate its impact on economic outcomes, beliefs (i.e. priors) and values (i.e. preferences). Popa also makes reference to the works of Birdsall and Guo in which Birdsall makes the assertion that the decision of saving money is culture's main mechanism

to influence the economic preferences through the relation between religion and the preference for savings (indicator measured as the percentage of population that educate their children to make savings). Birdsall also proposed that religious people are more likely to educate their children to make economic decisions than the non-religious so, sharing a specific religion can have an influence on a country's economic performances. The work of Guo also postulated that culture could be studied through three main elements – ethnicity, language and religion. This means that ethnicity provides an inherent basis in which socioeconomic behaviours between groups of people can easily be distinguished, language becomes an effective tool of communication and religion can offer understandings into the features of culture. Guo further suggested that ‘the distribution of language speakers reflected the distribution of economic power in the world.’ Hence, culture explains a population’s preferences, the way decisions are made by such population, the perception about living standards and perspective for the future. From the foregone arguments, culture could be defined as the embodiment of cultural activities that affect the day to-day operations of the Bonwire Kente Weaving Village.

According to Esposito, Altukhov and Shulguin (2017), when a number of other parameters are controlled, GDP and GDP per capita might not explain economic growth comprehensively when non-economic constituents are taken into account. They also stated that:

It is becoming more imperative that economic growth does not inevitably translate into quality changes in standards of life and opportunities for the average citizen because GDP and other economic measures often side-line developmental concerns of

social, environmental and personal nature. This could also be true for the social aspects of country competitiveness.

Social factors could then be said to be those forces such family, friends, customers and the media in the society that affect the persona of an individual, attitudes and ways of living.

2.6.2.5 Demography and geography

Bloom (as cited in Popa, 2012) observed that: “owing to the fact that people’s economic behaviour varies at different stages of life, changes in a country’s age structure can have significant effects on its economic performance.” In this regard, countries with children being a high proportion of its population are probable to allot a high proportion of resources available to their care and this invariably slows down the rate of economic growth. In divergence, if most of a country’s population are found within the working-ages, economic growth could increase due to the additional output of this group. On the other hand, if a chunk of a country’s population be made up of the elderly, the effects could be comparable to those of a population made up of more children. This means that a bigger portion of resources would be needed by a relatively less productive section of the population which likewise can also stagnate economic growth.

According to Gallup, Sachs, and Mellinger (1999), a critical look at the global plot of GDP per capita makes known two unusual relationships between geography and economic growth. The first relationship is that “nearly all countries in the geographic tropics are poor and almost all countries in the mid and high latitudes are rich while the second is that coastal countries generally have higher incomes than land locked countries.” This was true because Gullip, Sachs and

Mellinger found out that none of the twenty-nine main land countries outside of Europe attained a high per capita income.

McDaniel (2017) further discussed the issue of geography by looking at landforms, climate, location and transportation. He posited that the landforms of a particular area dictate the nature and size of commerce that an area can support, because a city located in highly elevated regions might not be able to support continuous import and export, while those closer to the sea have flourished economically, because they readily support import and export. Hence, the landform of a country informs the kind of trade that exists and this goes a long way to impact economic growth positively or otherwise.

He also stated that the climate of a particular region could also affect the types of exports the region could engage in. This is due to the fact that countries found within the temperate regions could only produce exports that are supported by the climate of such countries but not exports that could not survive in such regions. He finally stated that location and transportation almost move hand in hand because a country's geography, which includes its landforms and the population distribution, industries, resources and activity surrounding it, all go a long way to affect economic activities of such country. For instance, a land not near any sea, river or lake would ordinarily be a geographically and economically disadvantaged land because of its lack of water avenues for transport. All these arguments point to a fact that a country's demography and geography always has an impact on the economic growth of that country. To Sharma (2016), the geographical positioning of a country affects the growth of its economy. Sharma indicates that a country

closer to trade routes that connect to rich consumers develops fast but geographical positioning is not sufficient if infrastructures that facilitate such trade are not put in place.

2.7 The Textile Industry in a Developing Economy: The Ghanaian Experience

As indicated in Chapter One, page three, the textile sector of the creative industry in Ghana comprises the print and indigenous hand woven subsectors. The weaving subsector uses the loom to construct narrow strips of cloth which are later sewn to make a wider cloth (Ampofo, 2004; Badoe and Opoku-Asare, 2014) while the print subsector (hand and machine) depend on the “coloring technique that combines art, engineering, and dyeing technology to produce textile product images” (Cotton Incorporated, 2003) either by employing wooden block, roller, screen, stencil or heat transfer method (Textile Focus, 2016). The machine print textiles are textiles from firms like Ghana Textile Manufacturing Company (GTMC), Ghana Textile Print (GTP), Akosombo Textile Limited (ATL) and Printex (Quartey, 2006). The traditional hand printing fabric like the “adinkra” fabrics adds to the printed types in Ghana. Finished print products are widely sold on the local market and some international market (Quartey, 2006). According to Ampofo (2004), the traditional or indigenous hand woven textiles include kente (traditionally hand woven fabric within the middle and southern belts of Ghana) and “Daboya Benchibi”, a type of hand woven fabric found at the northern part of the country.

Kraamer (2006) interrogates the geographical origin of the hand woven textile (kente) which according to existing narratives is mainly done in Ghana and Togo. He notes that the origin of kente weaving in Ghana has been of serious debate between the Asante kingdom, thus Bonwire and weavers from the Volta region. The debate in another breath tells of the varieties of the woven fabrics in Ghana and how patterns tell the exact location of a type of woven fabric. The idea that kente emanated from Ghana was attributed the action of the first president of Ghana, Kwame Nkrumah, who in the 1940s decided to promote Africanism by adopting kente and 'batakari' as a national identity.

According to TouringGhsana (n.d.), history has it that kente was developed around 17th Century A.D by the people of Asanti Kingdom. Its origin has its basis in both legends and history where two friends named Ota Karaban and Kwaku from Bonwire (a leading town for kente production in Ghana) learnt how to weave from a spider that was weaving its web. They tried to do same by pinning pegs on the ground and used raffia to weave the very first design. They later took the beautiful piece they have woven to the then chief Nana (Chief) Bobie, who also sent emissaries to inform the 'Asantehene' who also adopted the cloth. The cloth was then named 'Kete' (it resembled a mat) and then later corrupted into 'Kente'.

Kitenge (2017) also claims that the king of the Ashanti Kingdom, Osei Tutu, in 1697 elected several weavers to go to neighbouring Ivory Coast to learn how to weave complex designs. On their return to the Asante kingdom, they wove exclusively for the King because at that point in time, only royals wore kente. As time passed, the weavers began to generate unique designs by themselves and this

became well known worldwide as 'Ashanti kente'. The contradictions in the history surrounding this textile notwithstanding, the subsector has made and continues to make impact culturally, economically and socially.

The textile sector in Ghana has been of importance to the economy. It used to employ a huge number of people though employment within the sector dwindled with time. Quartey (2006) points out that 25,000 people were employed in 1977 by the textile industry in Ghana but the numbers reduced to a mere 7,000 by 1995 and a further decline to 5,000 by the year 2000. He further notes that the four major textile companies (Ghana Textile Manufacturing Company, Akosombo Textile Limited, Ghana Textile Product and Printex) in Ghana as at March 2005 were just employing a mere 2,961 people due to the continued deterioration in conditions.

According to Boccorh (2017), a member of the Textile, Leather and Garment Sector Association of Ghana, the sector is more profitable and sustainable if best managed because products from the sector have high market value whose revenue turns to contribute to the national economy. In spite of the fact that the sector is faced with numerous challenges, Egu (2009) and Amateye (2009) as cited in (Majeed, Lartey, & Zanu, 2019) avow that the sector continues to generate employment for many Ghanaians, contribute to GDP and government revenue, non-export earnings and key exports to neighbouring African countries. Traditional or indigenous textiles such as kente (traditional woven fabric), Adinkra cloth (traditional hand- printed fabric) and other types of woven fabrics used for various purposes such as smock making etc. were also trying to thrive during such periods of deterioration.

Challenges associated with the sector range from cheap imports, smuggling and other trade barriers (Quartey, 2006), excessive influx of textile products from foreign countries, exorbitant utility cost affecting production, intellectual dishonesty on the part of foreign textile producers and obsolete technology by local textile manufacturers (Bruce-Amartey, Amissah, & Safo-Ankama, 2014) to lack of access to capital, outmoded forms of technology, issues with supply chain and nature of the dyes for printing the textile cloths (Aboagyewaa-Ntiri & Mintah, 2016).

2.8 Conceptual Framework

It is without a doubt that the factors that are economic and non-economic in nature are crucial to the growth of economies all over the world. However, for the kente weaving subsector of the creative arts industry in Ghana to thrive and meaningfully impact on socio-economic development and growth, conducive conditions or enabling environment must be put in place. This research adopted and integrated different concepts to build an informed understanding of the various assumptions underpinning the study. Figure 3 below depicts the conceptual framework of this study.

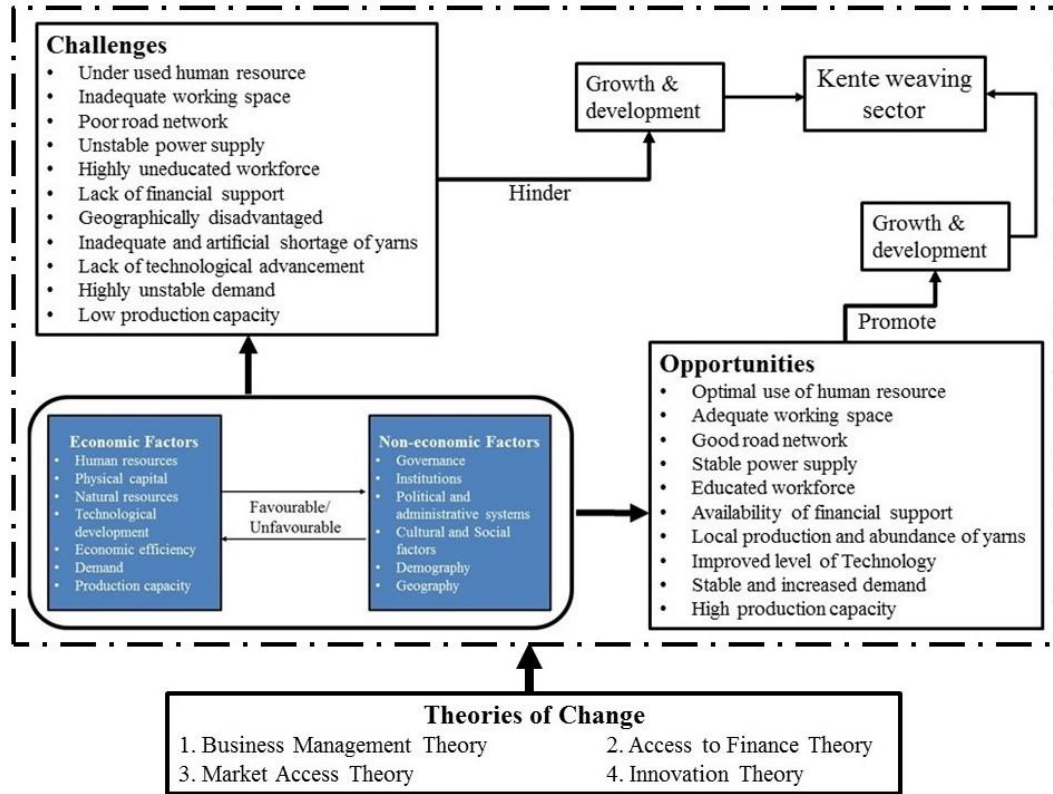


Figure 1: Conceptual Framework

Source: Quainoo, 2019

Every firm strives to grow and develop but such growth and development is depended on good physical and economic frameworks. These frameworks could be sub-categorised into economic and non-economic factors. The economic factors such as human resources, physical capital, natural resources, technological development, economic efficiency, demand and production capacity directly affect the growth of firms like the kente weaving industries. The non-economic factors such as governance, institutions, political and administrative systems, cultural and social factors, demography and geography also indirectly affect the growth of these weaving firms.

It is worth stating that these factors change with time and such changes may have positive or negative impacts on the growth of the firm as postulated by advocates of theories of change which are discussed in the subsequent sub-topic. Where there are positive changes, opportunities are created for the positive growth of the firm but where changes are negative, challenges rear their heads to cause decline to the growth of firms.

To this end, changes in economic and non-economic factors in the country are bound to affect the growth of the kente weaving subsector. Thus, the subsector will achieve an upward adjustment if enabling conditions are put in place along a continuum. Where there are neglects, challenges will override available opportunities meant to impact positively on the growth and development of the subsector.

2.9 Theoretical Foundation

This study adopted some the United States Agency for International Development (2019) theories of change – business management theory, access to finance theory, market access theories and innovation theories. The four theories were adopted because they combine to form a basis for the study of the condition of the physical and economic features of the Bonwire kente weaving village.

Business Management Theory

This theory indicates that when business owners and employees build their capacity by acquiring new skills, it will help to improve their enterprises' performance and invariably cause increase demand for labour, increase sales and enhance employment creation. The theory further indicates that provision of

business and technical training (large conference sessions, to small workshops, to one-on-one training sessions) and consultancy services to enterprise owners and employees would help to ‘improve business practices, core management and administrative functions, and/or technical skills’ (USAID, 2019).

The theory applies to this study in that the researcher aims to explore the physical and economic conditions of a firm within the textile industry in Ghana. The exploration is bent on assessing areas like human resource, skill development where management plays an important role. Notwithstanding its strength, this theory appears to have limitation per this study because it focuses only on capacity building as the prime focus of firm growth and development without capturing other economic and non-economic factors like funding, innovation among others. This theory is thus, supported by the access to finance theory which looks at the economic outlook of a firm.

Access to Finance Theory

This theory advances the notion that limited access to finance for investments poses serious obstacles to the growth of SMEs but access to credit goes a long way to boost firm performance. The theory indicates that the when credit is made available to firms, it affords the firms the opportunity to invest in assets that are productive and are more likely to lead to productivity growth, increase production, and hire new employees as inputs to production. The theory further states that firms and for that matter SMEs, need working capital, as well as finance to invest in projects however, banks in low-income countries most often do not have the appropriate products, and the high transaction costs for lenders to process,

monitor, and enforce small SME loans increase interest rates therefore making SMEs not able to borrowing due to the high cost of servicing such loans, relative to larger firms (USAID, 2019). According to USAID (2019), SMEs face high interest rates, do not get longer term loans, or may not even get loans at all due to the lack of ‘movable collateral, as well as an effective system to actually repossess or foreclose on property, inadequate credit history, low probability of repayment’. Some interventions proposed by the theory are subsidized loans, credit guarantees and risk-sharing arrangements.

Though this theory supports the business management theory, it fails to explicitly capture the ideal market context within which businesses in the textile weaving sector operate. Thus, the market access theory comes in to support the theoretical foundation of the study.

Market Access Theory

The market access theory states that reaching new domestic or international markets can provide SMEs with opportunities to scale but SMEs find it very difficult and challenging to enter these markets and also access information about market opportunities. The theory is of the view that when supportive and enabling environments with policies such as trade liberalisation and stable macroeconomics are provided, SMEs would want to be linked to new domestic markets and also meet the needs of new markets beyond an initial transaction. Hence, market linkages motivate SMEs to improve their products and their business practices. The theory also indicates that when SMEs thrive in their respective operations, large firms would want to source from and support them and this gives room for

expansion in work spaces and increase in number of employees (USAID, 2019). This means that when the indigenous textile sector in Ghana is placed within a supportive and enabling environment, their conditions will improve.

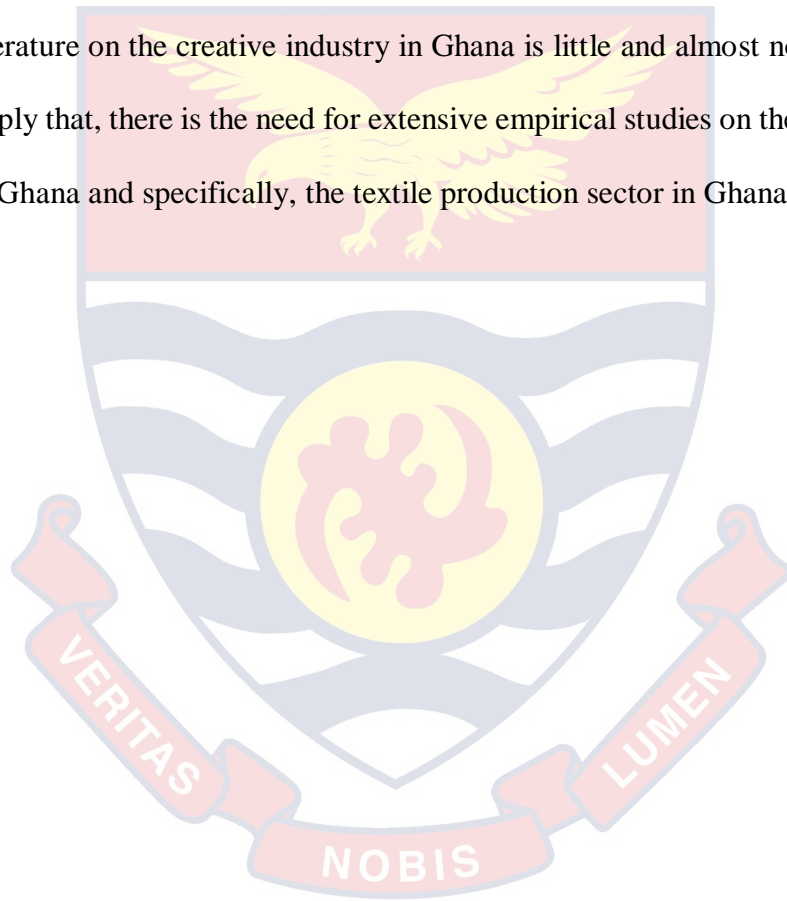
Innovation Theory

The innovation theory, according to USAID (2019) also supports the other theories already discussed to underpin the study. Innovation is a key element of competition and driving efficiency within markets. However, on average, SMEs are less innovative than large enterprises and they innovate in a different way. SMEs command fewer resources, have less research and development (R&D), and generally face more uncertainties and barriers to innovation. The theory indicates that the innovation capacity of SMEs which includes supporting R&D programs must be strengthened by encouraging SMEs to be more R&D intensive. USAID (2019) further notes that when SMEs apply technological advances to their operations, it will lead to more effective use of productive resources thus, transforming new ideas into new products and services which sustains competitive advantages for firms. Thus, when weavers in the kente weaving subsector are innovative to advance their technology, research into new ways of practice and operation, they are likely to attain an improved physical and economic condition.

Chapter Summary

From the whole literature review, it emerged that creative industries all over the world have been contributing massively towards economies in which they exist but there have always been issues concerning conceptualisation and operationalisation. This work adopts the creative industries concept of Eugenija and

Kregzdaite (2015) which states that the creative industries can be defined as the area of overlap between culture, technology, science, and commerce. It also emerged that while most of these creative industries found in developed economies have grown since their inception, those in developing countries stagnate in growth and this stagnation could be attributed to economic and non-economic factors that influence these creative industries in such economies. It also emerged that, literature on the creative industry in Ghana is little and almost non-existent. These imply that, there is the need for extensive empirical studies on the creative industry in Ghana and specifically, the textile production sector in Ghana.



CHAPTER THREE

RESEARCH METHODS

3.1 Introduction

The study set out to explore the growth and development of Bonwire Kente Weaving Village in a developing economy like Ghana. This chapter broadly discussed the procedures planned and implemented in this research. All the major events and activities which, formed part of the whole research process are also discussed in this chapter. In detail, this chapter discusses the research design employed in this study, the study area, the population and sample, the sampling procedure, data collection instruments, data collection procedure, data processing and analysis and finally the chapter summary.

3.2 Research Design

Research is informed by several design and approaches. Research approaches are procedures and processes for research that takes into consideration the phases from general assumptions to comprehensive means of data collection, analysis, and interpretation (Creswell, 2014; Neuman, 2014). According to Creswell (2014), how research is undertaken is informed by quite a number of decisions which include the philosophical underpinnings the researcher brings to the study; techniques of inquiry, also referred to as research designs; precise data collection methods, analysis and interpretation and also bearing in mind the subject under study or the form which the research problem takes, personal experiences of the researcher and those for whom the study is conducted.

Qualitative, quantitative and mixed-methods, as advanced by Creswell, are the three main approaches to undertaking research and that these approaches should not be regarded as inflexible, categories cast in stone, directly opposite or contrasts but are to be seen as different representations in a spectrum. Consequently, a study can be more quantitative than qualitative or otherwise but the mixed methods research design is a blend of the elements of both qualitative and quantitative approaches and so, it is found in the middle of spectrum flanked on each side by quantitative and qualitative approaches.

According to Creswell (2014, p. 4), qualitative research has at its core exploring and understanding ‘the meaning individuals or groups ascribe to a social or human problem.’ Almalki (2016) also states that this approach is described by Denzin and Lincoln (2005) as gaining understanding of various problems through investigation by not altering the particular context in which they occur and also not changing the meaning that are ascribed to them by individuals, while Priyadharshini (2014) also postulates qualitative research as an approach to research is a means by which attitudes, opinions and behaviour which occur within a cultural setting are evaluated.

Neuman (2014) further states that most qualitative studies sometimes begin with an ambiguous or loosely defined topic but the precise subject matter materialises slowly in the course of the study and the direction of the study could change due to the cropping up of new forms of evidence. All these point to the fact that, unlike other situations where quantifying of variables are easily done by interacting with those variables, problems associated with human behaviour are not

easily quantifiable. Hence, in order not to effect any change in the setup to be studied and also have a better understanding of the setup, a more flexible approach needs to be employed.

Qualitative methods, as postulated by Rovai et al. (2014) (as cited in Almalki, 2016), are typically termed as inductive in nature and comes with some fundamental underpinnings that reality can be said to be a social paradigm, that variables of such nature are complex, difficult to measure and interlinked, that ‘there is a primacy of subject matter’ and that the data acquired will always include the viewpoint of insiders.

According to Almalki (2016), Rovai et al put forth a point that the qualitative approach towards research ‘values individuality, culture, and social justice’ and this, according to Tracy (2013), leads to the development of a content and context-rich range of information which is current but also subjective in nature. According to Neuman (2014), in many qualitative studies, new hypotheses are often generated and that:

Most qualitative studies involve a language of cases and contexts, employ bricolage, examine social processes and cases in their social context, and study interpretations or meanings in specific socio-cultural settings. We examine social life from multiple points of view and explain how people construct identities. Only rarely do we use variables, test hypotheses, or create precise measures in the form of numbers. Most qualitative studies build on the assumption that certain areas of social life are intrinsically qualitative. For this reason, qualitative data are not imprecise or deficient but are very meaningful.

Neuman (2014) argues that qualitative data may appear to be soft, immaterial and indescribable but it does not also imply that data of such nature cannot be collected. He further states that ‘qualitative data is gathered by

documenting real events, recording what actual people say (with words, gestures, and tone), observing specific behaviors, examining written documents, and studying visual images.’ Creswell (2014) affirms this by stating that this research procedure comprises questions and procedures that are new, the data is characteristically gathered in the setting of the partaker, the analysis of the data are inductively conducted starting from specifics to general themes, the researcher interprets the meaning of the data and the final written report is flexible in structure.

Neuman (2014) further points out that when undertaking a qualitative study, the likely procedure employed is non-linear in nature and also places premium on the investigator becoming familiar with the details of a natural locale or a specific cultural-historical setting. This is due to the fact that there are very limited uniform procedures or categorical steps and some on-the-spot techniques must often be devised depending on the situation or study.

According to Creswell (2014), quantitative research is a way for testing objective theories by probing the association among variables. These variables, invariably can be measured typically on research instruments, so that using statistical procedures, numbered data can be analysed. Rovai, Baker, and Ponton (2014) also state that:

This type of design is a systematic investigation of social phenomena using statistical techniques. Hence, qualitative research is a type in which the investigator uses scientific inquiry in order to examine descriptions of populations or phenomena, differences between groups, changes over time and relationships between variables to include prediction.

Neuman (2014) states that when undertaking a quantitative study, positivist principles are more relied on by researchers and a language of variables and hypotheses is used. He further states that:

We employ a logic that is systematic and follows a linear research path. Our emphasis is on precisely measuring variables and test hypotheses. In a qualitative study, we rely more on the principles from interpretive or critical social science. We speak a language of “cases and contexts” and of cultural meaning. Our emphasis is on conducting detailed examinations of specific cases that arise in the natural flow of social life. In a quantitative study, we usually try to verify or falsify a relationship or hypothesis we already have in mind. We focus on an outcome or effect found across numerous cases. The test of a hypothesis may be more than a simple true or false answer; frequently it includes learning that a hypothesis is true for some cases or under certain conditions but not others.

According to Priyadharshini (2014), for the achievement of accuracy through quantitative and reliable measurement, control of the study through sampling and design, ability to produce causality statements through the use of controlled experiments as well as replicability, quantitative research is needed. Neuman (2014) further states that a quantitative study, in general, takes a formal, homogeneous form with objectivity being stressed and within it, explicit, standardized procedures and a causal explanation are employed.

Creswell (2014) also postulates that, in a more recent context, quantitative strategies have taken into account complex experiments with many variables and treatments (e.g., factorial designs and repeated measure designs) while also depending on intricate structural equation models that integrate causal paths and the identification of the combined strength of numerous variables. In this vein, Neuman (2014) also puts forth the assertion that in a quantitative study, the relationship or hypothesis that the researcher has already preconceived is either

verified or falsified and that it is the outcome or consequence found across several cases that become the focus. He further states that the testing of a hypothesis may involve more than just a simple true or false answer, because most at times it includes the realisation that a hypothesis could be true under some conditions, but the opposite might also be true.

The Agency for Healthcare Research and Quality (2013) claims that the term mixed methods refers to an evolving methodology of research that incorporates the efficient integration or mixing of quantitative and qualitative data within a particular study or continuous program of inquiry. Johnson, Onwuegbuzie and Turner (2007) (as cited in Almalki, 2016) further validate the preceding definition of mixed methods by saying that it is the type of research in which elements of qualitative and quantitative research approaches (e.g., use of qualitative and quantitative viewpoints, data collection, analysis, inference techniques) are combined by a researcher or team of researchers for the broad purposes of in-depth understanding and justification.

Shorten and Smith (2017) also define the phenomenon as a research approach in which investigators gather and analyse both quantitative and qualitative data within the same study and this collection and analysis of both qualitative and quantitative data, according to Creswell and Plano (2011), are carried out in a more sequential and/or simultaneous and rigorous manner, which integrates the two forms of data. Hence, the underlying principle of this methodology is that such mixing allows for a more complete and interactive usage of data than employing quantitative and qualitative data collection and analysis exclusively.

According to Creswell (2014), to properly use mixed methods approach of research, it calls for a purposeful combination of methods in data collection, data analysis and interpretation of the evidence. Creswell states it is so because:

Purposeful data integration enables researchers to seek a more panoramic view of their research landscape, viewing phenomena from different viewpoints and through diverse research lenses. However, the way in which data are combined depends on the nature of the inquiry and the philosophical worldview of the researcher. Qualitative data tends to be open-ended without predetermined responses while quantitative data usually includes closed-ended responses such as found on questionnaires or psychological instruments. Early thoughts about the value of multiple methods—called mixed methods—resided in the idea that all methods had bias and weaknesses, and the collection of both quantitative and qualitative data neutralized the weaknesses of each form of data.

Shorten and Smith (2017) look at when it is proper to use a mixed methods design by stating that this design is appropriate when a researcher is seeking for answers to research questions that neither quantitative nor qualitative methods could answer alone and more so, mixed methods approach can be used to advance a better understanding of linkages or inconsistencies between qualitative and quantitative data by making available opportunities for respondents to bold in answering questions and share their experiences across the research process and also by enabling different ways of exploration that make the evidence rich and allow questions to be answered more deeply.

Thus, mixed methods approach can help to promote superior scholarly interaction and augment the experiences of researchers as diverse viewpoints highlight the issues under study. Mixed methods research, according to Creswell (2016), consist of various types of design categories such as sequential, convergent parallel and nested (embedded) designs.

Creswell (2016) points out that the sequential mixed methods approach is a blend of both explanatory sequential and exploratory sequential with the explanatory aspect following a procedure in which the researcher first conducts quantitative research, analyses the results and then builds on the results to explain them in more detail with qualitative research. It is considered explanatory due to the fact that the initial quantitative data results are further clarified with the qualitative data and also sequential because the initial quantitative phase is followed by the qualitative phase.

Almalki (2016) states that the explanatory sequential has its benefits and challenges. The benefits, he states, come in the form of how easy it is to implement and also, it helps to keep the focus of the research in check for the reason that one set of data is used to build upon the other while he also points to the fact that the challenges lie in the choosing of participants in order to get relevant information and how much time must be put into this method of approach.

According to Almalki (2016), the exploratory design is quite the opposite of the explanatory model but this time around, it is the qualitative data that informs the process of quantitative information gathering. It is this that Creswell (2016) expatiates by postulating that the qualitative part is first of all used to build a data collection instrument that properly suits the sample under study, identify which instruments are suitable to use in the ensuing quantitative phase, or to specify variables that need to be considered in the follow-up quantitative study. The benefits, as pointed out by Almalki (2016), are that it is easy to implement the separate stages and moreover the qualitative data is acceptable to quantitative

researchers while the challenges also have to do with its time-consuming nature and the risk that participants might not be keen to take part in both phases if the second phase has not already planned.

The next design, which is triangulation or convergent parallel mixed methods, is defined by Creswell (2016) to be a form of mixed methods design in which the researcher combines or merges quantitative and qualitative data in order to come out with a comprehensive analysis of the problem under study. He further states that the investigator typically collects both forms of data at roughly the same time and then combines the information when interpreting the overall results while contrasting findings are explained or further probed in this design. According to Almalki (2016), the benefit is that the gathering of information from different sources, utilising different methods work together to make the design an efficient one while the challenges have to do with the amount of effort, knowhow that is required to draw everything together and the potential for further research that is required when discrepancies within data sets arise.

Creswell (2014) articulates that an embedded mixed methods design takes into consideration either the convergent or sequential use of data but the underlying factor is that either quantitative or qualitative data is embedded within a larger design such as an experiment with the sources of data playing a secondary role in the overall design. This implies that the embedded design uses one method of enquiry in a supportive secondary role to enable researchers and readers to understand the entire study. Almalki (2016) further points out the benefits and challenges of this design. Some of the benefits are that it calls for fewer resources

and comes out with less data which makes it an easier prospect for researchers to handle (This method is mostly employed in quantitative experimental designs where only a limited quantity of qualitative data is required), while the challenges are that integration of the results sometimes become difficult and the other is that only few examples of such a design exist on which other researchers build their studies.

3.2.1 By function

According to Priyadharshini (2014), there are two main functions of research design. First of the functions is to identify and develop processes and rational arrangements necessary to embark on a study while the other function is to lay emphases on the significance of quality in these processes to guarantee how valid they are. Neuman (2014) also postulates that Social research has two orientations attributed to it. These orientations are to a certain degree detached scientific or academic orientation and also a more activist, practical, and action-based orientation. To this extent, Neuman states that there is no rigid separation between the two orientations because many researchers find themselves in both or at different career stages, they drift from one to the other. This implies that taking into consideration how to use the outcomes and who the primary audience is, brings about the differences in the orientations. From the foregone discussions, by function, it was an applied research which fell in both practical and areas.

3.2.2 By purpose

According to Neuman (2014), there are nearly as many reasons to conduct a study and the purposes of research could be organised into three main groups:

exploratory (exploring a new topic), descriptive (describing a social phenomenon) or explanatory (explaining why something occurs). He also states that studies may be multi-purposed in nature because it could be undertaken to both explore and describe but one purpose usually dominates.

Neuman (2014) further states that exploratory research is embarked on when the subject matter is very new, little or nothing is known about the phenomenon and finally, when no one has yet explored it. This research was exploratory in nature because looking at the Ghanaian terrain, data on the creative industry were not readily available and study on the phenomenon was relatively minimal or non-existent and this called for the employing of these research designs to help explore the subject and also bring it into academic discourse.

3.2.3 Time frame

According to Johnson and Christensen (2012), with the time frame in mind, research could be said to be cross-sectional, longitudinal or retrospective. This study falls within the category of a cross-sectional research. Within this study, a section of the entities within the population were sampled within a short period of time, engaged them to find out their views and responses with these views and responses analysed and conclusions drawn. Johnson and Christensen (2012) further state that:

In cross-sectional research, data are collected from the research participants at a single point in time or during a single relatively brief time period (i.e., a period long enough to collect data from all of the participants selected to be in the study). Data in a cross-sectional study might be collected from males and females, from persons in different socioeconomic classes, from multiple age groups, and from persons with different abilities and accomplishments.

According to Neuman (2014), in cross-sectional research, data are collected at one-time point and from that data gathered, a snapshot of social life is presented, while Setia (2016) also recounts that cross-sectional study design is an observational type of study design in which the participants are just selected based on the inclusion and rejection conditions that guide the study. After the participants have been chosen for the research, the researcher also keeps close tabs on the study to assess the exposure and the possible outcomes. More so, the association between these variables may also be studied by the investigator. With the previously mentioned characteristics by Johnson and Christensen (2012) in mind, I collected data from participants who exhibited such traits.

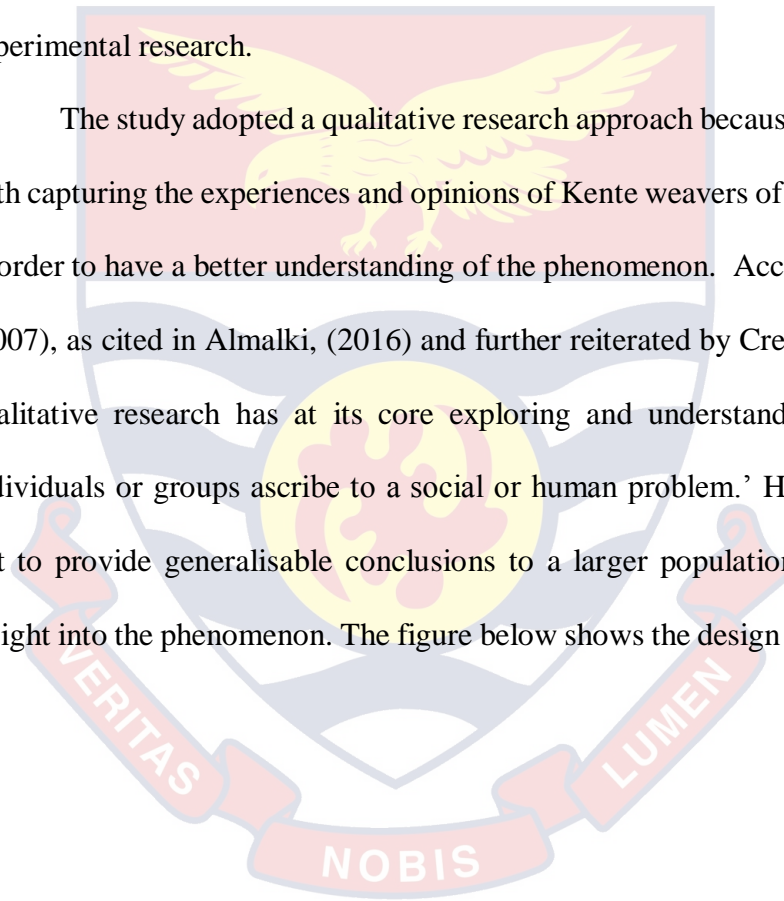
3.2.4 Experimental or non-experimental

Neuman (2014) postulates that experimental research thrives on the positivist approach and philosophies and that applying basic understanding, to experiment means to change something in a given context and then do a comparison of the outcome to the original state which had not been modified. He further avows that comparing experimental research to other social research techniques, experimental research has at its core the robust tests of causal linkages because an experiment is designed on purpose to meet the three conditions for causality (temporal steps in which the independent comes before the dependent variable, proof of an association and ignoring of alternative causes).

According to Lobmeier (2012), non-experimental designs take into account research designs in which either a researcher basically describes a group or studies connections between pre-existing groups. The members of the groups are not

randomly allocated and the investigator has no form of influence over an independent variable. Consequently, the investigator cannot draw any conclusions about causal interactions between variables in the research. Lobmeier (2012) further states that, to simply get answers to questions about groups or about whether there are any group differences, non-experimental designs are employed. Hence, only descriptive conclusions in nature could be basically drawn from non-experimental research.

The study adopted a qualitative research approach because it was concerned with capturing the experiences and opinions of Kente weavers of Bonwire in Ghana in order to have a better understanding of the phenomenon. According to Holliday (2007), as cited in Almalki, (2016) and further reiterated by Creswell (2014, p. 4), qualitative research has at its core exploring and understanding ‘the meaning individuals or groups ascribe to a social or human problem.’ Hence, the aim was not to provide generalisable conclusions to a larger population but to gain new insight into the phenomenon. The figure below shows the design used for the study.



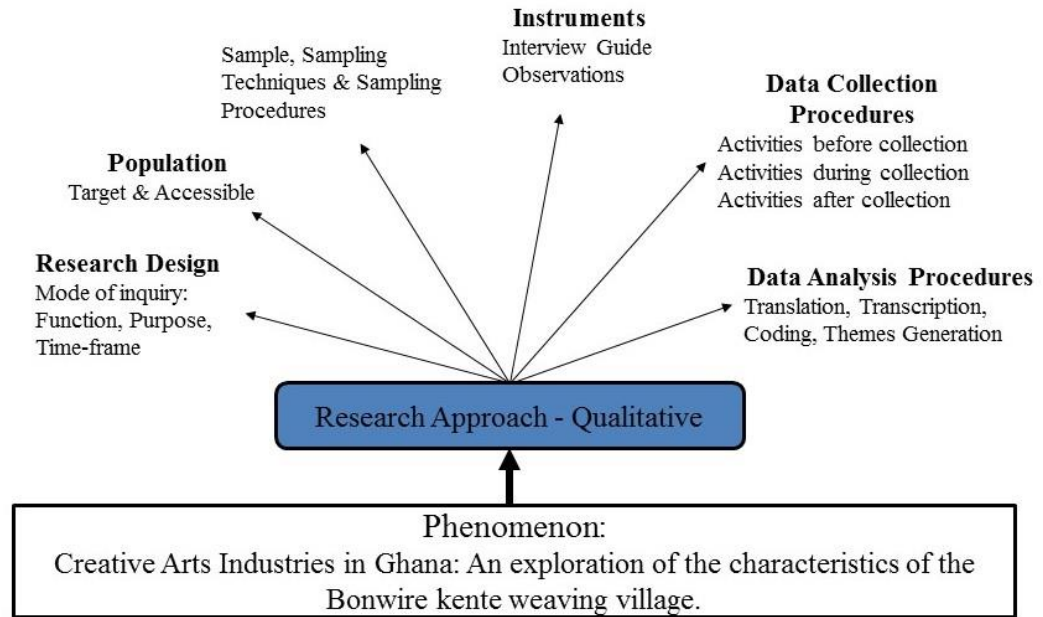


Figure 2: Research Methods

Source: Quainoo, 2021

3.3 Study Area

The crafts found in the Ashanti region fall directly within the creative arts industry and they are produced in towns such as Bonwire (located 18km North East of Kumasi and noted for Kente weaving), Pankrono (found 3km North of Kumasi and also into pottery), Ahwiaa which is 6km North of Kumasi and also noted for wood carvings, Ntonso: noted for Adinkra cloth making, Asuofia/Asamang on the road to Barakese with bead making as its main occupation, Ampabame Krofrom which is 10km from Ahodwo and also noted for Brass smithing, Gold smithing and Silver smithing.

Bonwire could be found in the Ejisu/Juaben Municipal and the greater number of the people in the municipality are involved in agriculture, commerce, services, and industry. The agriculture sector employs about 62.5 percent of the

working people, commerce and services engage about 31.7 percent while the 6.8 percent of the populace remaining are engaged in industry. Most of the sectors in the industries are small scale in nature and employ less than 20 workers. The industry could be categorised into Agro-processing which employs about 23 percent of the total industry labour force, wood (including sawmilling and carpentry) employs about 29 percent of the workforce and Kente-weaving accounts for 36 percent. Metal-based manufacturing (including steel bending and welding) and other manufacturing activities employing about 5 percent and 7 percent respectively.

Bonwire, which is the main study area of this research is found in the Ejisu-Juaben Municipal and it lies between latitude -1.472 and longitude 6.793. Bonwire, which derived its name from a thorn bush, is in itself a tourist attraction because in its history, master weavers from Bonwire were the only ones commissioned to weave Kente cloth for the Ashanti king. Kente weaving is the main occupation as well as the main source of livelihood of the people of Bonwire. Figure 5 depicts a map of Ejisu-Juaben District showing Bonwire with a thickened boundary.

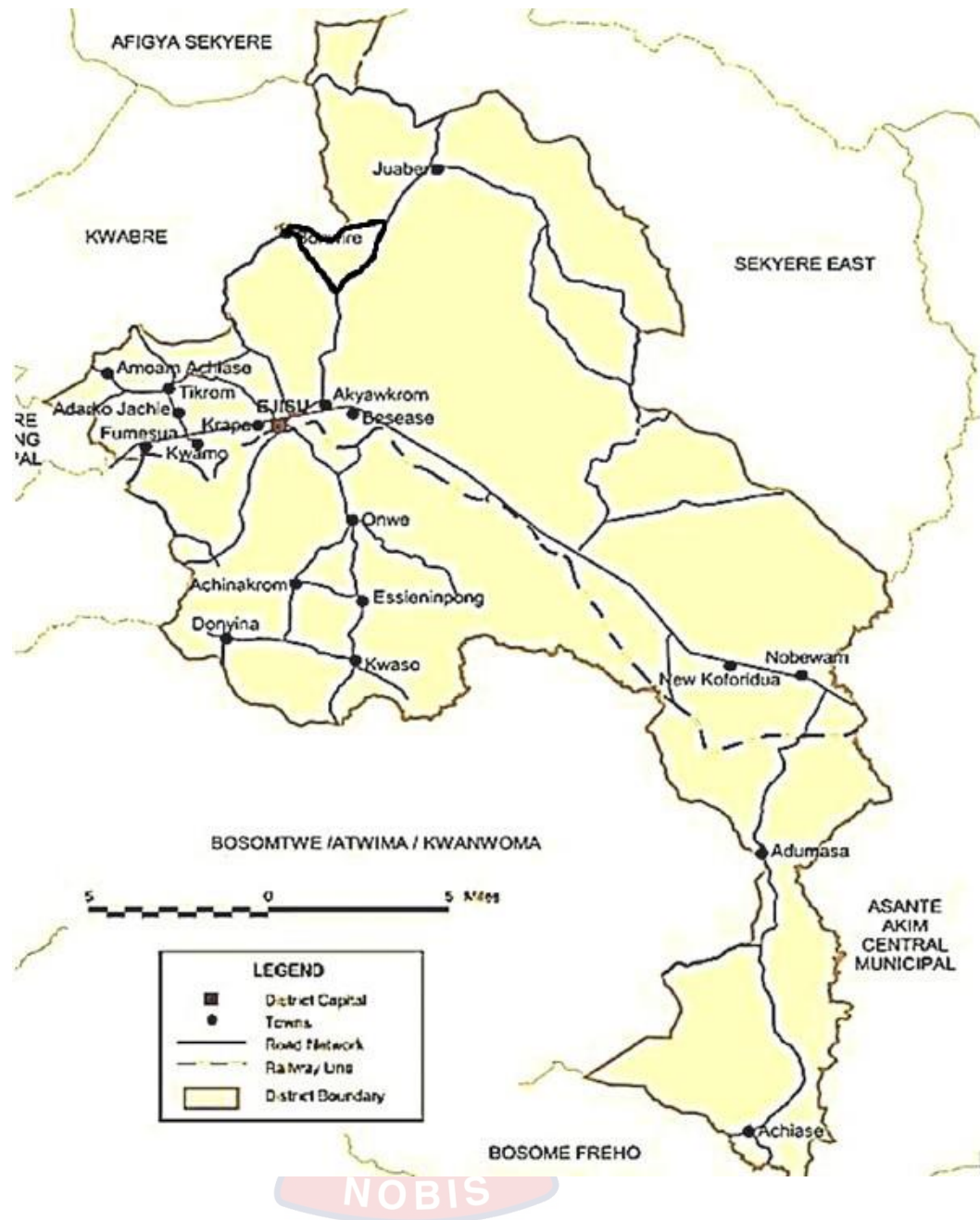


Figure 3: Map of Ejisu/Juaben Municipality

Source: Ghana Statistical Service (2010)

3.4 Population

According to Mohamed (2009), a research population is basically made up of an enormous collection of entities or items that is considered to be the subject matter of a scientific enquiry and it could also be referred to as a well-defined

collection of entities or objects that share similar characteristics or features. This is so because the entities that exist in a particular population usually share a common, binding feature or attribute. Banerjee and Chaudhury (2010) also postulate that a statistical population should not only be made up of people but there could also exist a 'population of heights, weights, BMIs, haemoglobin levels, events, outcomes, so long as the population is well defined with explicit inclusion and exclusion criteria.' Furthermore, in the process of deciding on a population for study, the research question or purpose of the study informs a suitable definition of the population to be studied with location and restriction to a particular age group, sex or occupation born in mind. This implies that the population must be vividly defined to spell out the entities to be included and excluded (by employing the inclusion and exclusion criteria).

Mohammed (2009) further postulates that there are two types of population; target population and accessible population. He states that the target population signifies the whole representation of entities about which general conclusions are drawn by researchers and such a population, also referred to as the theoretical population, generally has different features while the accessible population which is a subset of the target population and also termed as the study population, is a chosen section of the population in research to which researchers can draw conclusions on. It is from this accessible population that samples are drawn.

For this study, the target population comprised three (3) kente weaving groups (Export Promotion weaving group, Gospel Defenders weaving group and Bonwire Museum weaving group) within the Bonwire township. This population

was made up of more youth than the elderly which depicted the data from the 2010 census of Ejisu-Juaben municipal within which Bonwire town fell. It portrayed an all-male group because females were said to be discouraged from taking part in the weaving due to some ascribed taboos and health reasons, an already existing trend since the beginning of kente weaving (a participant from the Gospel Defenders group). Though gender seemed an important aspect to be studied, this study did not place emphasis on that. The target population did not fall into any specific age range because age did not play a role in the production process (a participant from the Export Promotion group). The main defining factor was the health status of the weaver. The estimated population size of the study was about eighty (80). From this, a sample of nine (9) participants was used. The participants were males with a more youthful representation.

3.5 Sampling Procedure

According to O'leary (2004), sampling has to do with the employing of the most practical techniques possible for the collection of a sample with features that best mimics the features of a larger population. He further states that the nature of the research question at other times may however find representatives inaccessible and so in such times, the researchers must go on strategically select their sample but by through methods that best aids in answering the research goals stated.

Gentles, Charles, Ploeg and McKibbon (2015) also opine that sampling in qualitative research in its broadest sense could be defined as the choosing of precise data sources from which data are gathered to meet the set research objectives. Thus, for the best and appropriate information to be solicited from the population, in order

to help answer the research objectives set, the purposive sampling technique was employed.

Palinkas, Horwitz, Green, Wisdom, Duan and Hoagwood (2015) posit that purposeful or purposive sampling is a technique which is usually used by qualitative researchers to help them identify and select information-rich representatives for the most effective use of inadequate resources. This implies that the individuals or groups of individuals that are identified and selected for the information must be particularly knowledgeable about or experienced with the phenomenon of interest of study. A specific sample size will be very difficult to calculate for this study because, as Palinkas et al. (2015) suggest, qualitative methods place more important emphasis on saturation: obtaining a broad understanding of a phenomenon by continuing to sample until no new essential information is attained.

Gentles et al. (2015) further state that saturation is an important topic, because it is so widely discussed in the general qualitative methods literature on sampling and it could also be sub-categorised into data saturation and theoretical saturation. Hence data saturation is usually referred to as the attainment of a point of informational redundancy where little or nothing new is added to the study when supplementary data is further collected.

First of all, the main sampling technique which was purposive (judgmental or subjective sampling) was used to segregate my sample and as indicated by Palinkas et al. (2015), a researcher intentionally picks a participant who is experienced and knowledgeable in the phenomenon being studied. Etikan, Musa,

and Alkassim (2016a) note that the form a study takes determines the type of participants chosen as a sample. For the purpose of this study, participants such a sub-chief of Bonwire who is also a president of the third group, president and secretary of the first weaving group and PRO of the second group who exuded high levels of experience and knowledge in kente weaving were selected. This meant that the participants I sampled for this study were well adept in the kente business and had been practicing the trade for a while now.

I used the convenient sampling technique to sample the other weavers and according to Sharma (2017), the disadvantage of this sampling technique was that it was very difficult to realise possible sampling error from the sample. The convenient technique was the only technique to use because some of the participants who initially agreed to take part in the study declined due to their busy schedules while others totally pulled out from the study due to loss of interest. In summary, two non-probability sampling techniques were used to derive the size of my sample. I combined the purposive and convenient techniques to help me with participant selection. This choice was due to the qualitative nature of the study.

The concept of saturation (sequential sampling) was used to select participants for the study and saturation was reached when extra data collected did not make the already collected data richer (O'Reilly & Parker, 2013). The sample was made up nine (9) weavers from the three (3) selected groups. The sample cut across both the youth and the elderly and was also made up of only males.

3.6 Data Collection Instruments

Data were collected by the researcher for the study through the using of two main research instruments, observations and semi-structured interviews. The questions asked during the interviews were mostly open-ended in nature to help get better understanding and explanation of the phenomenon being researched. It also helps to properly explore the opinions, behaviour and experiences of the research participants. The open-ended questions asked were also structured and it gave the researcher the opportunity to ask specific questions pertaining to the research phenomenon. The semi-structured interviews also made it possible for a two-way communication and this helped to engage the participant more on the specific topics. The type of data collected were more descriptive in nature and only presented the views, perspectives and attitudes of the participants on the specific questions asked. According to Bryant (n.d.), observation is a data collection method through which researchers witness or notice some features exhibited within a specific field of research and sometimes, it is denoted as an unobtrusive method. Bryant goes on to state that observation is mostly linked to an ethnographic approach but could also be employed within other research designs.

By engaging observations as a research instrument, ‘the researcher is enabled to access those aspects of a social setting that may not be visible to the general public – those backstage activities that the public does not generally see’ (Kawulich, 2012). For the objectives of this study to be met, the type of observation employed was obtrusive in nature because the participants would be observed for

facial and body expressions during the interview and so, might be aware they are being observed.

According to Berg (as cited in Alshenqeeti, 2014, p.39), ‘the value of interviewing is not only because it builds a holistic snapshot, analyses words, reports detailed views of informants; but also because it enables interviewees to “speak in their own voice and express their own thoughts and feelings.’ Kvale (as cited in Alshenqeeti, 2014) defined interview as ‘a conversation, whose purpose is to gather descriptions of the [life-world] of the interviewee with respect to interpretation of the meanings of the described phenomena’ while Schostak (as cited in Alshenqeeti, 2014) further posits that an interview is ‘an extendable conversation between partners that aims at having an in-depth information about a certain topic or subject, and through which a phenomenon could be interpreted in terms of the meanings interviewees bring to it.’

As stated earlier, the interview was in a semi-structured form and it was to this effect that Rubin and Rubin (as cited in Alshenqeeti, 2014) note that it affords an opportunity to the interviewer to probe and expand responses given by the interviewee and also helps the interviewer to keep the interview within the stated limits the aim of the study proposed.

3.7 Data Collection Procedures

I collected data through observations and in-depth interviews at the study area. The data collection started on 1st October, 2019 and was completed on 20th October, 2019, and each interview took between a minimum of 25 minutes and a maximum of 60 minutes to complete.

In total, nine (9) people were interviewed. In-depth interviews were carried out with four (4) opinion leaders from the weaving village and this included a sub-chief of Bonwire who is also a member of one of the groups, president of one of the weaving groups and PRO of another group. The other five (5) participants were ordinary workers within the 3 groups. The three weaving groups were selected based on the fact that they had permanent places where they undertook their weaving and had already formed their weaving groups. The greatest portion of the collection of data was conducted early in the mornings (this was due to the fact that there were lots of work-in-progress that had to be completed and after the interviews, the respondents went back to continue, working late into the nights) with few of them in the afternoons (since those days were weekends and they had to go to their various churches in the mornings).

Interviews were conducted in a number of places that were appropriate for the respondents and these interviews were recorded using both audio and video recorders (with the respondents' permission sought). The video recording helped to observe other non-verbal forms of communication such as facial expressions and gestures.

Respondents were interviewed on the economic factors (human resources, physical capital, natural resources, technological development, economic efficiency, demand and production capacity) and non-economic factors (governance, institutions, political and administrative systems, cultural and social factors, demography and geography) that affect the growth of the weaving village and the challenges that mitigate the growth of the weaving village. Interviews with

the management of the village, leaders of the weaving groups found at the village and the workers within the groups who were not fluent in English were conducted in Akan (Twi) because it happened to be the native language of the respondents in the study area. Hence, the data collection instrument was translated from English language to Twi language and then back to English to help guarantee that the research instruments were consistent and valid. Collection of data was intermittently interrupted, because the weavers had to attend to some form of work in progress in order to meet set timelines. This dragged the span of data collection.

3.8 Data Processing and Analysis

Creswell (2014) states that qualitative data analysis consists of processes such as coding, categorising and deriving essential meanings from whatever is under study. This implies that data are organised in such a way that important emerging themes, patterns and trends are identified and this, according to Neuman (2014), helps the researcher to improve his or her understanding of the entities under study, expatiate on theories and improve on knowledge.

I started analysing the data after the transcription of the data I collected had been done. In order to assign codes, I thoroughly read through the data that had been transcribed and subsequently, themes were generated from the views of the participants using Qualitative Data Miner (QDA Mining). For the final write up, I did a reflection on each interview while also taking into consideration emanating themes and issues raised from the views of the participants. In order to describe the state of the weaving village, I focused on characteristics of the weaving village and these characteristics included the demographics of the target population and

available human resource, physical capital, production capacity, technology, demand, marketing strategies and raw materials availability. The videos captured during the interviews were used as backup to the audio recordings to help in situations where some of the words in the audio were not audible. Upon watching the video and closely looking at the lips of the participant, the exact words that were not audible in the audio could be known. No analysis was performed on the videos shot during the interviews.

3.9 Chapter Summary

This chapter as a whole discussed the research methods used to make sure the set objectives of this study were met. It discussed the various research designs and why the exploratory design was adopted. It also explained the study through dimensions such as function, purpose, time frame, experimental or non-experimental. Data were gathered through observations and in-depth interviews with the leaders and workers of the weaving groups found within the weaving village. The collected data were then processed and analysed, using QDM to come out with outstanding themes and points. The limitations associated with this study had to do with the intermittent stoppages in interview sections due to the fact participants had to, for one work-related reason or the other, be excused for a moment. This threw the rhythm or flow of the interview into misbalance.

CHAPTER FOUR

RESULTS AND DISCUSSION

4.1 Introduction

The purpose of the research was to explore the growth and development of Bonwire kente weaving village within a developing economy like Ghana. It looked establish the condition of the physical and economic features of Bonwire kente weaving village, discuss the factors that influenced the physical and economic conditions of the weaving village and propose measures to mitigate the challenges posed by the factors to the weaving village. The study employed a qualitative approach through observations and in-depth interviews with the leaders and some workers the weaving village. The collected data were processed and analysed to generate themes using the Qualitative Data Mining software. This chapter presents and discusses findings from the interviews and observations on the characteristics of Bonwire kente weaving village, the factors that contributed to the prevailing characteristics and the challenges presented by the factors identified and how they could be mitigated.

4.2 Condition of the Physical and Economic Features of Bonwire Kente Weaving Village

Responses on the current state of the Village were obtained from in-depth interviews and observations of three groups. The main themes gathered from interviews and observation were male dominance in the area of human resource, poor state of physical capital, constrained production capacity, lag in technological advancement, demand determined by seasonal events, limited marketing strategies, unavailability of raw materials, cultural and social factors. The themes are in

consonance with what Woodruff (2019), Boldeanu and Constantinescu (2015), Szirmai (2015), Poliduts and Kapkaev (2015) discuss under economic and non-economic features of a developing economy. They postulate that the state of a developing economy is usually characterised by these features which, with time, undergo changes and can result in various forms of development.

4.2.1 General biographical information

Nine (9) participants were interviewed and they fell within the age range of 25 to 55 and were all indigenes of the town. It was later realised that the age of a weaver was not a major determinant, but the strength of the individual mattered most, as one respondent asserted:

Kente weaving is not like the government jobs that when you get to 60 years, you have to go on a pension. So, someone can weave till he decides not to weave again or even dies.

Another participant also indicated:

Oh, there are differences in the age groups. We the weavers here some are 60 and the lowest will be like 22-23.... As for kente weaving we don't have age limits. Like for instance, me, I started when I was 8. Some started younger, some also started when they were in their teens while some also started after completing school. So, we don't have a limit where you start the kente weaving.

Besides, the dominance of the indigenes did not mean an absence of non-indigenes, because some of the participants noted that some people from other ethnic groups moved into the village to acquire the art of weaving, but most of them left after they had mastered the art. The Chairman of the third group indicated:

... many people came to Bonwire to learn how to weave Kente and took that experience to their hometown.... Also, anyone who gives himself a chance to be taught Kente weaving will have that opportunity, being it a Northerner or wherever he/she comes from. So you would realize that we have a lot of foreigners and non-citizens of Bonwire learning Kente weaving at Bonwire.

In addition, participants, as well as members of the groups, were mainly males because no woman was seen within the premises of the weaving centres visited. The women were seen within shops that housed finished Kente products which were for sales. Participants gave several reasons as to why women were not interested in the weaving profession but desired to be the marketers of the finished products. The chairman of the third group claimed:

The women always say they are better at handling monies and so we the men do the hard work weaving and they sit in the shops that are in town to sell to our customers who come to Bonwire to buy.

Another participant also indicated:

Every weaving association is made up of two groups. One part is made up of we the weavers and the other part is the sellers. Most of the men do the weaving and the women and some men too, sell the kente in the shops for us. The women do not weave some because they can't sit down for long time.

This was validated by what I observed from most of the shops within the Bonwire Township, which were occupied by women. In the area of formal education, participants stated that they had attained at least secondary education and could read and communicate with clients either in English or their local dialect, though the dominant language they used was the “Asante Twi”, one of the Akan dialects. The indication here was that most of the participants had attained some levels of formal education, but they iterated that it was not a criterion for weaving.

One of the participants at the Export Production Village group claimed:

...most of us here have gone onto the JSS and secondary school so that's okay.

A participant from the Museum also indicated:

You don't need a school certificate before you can join us to weave kente and so when we are bringing people into the group we don't ask for school certificate. This does not mean we don't support our brothers going to

school. We have two people weaving here who have finished university but plenty of us also have finished JSS and SSS. Some people also have not gone to school before but they weave better.

Weaving was the main livelihood of the participants though some mentioned that they engaged in subsistent farming to augment their earnings from the weaving profession. All the participants held positions in their groups with the exception of two of the participants who did not hold any position. Such positions comprised Chairman, Vice-Chairman, Secretary and Public Relation person. From the first group, the Chairman and secretary professed that they had attained 26 years of experience in the weaving profession because they began with the art while they were at the basic level of their education.

4.2.2 The current state of the human resource

Currently, the state of the human resources of groups A, B and C were 52, 28 and 10 members respectively. From the participants of Group A, who were at the Export Production Village structure, the group began in 1995 with a few people but the number increased with time to this period when it could boast of 52 members whose age ranged between 22 and 60 years. Group B, which was housed in the Bonwire Tourist Centre since 2009, could boast of 28 members who were all males. The age limit was not a priority to this group in that any individual capable of weaving was admitted to the group. Group C derived its membership from the Gospel Defenders Church. Members of the group fell between the age range of 19 and 55 years, though one of the participants indicated that they did not have an age limit, but the youth dominated the membership.

As for Kente weaving, we don't have age limits. Like me for instance, I started when I was 8. Some started younger; some also started when they

were in their teens. Some also started after completing school. So we don't have a limit when you start the Kente weaving.

Another participant also noted:

In this group, we only have two people who are above 50 years. The rest of us are between the ages of 16 to 40 and this helps us to work very fast to make more kente for our customers.

This painted a picture of the calibre of human resource capital, which could contribute to optimal growth of the village, as indicated by Sharma (2016). He claims that when the people in the working-age group are between 15 to 64 years and space is given to women in the labour market, the workforce experiences growth, it leads to a significant boost in the development of the economy. Unfortunately, most of the participants lamented about the inadequacy of the workforce to meet production rates, especially when the groups land bigger contracts. One of the participants claimed:

... we need like a big place whereby we can have many people there doing the weaving so that we can produce more2.

Another participant added:

We have thousands of Kente weavers. A lot of them are weaving Kente in their homes. Some weave under the sun, others, under the rains... we have a few sheds where some few people weave there because, like this shed, we have about 52 weavers here which is not enough.

In addition, participants from all the groups specified that they acquired the art or skill of weaving from their fathers, uncles, friends and even other community members while they were young. One of the participants stated:

The moment a child is born and is growing up, he picks up the knowledge of weaving or learns from his elders. The truth is some of the designs are very difficult to weave and with those ones, only the grownups and experts in weaving can make them.

Another participant also noted:

I learnt how to weave kente from my father who was one of the best weavers in Bonwire because kente weaving can't be learnt in school because no school teaches how to weave kente. I sometimes learn from friends who are in Adanhomase, a town near us. They also weave there.

A third participant also indicated:

I learnt how to properly weave when I finished SSS. I was taught by my elder brothers who have been weaving for a long time and are very experienced. So, as they weave, I looked on and practiced on my own.

The indication appears to be that though the mode of learning is more informal, participants confirmed that as the most efficient way of acquiring the skills. The formal education curriculum does not make room for the inclusion of Kente weaving where learners could attain advance phases in weaving. In this regard, the individual acquires the skill and expertise as he is socialised into the community. One of the participants claimed:

The truth is when I was in primary school, we had weaving in our syllabus which was called 'weaving centre' but these days it is not like that. Because of the knowledge and computer system, Kente weaving is out of the school's syllabus... the moment a child is born, growing up he or she picks up the knowledge of weaving or learns from his elders. The truth is some of the designs are very difficult to weave and with those ones, only the grownups and experts in weaving can make them.

The above statement affirms Baumol et al, and Parker's (as cited in Acs, Estrin, Mickiewicz & Szerb, 2018) assertion that countries with stronger institutions, like the family or community, are better-placed economically than those with weaker institutions. In the case of Bonwire, the communal system of living plays a vital role in the acquisition of weaving skill. The child, with the support of the family and the community, is trained to a better human resource capital which inadvertently contributes to the economic growth of the village. This also supports what Esposito, Altukhov and Shulguin (2017) state that family,

friends, customers and the media in society affect the persona of an individual, attitudes and ways of living. Kente weaving is a way of life of the inhabitants and mostly this way of life affected the persona of the Bonwire inhabitants to be self-sufficient and not dependent on the family or community.

Though socialisation played a major role in the acquisition of the skills and expertise, the groups also boasted of non-indigenes who had migrated to Bonwire, got recruited to learn through paid apprenticeship but were now practising their weaving in other communities. This might have accounted for the spread of Kente weaving to other neighbouring towns, like Sehwi Asanwinso, New Bomfa, Abira, Juaben and Ejisu. Beside this serving as the groups' corporate social responsibility to their surrounding environments, it aided in recruitment processes of new members, which were done periodically to expand the production of the Kente fabric or cloth, because the human resource ratio to the production of Kente fabric mostly depended on their level of expertise and also the complexities in weaving patterns, how fast a weaver was and the type of weaving to be done. One of the participants claimed:

...the weaving, it depends on the design. We have like 3 types of weaving. So if you are weaving the tedious one, that is the triple weave ... then that one we can use two to three days to make a strip. And if we are doing the double weave, you can use two days or a day to make a strip. And if you are doing the single weave you can use a day to make as many as you can.... We are having one cloth design here which only four people from the whole community can weave...so that one in case that you want to order, maybe you need to queue for some time before you get the people.

Another participant reiterated:

How fast a weaver can weave is based on the type of cloth, whether male cloth or female cloth. If the female cloth will take three weeks to weave and joint the pieces together, the male cloth will take six weeks to complete because it is double the size of the female cloth.

In cases where groups received weaving contracts, group members come together to execute the contract. At times, a group had to seek additional hands in order to meet deadlines. As Sharma (2016) notes, growth in the workforce of an economy leads to a significant boost in the development of the economy. Manpower then becomes the driving force of production in the village instead of education as one of the participants indicated:

We also have a weaving association so, if someone orders for maybe 100 pieces of cloth of the same design, everyone stops what he is weaving then we share the work among ourselves. When we are done weaving them, we spread the money amongst us and everyone gets his share.

A participant also reiterated:

Sometimes, other groups come to discuss with us about big contracts they are expecting and so when the contract comes, they give us some to weave so that we will finish fast and deliver to the customer.

This notwithstanding, groups' inability to recruit more people was attributed to limited working space. This was evidenced by my observation of many weavers working in found spaces and which participants acknowledged that such a situation usually had negative effects on weavers' health and products.

A proper and conducive working space is crucial to optimal production of kente product because the loom used in weaving develops mechanical faults when exposed to rain and direct sunshine. The yarns for the cloth tear incessantly when it becomes wet and hard. Thus, weavers working in an open space amidst rain and sunshine cannot deliver quality and quantity. It is justifiable to state that administrative officials of existing groups in the village need to augment their physical infrastructure to accommodate weavers operating at the periphery.

Education acts as a medium to imbuing in the individual a set of skills, creativity and innovation for physical and economic development. The skills, creativity and innovation are viable elements that shape the human capital of the Kente weaving groups. Ayesha (n.d) stresses this when she summarises that education is the "... development of human skills and knowledge of the labour force... not only the quantitative expansion of educational opportunities but also the qualitative improvement of the education which is imparted to the labour force that holds the key to economic development". From the participants, however, formal education is not a major criterion for the weaving profession though most of the weavers had acquired some levels of formal education purposely for trade and communication with clients from other countries than Ghana. One of the participants claimed:

... weaving does not depend a lot on education but we still need to have a good education because you will be seeing new people from other places. But most of us here have gone to the JSS and secondary school so that's okay.

Another participant claimed that they encouraged the young ones to reach the highest level of education they desired though that did not determine one's level of expertise in weaving. The expertise was attained as and when one interacted with other weavers who might not have attained any high level of education and the weaving processes. One participant avowed:

... if you are working here in the village, the association even tries to encourage you to make sure you study to a higher level.... So those people who want to go to school, sometimes the association contribute something to support them but we don't force anybody to go to school.

This was at variance with what Woodruff (2019) writes, that the growth of an economy is directly impacted by the level of education, skills and training of the

labour force. To the participants, one could attain any level of education but that could not interfere with the person's ability to weave. Weaving, to them, is an art that demanded not only formal education but creativity, innovation and skills they assumed could be attained within an informal setup like the weaving centres.

Though participants claimed that formal education was not a major requisite to weaving, they conceded that they sometimes moved for formal training and workshops on how to manage and market their products. These training, according to them, were productive but only a few had such advantage because of the inability of the corporate institutions to move into the village for such training. From group A, one participant made this assertion:

Last year, I even went to a one-month workshop. Sometimes we have a university, Garden City University, which will also come here and introduce us to the financial aspect of our work. Sometimes, it is how to improve our marketing skills, keep money, save money.

Another participant indicated:

Some schools have been doing training for us on how to get loans from banks but they don't help us to get the loan.... The training is done at their school and so plenty of us don't go for the training because of lorry fair.

This supports the notion of Ozturk (2001), who states that education does not need to only raise people's productivity and creativity, but must also promote entrepreneurship. Deducing from participants' responses, in-service training was vital to sharpening their marketing skills. Marketing of products was done on an individual basis and as such, every member needed to acquire such skills. Unfortunately, management committee members, unlike all members, attended these training. This appeared to give them the upper hand when it came to

marketing products though they mentioned that they shared their experiences with members upon their return from such training.

Most of the participants indicated that members within their groups were not limited to any age group but the health or strength of the individual determined his ability to participate in the weaving; no stipulated entry or exit age. The groups could boast of young as well as old people who act as sources of motivation and advisory and disciplinary committee members. One participant claimed:

Kente weaving involves sitting because it is a “sitting job” and mostly, we can sit from morning to evening. So, it depends on the strength of an individual because someone can be at the age of 30 but cannot weave due to waist problem.

Another participant reiterated:

The only break we have in this job is when one feels hungry; he goes to eat and returns to his job. At the age of 60, I am still weaving a child between 6years to 8years can also weave but it all depends on the health of the person.

This substantiates what Sisk, Burgoyne, Sun, Butler and Macnamara (2018) avow in relation to health and the development of an economy. They note that workforce that lacks proper healthcare becomes weak and may lead to low productivity, economic stagnation and economic recession. Thus, the health, especially the waist, of the weaver determined his ability to work and make an impact on the village.

Despite the foregoing, participants indicated that there were many weavers who did not belong to any group and were willing to join any of the groups but none of the groups was ready as at the time of this study to recruit new members due to inadequate space. Hence, weavers who were not part of the existing groups missed out on certain benefits, like in-service training and grants, which were

offered to groups, not individuals. The chairman of the third group clarified this notion.

What brought about this group system is that you know sometimes when we want to do something individually, they tend to say that if you are not in groups we won't give it to you. So it compelled us to put ourselves into groups.

Another participant claimed:

Bonwire has a lot of weavers but most of these weavers work in their backyards, directly in the sun and under trees. Our group will like to expand membership and add some of these weavers to the group but we can't do it.

These notwithstanding, participants expressed their desire to bring more weavers into the groups in order to build a strong working force for production expansion in the village.

4.2.3 The current physical capital

Physical capital in this sense includes production spaces, road networks, source of power and raw material. These form part of what Nitisha (n.d.) and Segal (2019) identify as physical capital which comprise computers, land, building, machinery, power, transportation, and medium of communication and which assist in the process of creating a product or service. From the perspective of the Bank of St. Louis (2019), physical capital is already produced goods which further serve as inputs in the production of other goods and services.

From the analysis, the three groups had permanent building structures. The structure of the first group was built by the Ghana Export Production Village in 1995. The second group was situated at the Bonwire Tourist Centre building was built by the government of Ghana in 2004 in collaboration with the Bonwirehene. The centre, which is managed by the Ejisu-Juaben District Council, was to serve as

a reference point for incoming tourists to Bonwire. It provided a Kente shop where tourists might purchase products or souvenirs, a restaurant and bar that served more of local dishes than continental dishes, locally brewed drinks to visitors, a museum that housed portrait of the first weaver, historic loom and other equipment for weaving and a conference hall for events and presentations. Only the kente shop was functioning with the other spaces serving the purpose of weaving spaces for the second group whose membership comprised 28 men. The third group, which was led by one of the royals of Bonwire town, also had the Gospel Defenders Centre that could accommodate members. Figure 6 shows pictures of the different structures that housed the three groups. -



Figure 4: Buildings occupied by the weavers

Source: Field work, 2019

Though these groups constituted part of the groups that had permanent building structures, participants acknowledged that the structures were not spacious and hindered production efficiency. Currently, the Export Production village could not accommodate the 52 members due to the size of the looms weavers used in the production process which took a larger portion of the available space. Participants reiterated the fact that the group had the intention of expanding the structure to accommodate more members but lack of funds had halted the process. At the time of data collection, members had constructed a foundation extension adjacent to the main building. One of the participants explained:

... since we are also working here, we need to also come together and do something so that we can expand it and then call for more people. Especially most of our friends on the streets, they are weaving on the street and when the sun shines or when it is raining they also stop. So the best thing is to expand it so that more people can come in just to avoid those rains and the sunshine.

In the Tourist Centre the space also appeared not conducive for members because some of the looms were ill-positioned making the place more congested. That might be so because initial weaving spaces were limited to few persons. Despite these, participants indicated that they were made to pay levies to the Ejisu – Juaben District Council for occupying the structure. One participant claimed:

We pay levies. We don't pay them to the Bonwire chief. We pay to the council.

These levies, to some participants, had never been used to their benefit or for the resuscitation of the other sections of the centre (like the restaurant and bar, museum). The centre appeared the same as it were without any expansion which could create space for other weavers weaving under the sun and rains. From the

third group, participants had a building structure that could cater for more weavers and as such the group had the intention of recruiting more people.

Road network and electricity play important roles in every manufacturing or production sector. Roads serve as means by which raw materials are transported to the production and market sectors respectively. Poor road networks hinder smooth production and distribution activities. As Sharma (2016) notes, investments that focus on manufacturing, technology and infrastructure in order to create and sustain new businesses and jobs enhance economic development. Unfortunately, most of the roads that connect such creative industries like Bonwire Kente village to major towns and cities like Ejisu, Juaben and Kumasi are deplorable conditions. This had been hindering clients from moving directly to Bonwire to make purchases. One of the participants stressed this.

The road to the community is bad. If we have a nice road, those from Accra, Kumasi and Takoradi will come straight to this place; they won't go to Kumasi to buy. Since the road is not good, some will stop in Kumasi and buy. But they need to come to the doorstep of the people who are doing the weaving and buy from them. They say "No, this road is too bad so why should I go there and buy, let me buy from here and go for every Kente is Kente".

The state of the roads, according to participants, affected easy access to yarns especially if there were shortages during weaving. In the same vein, electricity may not be a major determinant of production of Kente but the absence of it adversely affected the level of inputs and outputs. Participants indicated that more often members work deep into the night especially where they had to meet contract deadlines of their clients. Recurring power fluctuations impeded work rates of weavers who intended to work deep into the night. Others had to abandon work during the afternoon when the working space becomes unbearably hot due to

power outages. The foregoing is an indication of an underdeveloped physical capital of Bonwire village where groups lacked adequate and spacious shelter coupled with the poor road network and unstable power supply. All these, according to Ayesha (n.d.), impede efficiency in the production of goods.

Another aspect of physical capital worth exploring was raw material (which can be already produced goods) which serves as inputs in the production of other goods and services (Bank of St Louis, 2019). These materials might be readily available within the production environment or acquired from other sources. From the analysis, the current major raw material for the weavers was the rayon yarn. Previously, there were cotton, bead thread and silk but the silk went extinct which participants indicated was expensive, thinner than the rayon and was also difficult to use. The bead thread also brought with it some challenges where weavers had to reprocess with starch before it could be used. The cotton yarns were used to make black and white as well as red and white cloths, while the rayon, which had a variety of colours, was used to weave other coloured cloths with different motifs. One participant claimed:

In the olden days, we had 3 different categories of yarns, silk, cotton and rayon. But soon silk left the system because it was a China-made product, but then I don't really know the reason it vanished from the system. The silk was replaced by rayon as the first quality so till date all of Otumfo's cloth and that of Juaben Council of States is made with rayon because the silk was so tiny and one struggles when using it. So those who produced it realized we don't purchase it anymore and decided to make it in bigger sizes and then they produced rayon. So we had cotton and rayon but there was another one which came into the system known as bead threads or tailors' threads. One had to use starch for the bead thread to strengthen the cloth so you can imagine. If you wear such cloth and it is raining, what will happen to you? If you don't run away, then flies will be following you. So we saw that it decreased productivity so we pushed it out of the system and now only cotton and rayon is used for weaving. The cotton thread is used

for black, white and red cloths and the silk is very expensive and it is used for dry clean clothes.

Though the rayon became the main raw material, weavers had challenges when it came to the acquisition of some distinct colours, like blue and gold, in high quantities. One of the participants indicated:

Sometimes, some of the colours... let me use blue as an example. When you are weaving ten strips of cloth with blue, the first set of yarn can be very blue but when you are short of such colour in the course of weaving and you go back to the shop again, the blue will be different from the first one so if you are buying, you always need to make sure you buy one-time. If you don't buy it one-time then you will see some changes.... Sometimes too, there will be a shortage of one colour of the yarn, let's say, blue or yellow will be short for maybe two-three months. So if somebody comes in and orders gold cloth, it is not easy to do it for the person.

This challenge was attributed to the fact that the yarn was acquired from other countries other than Ghana. Participants claimed that the cotton yarn had been produced in Ghana until the companies collapsed and yarns had to be imported from offshore. One of them claimed:

... in the olden days, the yarn was locally made. Some of the yarns were locally made here in Ghana; when you talk of the cotton and the rayon but nowadays, all the companies here have collapsed so we are importing all of them from abroad.

The yarns were currently imported from China, Nigeria and Japan. Distributors or companies transport the yarns to Kumasi for retail shops which further sold them to the weavers. A participant noted:

... so now all the yarns are now imported from China and Japan so they are all imported. They are brought to other shops in Kumasi or Accra where we go to buy them.

This long chain affected the prices of the yarn therefore, making the price of a cone of yarn move increase as proclaimed by one participant.

... the yarns are not produced in Ghana so someone imports them from Nigeria and sell to us. Also, there was a company in Tema but you cannot

go and buy 20 cedis or 100 cedis. The man who sells the yarn told us he had to go for a loan of 4 billion old cedis from the Bank to make a deposit for the product and he then comes to sell to us. So, you can imagine, if he buys a yarn at 2 cedis, 50 pesewas, he sells it to us at 3 cedis, 30 pesewas. With this, it now becomes the choice of the weavers to buy or not. So if we had a company in Ghana which will produce these yarns, weavers can buy them at even 1cedi 50 pesewas and with this, prices of Kente will be affordable to everyone.

The availability of yarns was dependent on distributors' ability to make a deposit with the importer. Any delay in depositing funds might delay the supply of yarns by the distributor since importers had other customers to supply in other neighbouring countries. Besides, instability in exchange rates affected the prices of the yarns. For the past three decades, the cedi had been struggling against other foreign currencies used in trading outside Ghana due to inflation. This had been affecting the prices of imported goods like yarns. One of the participants stated:

When the dollar or the Euro goes up then the price of the yarn too will go up.

This, according to the participants, affected the cost of the cloths they produced, which also influenced the diminishing nature of their clients as most clients were not ready to pay huge sums for the cloths though they knew about these challenges. The discussions above confirm what Sharma (2016) states, that high-level inflation can be dangerous to the growth of an economy where the production of goods and services are highly affected by the high cost of materials but where inflation is managed, the economy grows at a constant pace.

4.2.4 Current economic efficiency

According to Kenton (2018), economic efficiency indicates an 'economic state in which every resource is optimally allocated to serve each individual or entity in the best way while minimizing waste and inefficiency.' This means that

when a country is economically efficient, whatever changes are made to assist one entity will affect another. For instance, in reference to production, goods are made at their lowest probable cost just as the variable inputs of production are.

Efficiency, as used in this study, comes into play when one looks at how scarce some resources are. Therefore, when resources are not sufficient to ensure that every part of an economy is operating at their highest capacity, the resources that are scarce must be allocated in an ideal way to satisfy the needs in an economy while cutting down or eliminating wastage in the economy. From the analysis, the groups were economically inefficient in that access to capital to cater for production cost remained difficult as financial institutions were unwilling to part with funds to these weavers. One reason was that it took a long time for weavers to finish with their products which might not have ready customers. This way, weavers might not be able to redeem their financial obligations to these financial institutions. One participant explained:

... what the banks are saying is that when they give out money, as some of our Kente cloth it will take you 3 months, some will take like 4 months, so if they give out loans, their money will be locked. So the bank doesn't show interest in giving out loans to the Kente weavers... every bank wants clients to use 6 months to finish paying the loans. And by then, the cloth has not been finished. So sometimes they are afraid of giving out loans to us, weavers.

Another participant added:

... when you even go to the bank, they will ask you to go and bring somebody who is a teacher or a government worker and it is not easy to get those people. So it means the bank too is out.

The view of another participant was that:

Oh for Bonwire, even if the banks will help, because of the interest rate, we are scared to go for loans. Now if I go for a loan of 1,000 cedis, within six months I have to pay 1,200. If I should use this same money to buy threads

and weave for 3 months and my cloths have not been bought yet, what then will I use to repay the loan? It is the same money I would be paying from and if I don't pay on time, the police will be on my nerves for the money so because of the unfairness and the inflexible terms in the banking system, most of us are scared of taking loans and even if we should get grants, after weaving we have to place them in stores to be sold. So it is better to weave per order rather than weaving and placing it in stores till they are sold before getting your benefits.

All these affected the acquisition of raw materials for the production of the

cloths and even expansion in infrastructure. One participant claimed:

Because our main problem is money to buy the threads, the rich men buy the threads and hire us as labourers or workers so we are paid for only workmanship. So you work for him then he places it in his store to be sold. If we had a company here which will supply the threads to us, we could have gone for the threads, use them to weave then pay to them afterwards. This would have pushed the business forward. But I don't even know if the leaders of this country and the elders of Bonwire have seen this as a means to push the business forward. So if the weaver starts his business and gets little money, he then goes for a loan to re-establish and depends on that same income for survival.

4.2.5 Current technology Level

The shift from industrial and, subsequently, the modern periods to this 21st century calls for advancement in technology in order to meet the demands and needs of an ever growing population. Technological advancement is said to improve productivity with the same levels of labour (Agarwal, 2019), because nations that have considered employing technology in their production setup, grow rapidly than those that have less concentration on technological development (Nitisha, n.d). Technology as used in the study comprised the equipment, techniques and skills in weaving. From the analysis, the equipment used in weaving kente was the traditional looms that had been in existence for a very long period. The initial equipment for the weaving was an assembly of pegs on the floor which changed with time to the current loom used for production. The loom, which was

manually operated, was a wooden structure made up of different parts. The heddle frame supported and directed the movement of the yarns; the reed or beater helped to keep patterns or motive compact while the pulley hoisted the yarns for easy movement through the heddle frame. The treadle kept the two sets of yarns apart while the bobbin helped in setting the patterns or motives. All these, together with the cloth beam were held by the thick outer beams which did not rely on any form of power or fuel to operate. One of the participants gave a vivid description.

This traditional loom is what our forefathers handed over to us and we have been using them without a problem though it takes longer for work to be done.

The loom and its various parts are shown in varying angles in the Figure 7. It is mostly situated in one position but also occupies a lot of space.

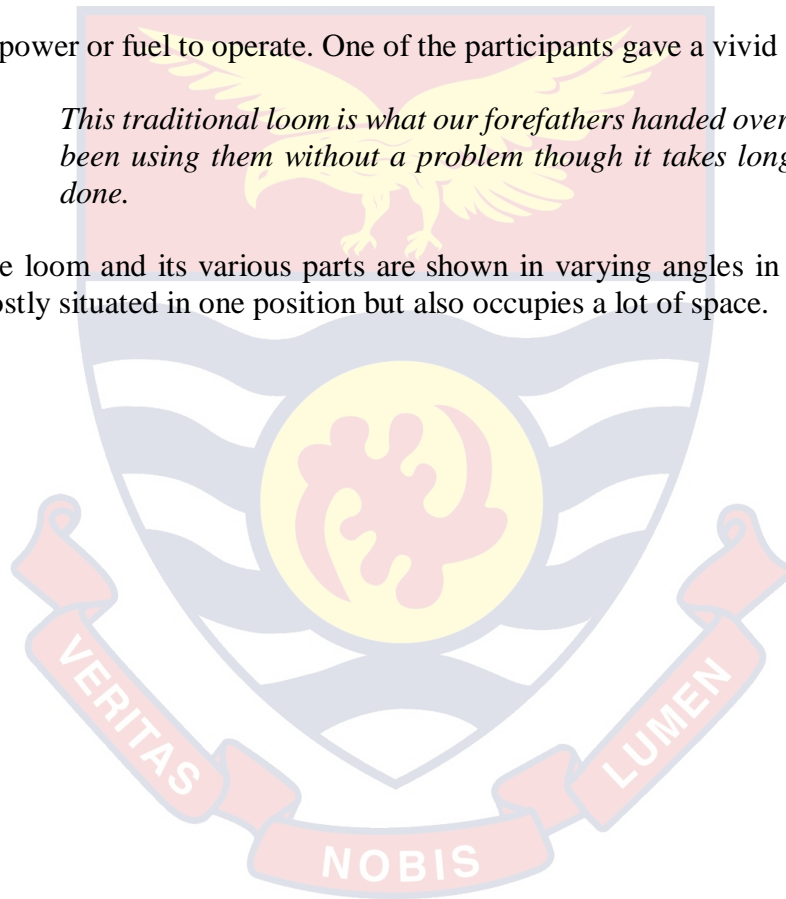




Figure 5: The Loom in different angles

Source: Field work, 2019

The loom, as indicated by participants, was not expensive. This might have been dictated by the materials used in its production coupled with how easy it is to get such materials. Per the explanation given by some of the participants, there were weavers who because of their economic status were unable to buy the loom. They resort to raw materials from the forest to construct their looms themselves. One participant stated:

Even in case you want to get the loom and you don't have money, you can go and then get your own sticks and place them there and then nail it and then start weaving.

Other participants also noted that though the looms were initially constructed by the weavers themselves, for the past decades' carpenters had been producing the loom which they sold to weavers at relatively cheaper prices. A participant stated:

We purchase the loom and after that, we purchase all the parts, the heddles, the bobbin, the shuttle, everything we purchase them because we have some carpenters there who make all these parts. So we purchase all of them.

From all indications, equipment for kente weaving still lagged behind technological advancement in that looms remained unmovable, only stood the test of time based on where they were situated and could not expedite production based on their manual operation status (Badoe & Opoku-Asare, 2014). Thus, weavers' inability to increase production for mass exportation could be attributed not only to lack of funds but the nature of existing technology and the poor state of the physical capital. Currently, looms could weave just a single strip, which measured 4 inches by 70 inches, at a time (a strip could be single, double or triple weave). One participant gave a vivid description.

Okay, you see, the weaving depends on the design. We have 3 types of weaving; the triple, double, and single. So if you are weaving the tedious one like the triple weave, then that one we can use two-three days to make a strip. And if we are doing the double weave, you can use two days or a day to make a strip. And if you are doing the single weave, you can use a day to make as many as you can. But that one is a plain weave; there is no design. We have one cloth here which only four people from the whole community can weave. In case you want to order, maybe you need to be in the queue for some time before you get the people.

It is worth noting that some weavers were able to surmount these challenges to creating high quality and complex motives and in high quantity.

Sometimes we get big contracts but because our looms permit us to weave a strip at a time, it usually takes a longer time to finish such contracts and so we usually have to divide contracts amongst the various groups to do it quick.

From these explanations, production in large quantities might be difficult to achieve within the shortest possible time as it happened in the textile companies which used high-technology machinery in production. These confirmed the assertion of Nitisha (n.d), who avows that a nation and for that matter an industry that considers technological advancement in their production setup, grow rapidly than that which has less concentration on technological advancement. The current equipment used made weaving very tedious and time demanding thus affecting production capacity.

4.2.6 Level of production capacity

A critical assessment of the current state of manpower, physical capital and technology portend a low production capacity ratio. Production was done to meet internal market demands and not for mass exportation. This was defined by the number of strips woven within a day of a week because of the manual nature of the weaving equipment used. The limiting nature of the working spaces also reduced production capacity because such working spaces could only accommodate a few number of weavers who could only weave few strips of kente using more days. The question to be answered would be the time frame needed to produce bulk products for export. From a participant's submission, a weaver with many years of experience might be able to produce at most a six-yard cloth in five days if it fell within the single weave. For a double weave cloth, a weaver might take up to one

month to produce a six-yard cloth and three months to produce such cloth with triple weave. He stated:

It all depends on the type of design one is weaving because some designs are difficult to weave. For instance, if one is weaving a two-coloured design like black and white which you would have to make it in pieces of strips before putting them together... a women's design of 6 yards and one concentrates on weaving without any distraction like going for any church meetings or programme, it should be ready by let's say, Monday to Friday.... There are some designs which take about a month; others that are very difficult take three to four months. So if you take a week to weave a woman's cloth, you will use two weeks for a man's cloth of similar design. If you use one month for a woman's cloth, you will use two months for men's cloth; three months for women's cloth, one will use six months for the man's cloth.

Taking into consideration the submission of the preceding participant, a weaver could produce about 73 pieces of single weave cloth within a year if he could produce one piece in five days. In a year, he could produce 12 pieces of a double weave cloth if he could produce 1 piece in a month; 4 pieces of triple-weave cloth if he could produce 1 piece in 3 months. Mass production and exportation became inevitable since the weaving of the strips alone did not define the final product. The strips had to be joined together to produce a full cloth using a sewing machine. This time-consuming process had hindered the number of Kente products that these weavers produce over time, limiting their impact on the general economy and the international market.

It was worth noting that despite their inability to increase production for mass exportation, participants acknowledged that they were able to diversify their products to include already designed products like dresses, “fugu”, bags, slippers and shoes, hand bands, beads and earrings, as shown in Figure 8.



Figure 6: Products from kente

Source: Field work, 2019

These expanded the taste, hence demands, of clients while supplementing the limited production capacity of the groups. Imbs and Wacziarg (2003) note that economic development is not associated with producing more of the same goods and services but expanding to include other range of diversified products. Therefore, the group made other product from the kente strips to present a variety of products to the market.

4.2.7 Level of demand

Demand of goods and services are often determined by a variety of elements, such as market size (Mayer, Melitz & Ottaviano, 2014), relationship between prices and quantity as a result of population increase or decrease,

demographic changes, tastes and preferences and rise in incomes (Hofstrand, 2019) or inflation (Sharma, 2016). The analysis of the study revealed that demands for Kente products were based on quality, prices, taste and preference, events and situations as well as the infiltration of similar foreign products, which are relatively cheap, but less quality. Despite the influx of similar Kente designs from China, participants noted that a lot of people still patronised their products. One main reason was attributed to the quality of their products, which was often determined by prices. Though some participants conceded that other products from the West were considered more quality than products from the Global South, they emphasised that Bonwire Kente was different in that clients knew of the quality of the products and were prepared to purchase even the most expensive because they viewed their action as having value for money. One of the participants noted:

But what helps us is that Kente has value so the prominent people who buy Kente will never settle for a Kente made in China at the expense of the original: because the poor quality of the Kente from China can be detected so easily... So sometimes, people will meet you in your beautiful Kente and they will get closer, feel the texture of the Kente and will be like “wow your Kente is very nice”. But when he feels the texture and realizes it is a material, they lose interest

Another participant added:

Yeah, because some people have realized that the Chinese one doesn't last long because it is a material and can't last even for 2-3 years, they are much interested in Kente so they do come and buy the Kente cloth.

Another element that emanated from the analysis in relation to demand was taste, which also affected preferences. Most clients, according to participants demanded products based on their tastes, which were often defined by colour combinations, designs and which personalities had worn those designs before. For instance, while some clients requested a design worn by one renowned television

personality in Ghana (Gifty Anti), others chose designs based on the colours for their occasion. One participant stated:

...those who are getting married consider the motives. Some also buy based on the colours. Some people even order for Kente based on their wedding colours.

Other clients chose designs which were in vogue, as indicated by a participant.

You know, recently, apart from the chiefs, people consider our culture and traditions as idol worship.... So when you talk to them about the motives, they frown and refuse to listen. So for them, they are attracted by the beauty of the cloth. There is a Kente design called “wosene wo yɔnkɔ a, ɔtan wo” (your colleagues envy you when you move a step ahead of them), and another one “obi kyɛn obi kwan mu” (everyone is a master of his or her profession).

In addition, demands were determined by events and situations, peak periods and off-peak periods. For example, clients bought Kente for programmes like wedding, engagements, funerals and outdooing. One participant noted:

Sure, they do come to buy because Kente has become part of our culture. So if the person was going to durbars, festivals, naming ceremonies... they use to come to buy. Weddings especially, they use to come and buy.

These situations were sometimes characterised by certain challenges, especially where the designs most clients presented were not the challenge, but the colour combination became a challenge. One participant claimed:

Most of the people want to get Kente for weddings and other things, especially, engagement. Those who want to go into marriage, they want Kente but sometimes when they come, they come out with their own colours and it is difficult to get those colours because sometimes they pick the colours from the internet and other things. And those colours cannot be found here.

The peak periods for demand were within the months of June, July, August, ending of October, November and December. June to August were part of the peak periods due to the fact that it was summer in other parts of the world, especially

Europe and America, and so more tourists visit Ghana within such period. Sales were boosted when most of these tourists visited Bonwire and this also boosted the economy indirectly. October (ending), November and December were also peak periods in the Kente sales because most people, especially in Ghana, started preparing toward the Christmas festivities and Kente festival, therefore, they bought most of these Kente from Bonwire to celebrate such festivities. One of the participants claimed:

Yes, yes, yes, especially when you come here between June-July-August that is the summer and that is when the tourists come. That one is good here and we get money. August, September to early October is not good but when we are getting to ending of October to December, that's when people buy a lot of things. That one too is also good here and then sometimes too Easter is okay, they buy from us.

Off-peak periods did not mean the absence of sales or demand. Products were patronised but at the minimum rate as compared to the peak periods.

Another major cause for demand was the infiltration of less quality Chinese Kente products in the Ghanaian local market. Though the situation was challenging from the beginning, the village had begun making headway to solving this problem with the help of other national agencies. Some participants noted that these Chinese usually came and bought the cloths from them, returned to their country and replicated the actual design into mass production, which they export back to Ghana.

One participant narrated:

It is very disturbing because you know, you can create...last year, we created/designed a certain cloth that has never been created/designed elsewhere around the world. You know as part of our festival, each year, about twenty weavers come together and each of them creates his own design then we take it to the Kente chief and the weavers' chief for them to make selections among the various designs. Then they combine maybe two or three designs into one then we bring it out that this is what the weavers were able to design this year. When we make about two, three, or four of

that design, then you know, the Chinese are rich so when they see the designs and you tell them 6yards go for as high as 1,500, they will still buy; as soon as they buy them they take them to China and produce an imitation of our designs.... These days, anyone at all can come here and trade. All they do is to bring their items and dump them here. It is recently when they threatened to cease cloths with no duty that that act has reduced a little, and that has improved the Kente business a bit. Prior to this, Kente business was downgrading. “Ei... I should buy Kente at 5 million? No, no I will buy material”, then the person goes in for the material. But by the grace of God, people are getting to understand the fact that a valuable item is worth its price. There is the original Kente and it has its duplicates.

From all indications, demand for kente products was not dictated by prices and quality but explained to include events, tastes and preferences. Initially, demand was low based on certain cultural and social factors (status in society, high prices of products, negative beliefs previously attached to the products), but these had been relooked at to positively affect demands for kente products. Besides, new, proactive marketing strategies were known to have improved demands.

4.2.8 Marketing strategies used

The primary goal of every production company is to make sales of produced goods and services. This usually calls for proactive strategies that set to catalyse sales. Unfortunately, production companies in most developing economies face a series of challenges in marketing their products. These challenges, according to Ewah and Ekeng (2009), including, but not limited to, low marketing education, preference for foreign products, high cost of production, inadequate infrastructure, few competitive opportunities and over-regulation of business by government. Despite these, some private sectors in most developing economies have been exploiting new marketing strategies in order to adjust sales. From the analysis, the number of sales made currently among weavers was dependent on the types of marketing media employed. Most of these media were of personal initiative and

included, but not limited to, social media (WhatsApp, Instagram & Facebook), family and friends, personal business cards and rarely, radio and television. One participant asserted:

Each and everyone has his own business cards. Aside from that, we have the signboard over there... and other people too have other social media they sell there like Facebook, Instagram and then WhatsApp.... With the media, we go to the media once a while but since the media is expensive we don't go often. Sometimes we say this month we are reducing the prices so if you want to buy Kente, come to Bonwire and the price of maybe 400 is reduced to 300.

The over-reliance on social media platforms were attributed to they being reliable and fast in information dissemination. Unfortunately, these media served a limited number of clients who were with the networks of these weavers and largely their friends and family members. Though government agencies, like the Ministry of Tourism, promised to erect billboard along the highways as forms of advertisement media, they were unable to meet such promises. One participant claimed:

Those people (Ministry of Tourism) came here some time ago to say big, big things. They were here last time to have a meeting with us here. They said from Accra up to the junction here at Bonfa, they have a signboard already there; they have finished everything. They are going to just put it there so that any tourist who wants to come to Bonwire will be directed here. Up to now, we have not seen even one signboard. For the past two years, the CEO was here, we had a meeting with him here, but we have not seen anything.

Another participant added:

It is only the Minister of Trade who promised us a website. They said they will put our addresses there. They came here and took our business cards. They also took us to a lot of trade fairs, like Junction Mall fair and they said they are going to put our pictures, our numbers and the Kente samples on the website. So, if anyone wants to buy, they can contact us but till now, we have not heard anything about it.

The weavers were also relying on word-of-mouth by family and friends to make some sales, but these also minimised sales, because it took a long time before such friends and family could convince potential customers to buy from the Kente weavers of Bonwire.

From the foregoing, the current state of the village appeared austere as a result of certain actions and inactions of diverse stakeholders. These actions and inactions, in one way or the other, directly or indirectly contributed to the current state of the village.

4.3 Factors that Influenced the Physical and Economic Conditions of the Weaving Village

This objective sought to ascertain what might have accounted for the current state of the village. From the analysis, several reasons were projected to have informed the current state of the village in areas of human resource management and development, physical capital, economic efficiency and technology, production capacity, demand and marketing strategies. The subsequent presentation highlights and discusses these reasons.

4.3.1 Human resource management and development

From the analysis of data for the first objective, the sizes of groups sampled for the study appeared smaller than expected looking at the period of their formation. The sizes for the three groups were 52, 28 and 10 and participants attributed current group sizes to the working space or physical structure, which housed the group. This implied that an average intake of one person a year could be deduced from logical reasoning. As indicated earlier, the main reason attributed

to this turnout was the inadequacy of the physical structure to accommodate extra people. Since the structure was put up in 1995, there had been no expansion until the year that the study was conducted when members began an expansion of the structure. This came to a halt due to lack of funds and members' over-reliance on government aid. One of the participants within the group indicated:

I mean, this one was built by the government but since they just told us they have this building here (for us), they have not done anything. So since we are also working here, we need to also come together and do something so that we can expand it and then call for more people. Especially most of us, most of our friends who are on the streets weaving, when the sun shines they weave on but when it is raining they stop weaving. So the best thing is to expand it so that more people can come in to avoid those rains and the sunshine. That one will also help a lot in production.

The case was similar to the second group, which was housed at the Bonwire Tourist Centre. The group size, as at the time of the study, was 28 since its formation in 2009 with a presumable average intake of three (3) persons a year. The group did not at the time of the study have the capacity to recruit, because for a larger number of the workforce to be recruited, certain conditions must be met to be able to accommodate the new recruits and the looms that they would be working with. One of such conditions was space. The spaces within which these weavers worked were not vast enough to accommodate the existing workforce and their looms, not to talk of the additional weavers who would come with their looms too. This was echoed by one of the participants.

As you can see, the structure that we work in cannot even accommodate all of us here and so we run shifts to be able to use the few looms here.... We can't bring more people and their looms here because this place is small and it can't even contain those here and there looms how much more, other people coming to join us here.

Though participants accepted that they needed to expand the structure; their submissions showed that they were relying on the idea that inasmuch as the government (Ejisu/ Juaben District Assembly) was taxing them, indirectly, the District or any philanthropist might as well provide such expansion for members. One member stressed:

We will like to do that (expand the place) but now we don't have money so if anyone wants to help...

The third group was housed in a privately owned space which was yet to be completed, but provided adequate space for members. Though it appeared spacious, participants indicated their intention of expanding it to meet high intake in the future. One of the participants stated:

Our current place is big enough to accommodate more weavers so we are adding more weavers and if our place will not be big enough in the future, we will expand it.

The foregoing painted a picture of some weavers' overreliance on government support in manpower development through the expansion of their physical structures, which they avowed must be done by government or a philanthropist. Others were self-supporting and more ready to undertake any form of expansion, especially in the area of physical structure for production. From the propositions of the first group, though the government provided its current structure and would have wished it came to their aid for its expansion, they were willing to undertake any form of expansion to the structure. This was the direct opposite to the propositions of the second group where participants asserted that so far as the government was taking tax from them, government or any other entity must

undertake every expansion they needed. The third group which provided its own space was ready to undertake any form of expansion without relying on outside entities.

In addition, myths and patriarchal community systems accounted for the current male-dominated workforce. As indicated in a previous submission, all the weavers in each group were males. This was attributed to an initial myth that characterised the art of weaving where the loom was identified as a “god” by the patriarchal system of rule during the ancient period. The myth was that if any woman should come into contact with the loom, such a woman would be rendered infertile for the rest of her life. Thus, women were discouraged from weaving, leaving that to the men of the village. One of the participants stated:

So the men developed an idea and told the women that the tree in which they weaved the clothes is not good for women to sit on because as soon as a woman's abdomen touches that tree, he or she becomes infertile. Due to this, the women were scared of the fact that they cannot give birth if they should sit on the tree. Again, the women were told that the tree was a god and no woman should get closer to it.

This reason, according to some participants, was to scare women off the weaving work because of the money associated with it. One participant stressed:

I was told that when the men saw that there was money in the Kente business, they wanted to have it all to themselves and take the women out. This is because if a husband and a wife weave at the same time, who will then cook for the family to eat

From further probing, it came to light that these reasons were mere fabrications made by the male-dominated system of rule to wield power over women. The main plausible reasons were the fragility of the female species as indicated by the same participants.

In the olden days, women did not have any hygienic way of protecting themselves during menstruation so it will be bad for women to sit on that tree while menstruating and also during pregnancy because it is a hard work and it affects the waist, women will be at a higher risk of been affected.

All these might have accounted for the discouraging trends in the number of members in each group. Bradshaw, Castellino and Diop (2013) indicate that quick economic growth and the reduction of poverty are not experienced by societies that have a tendency to discriminate by gender than those that treat gender more equally because inequalities in social gender lead to unproductive results in the economy. They further indicate that women, when it comes to the textiles and global electronic businesses, are the preferred workforce, because they are a source of dependable, productive and low-cost labour.

From all indications, women had resigned to operate in the marketing aspect of the groups despite their realisation that what they were made to believe concerning Kente weaving were mere fabrications. Though participants indicated that some women tried to engage in weaving, most of them felt lazy

to do so. Rather, they were comfortable selling finished products within shops, which I observed as I paraded through the township.

This buttresses the point made by Career Research (n.d.) that socialisation influences work choices because while men are given the free will to choose whatever work they intend to do, that of women are decided or presented to them. In the case of Bonwire Kente weaving, women were intentionally restricted from weaving based on the selfish interests of the men. Thus, socialisation experiences strongly influence vocational interests and career choices. In furtherance to these, women are known to face unique barriers in the workplace, which, in turn, shapes their work and organisational experiences. One barrier consists of practices that intentionally or unintentionally exclude women from jobs and developmental experiences based on gender (Career Research, n.d.).

Another point worth stating with regard to human resource management and development was the group system that defined the very existence and projection of the weavers within the village. One main reason that brought about the weavers being in groups, was that fact that when individual weavers, for instance, go for financial assistance from financial institutions for logistics for production, they were rejected. All the financial institutions appeared to prefer them to be in groups or associations to check defaulters. To these institutions, defaulters would be easily tracked and brought to book with the help of all members of the group who might be forced to account for sums of monies bolted away by defaulters. In the case of the weavers, their ability to remain in business rest on this group system and as such had no other option than to form various groups just to access whatever aid or help from these institutions. The only

possibility for an individual to access financial aid was for him to present a government worker as a guarantor, which was more often impossible. A participant from one of the groups indicated:

... when you even go to the bank, they will ask you to go and bring somebody who is a teacher or a government worker and it is not easy to get those people. So it means bank too is out!

Another participant added:

What brought about this group system is that you know sometimes when we want to do something individually, they tend to say that if you are not in groups we won't give it to you. So it compelled us to put ourselves into groups

These actions appeared to be detrimental to upcoming young weavers in that they could weave if they had money for logistics or they remained redundant or unemployed. Skills in weaving were easy to acquire but funds for the acquisition of the needed equipment and logistics for production hindered the efficiency of weavers. This notwithstanding, participants stated that the group system usually fast-tracked the completion of large orders that a group member might secure.

We also have a weaving association so if someone orders for maybe 100 pieces of cloths of the same design, everyone stops what he is weaving then we share the work among ourselves. When we are done weaving them, we spread the money amongst us and everyone gets his or her share.

The formation of groups or associations was a form of welfare for these weavers who shared a common cause or purpose despite the challenges that might crop up. As Thompson (2019) argues, when the workforce within an organisation are in groups, it brings about both tangible and intangible benefits and also the different backgrounds of the members promote the generation of a variety of solutions on how a common goal could be achieved; the more ideas suggested, the likelihood of finding a workable solution. For instance, members

from various groups came together to propose the hosting of a maiden ‘Kente Festival’ and since then it has become an annual celebration in Bonwire.

4.3.2 Factors that influenced physical capital

Participants outlined a number of reasons for the current state of their physical capital. For clarity sake, physical capital was operationalised in the study to comprise production spaces, road networks, source of power and raw material, which formed part of a larger list proposed by Nitisha (n.d) and Segal (2019). Currently, the factors which influenced production and distribution of products within the village, posed several challenges which rendered the village practically under-developed. The most dominant reason was lack of financial support or funds followed by government neglect and in the case of raw materials, high cost, differences in yarn quality, shortage or yarns and in some case colour shortages.

The buildings in which these weavers worked had not been physically or technologically upgraded. The structures for the first and second groups, which were constructed by the government, had seen no form of expansion, renovation or upgrading with modern technical equipment since 1995 and 2009 respectively. While some participants shared their displeasure about government’s laxity to supporting them in expansion works despite the taxes they pay to the District Assembly, others were of the view they need to progress with or without government support, especially in the area space development and expansion. One participant noted:

... this one was built by the government but since then they have not done anything. What we need to is also come together and do something so that we can expand it and then call for more people. Especially most of us, our friends on the streets, they are weaving under trees, when the sun shines or when it is raining they also stop weaving. So the best thing is to expand the structure so that more people can come in and then just

to avoid those rains and the sunshine. That one will also help a lot in production. We need a big place whereby we can have many people there doing the weaving so that we can produce more.

Production spaces provided by the government could not accommodate the present number of weavers which had placed a strain on the recruitment of new members into the various groups. Though the groups operated as private enterprises, they were overly relying on government investment into the sector which, to Sharma (2016), contributes immensely to the growth of a developing economy. He notes that investments that affect the creation and growth of businesses and jobs, especially in areas of manufacturing, technology and infrastructure, both in the private sector and foreign market, contribute to the economic growth of a country.

Similar could be said about road networks that linked the weaving village to the market. The deplorable state of the road networks impinged on production and marketing of products of the weaving centre. Though participants confirmed governments' promises to reconstructing these roads, nothing had been done as at the time of the study. Road networks had been left in bad states, riddled with pot-holes, thereby making them user-unfriendly. Besides, the movement of raw materials and most importantly finished goods become challenging as most people, especially tourists, were discouraged from visiting the village. Several reasons emanated from the analysis. Among these were governments' reneging on their campaign promises because they did not consider such sector as part of their priority zones and the playing of the political card. One of the participants indicated:

And the political teams, the system changes as we change government so Bonwire doesn't receive any help from the government and you bear witness to this per what you have seen out there. There are no proper roads, no lighting. We don't have any recreational centre.

Another participant added:

When Mahama was in power, a grant came from Japan to help weavers and we went to fill some forms for the money but the DCE at that time told us that the people of Bonwire have money because of the weaving so he took the money to a different town which worked on cassava plantation for gari. I have the feeling that he didn't give the money to us because Ejisu - Juaben is an NPP constituency and the man was an NDC man.

These issues appeared to be restraining the growth of the village in that the political lens from which weavers might be viewing these challenges might not be the primary factors which might have affected the way they wanted to tackle these challenges. Looking at the Organisation for Economic Co-operation and Development (2014) report, Public-Private Partnership (PPP) model has been considered the ideal solution for the public sector to efficiently procure the availability of infrastructure benefiting from the know-how and the underlying incentive schemes brought by the private parties. For the private sector, the possibility to rely upon a strong public sector involvement and sometimes on some form of financial contribution has been seen as a strong risk mitigant and a facilitating element to provide financing to infrastructure. However, where trust is lost in such partnership, growth is affected and that was exactly the case in Bonwire.

Though electricity did not impact directly on the weaving of Kente, it had an indirect impact because the frequent power outages at the workplaces especially meant that the weavers could not work especially in the night. These resulted in delays in production which inadvertently affected customer satisfaction and trust in timely delivery. One participant stated:

The lights are not stable. There is always "dumsor" which does not let us work especially in the evening. So if we have more contracts, we have to work more in the afternoon even when the place is too hot.

Another participant reiterated:

Because of the way this structure was built, enough sunshine does not come in here and so when the lights go off, it is very difficult to use the place because you will not see anything with your phone torch light.... Aahh, this is what I am talking about. As they have taken the light now, I cannot even see your face well.

The foregoing is affirmed by Rostow (1960) (as cited in Olusola, 2016), who argues that, for a country to gain quick growth in its economy, some basic investment in economic sectors, such as technology, infrastructure and transport, must be put in place, but in most developing countries, inadequate infrastructure and poor maintenance culture do not promote the growth of economic activities.

All raw materials (yarns) were imported, because there were no companies currently in Ghana that produced any of the yarns used for the Kente. This might have accounted for challenges like the high cost of yarns, quality and colour disparities and shortage of yarns or particular colours of yarns. High inflation rates, the strength of other foreign currencies against the cedi in which the yarns are traded coupled with high importation costs adversely impact on the yarns, which served as the main raw material for production. First, the importation of the yarns and prices at which they were sold to the weavers adversely affected production and marketing costs of products as well as production expansion. One of the participants noted:

The yarns have always been the problem because in the olden days some of the yarns, that is the cotton and the rayon, were locally made here in Ghana but nowadays, all the companies here have collapsed so we are importing all of the yarns from abroad.... So when the dollar rises, the price of the yarns goes up too and we also have to increase the prices of our cloths.

This was at variance with the assertion of Albiman and Suleiman (2016), who argue that the ability of a country to make use of domestic resources and

production can be expanded when ‘capital goods, intermediate goods and inputs and advanced technology’ are imported. In the case of the weavers, the importation of the yarns affected their production capacity, especially during most of the peak seasons where importation is high, thus affecting the prices of their raw material. This way, countries from which the raw material was imported together with the importers determined the fate of these weavers. As Amadeo (2018) indicates, the political and economic power of countries from which goods are imported always influence the countries that do the import, especially when the commodities imported are food, oil and industrial materials. Thus, the growth of the village was dependent on the economic power of countries which were mostly from the Orientals and the West and which produce and export these yarns.

The importation of the yarns was further complicated with the introduction of a series of middlemen which, in turn, affected the prices of the yarns. That is, the importers or companies distributed the imported yarns to their wholesalers who, subsequently, transferred to retailers to be sold to the weavers. This form of supply chain affected the prices of the yarns, caused delays to productions not to talk about the artificial shortages that cropped up periodically. The implication was that weavers did not have any control over the importation of the yarns but were seen to be the most affected where there were price increases, shortages in the supply of the yarns or delays in distribution. Besides, participants expressed their displeasure about the quality of yarns imported to the country at certain periods as well as colour differentiation in the yarns.

The weavers' inability to buy yarns in bulk often resulted in colour variations which, inadvertently affected desired colour combinations. A weaver might have bought a colour of yarn for a cloth only to experience a shortage in a particular colour. In most situations, he was unable to get the exact colour used in the initial production due to shortage, for the weaver did not have enough funds to buy the yarns in large quantities. This was emphasised by a participant.

Sometimes, some of the colours when they come, you let me use blue as an example, when you are weaving ten strips of cloth and you don't buy more of the blue-coloured yarns, the next time you go they will be different in colour so if you are buying, always you need to make sure you buy one-time (in bulk). If you don't buy it one-time then you will see some changes.

Beside colour differentiation, colour shortage and its resultant effects happened to be another serious factor that defined the current state of weaving in the village. Mostly, certain dominant colours of yarns (especially blue and gold) encountered shortages, which meant that the weavers were forced by those who sold the yarns to buy more of the abounding colours in order to get some of the less-abounding colours. It also meant that even if these weavers did not need the available colours, they were forced to buy them in order to get the colours they needed. One of the participants indicated:

Sometimes too, one colour of the yarns will not be available, let's say blue or gold will be finished for maybe two-three months. So if somebody comes in and orders for gold-coloured Kente, we can't immediately produce the cloth for the person so, we tell the person to go and come later.... The sellers of the yarns also sometimes force us to buy some other colours we don't want before they will give us some of the ones we want. For example, there was a shortage of the yellow yarn and when we went to buy some few yellow yarns, the seller said he won't sell to us unless we buy some of the other plenty colours left. We don't have a choice but to buy the ones that we don't want so that we can get some of the ones we want.

This, Amadeo (2018) notes that the economies of countries that heavily rely on imports from other foreign countries to keep their residents fed

and industrial units running are in great danger of not experiencing growth and development.

4.3.3 Factors that influenced technology in the village

The technology was a key element in the production process of the weavers. The looms happened to be the main production equipment currently used by the weavers in Bonwire. It is important to note that the current loom had not changed from the old traditional loom of earlier weavers. Participants stressed that the loom served their predecessors, which they inherited for their production in this time of industrial advancement. Though they accepted the challenges with this old form of technology, they appeared content with its use in that they were in no position to design modern forms which might make production easier and faster. This might be deduced from the level of education of the weavers which hindered them from exploring new technological advancement in addition to the scanty research or studies conducted on the technological aspect of this form of production of textile in Ghana. Besides, the low cost of the loom and its parts might have resulted in its general acceptance among weavers who might not be thinking of a more expensive technology which might aid mass production. One of the participants illuminated:

We have been using these looms since we started weaving and they were passed on to us by our great grandfathers and they also help us to produce good Kente. The looms have not changed in any way but the only thing that has is that the weavers don't make the looms themselves anymore because there are carpenters who make the looms for sale. We have heard that there are big looms that can help us to produce more Kente but we have not even seen an example before. I hear they are expensive and we can't buy them.

The above confirms what Miah and Omar (2012) advance in their argument on the challenges of technology advancement in relation to the growth of most developing economies. They note that in most developing nations,

technology products are often not designed to meet the needs of the less endowed or those in remote areas because of constraints in access to electricity coupled with users' inability to afford the needed technology for production. They add that even where there is physical access to technology, a large number of the people do not have the technical know-how needed to benefit from it. This is further complicated by the poor literacy level which presents a language challenge which may, in turn, affect levels of production, especially in the manufacturing sectors.

Notwithstanding the lag in this area of technology, most of the participants attested to the fact that they had advanced from the previous use of the hand in sewing Kente strips together to the use of sewing machine. Initially, weavers used their hands to sew strips together into cloths which happened to be time-consuming and tedious. For the past two decades, the sewing machine was introduced which, to most participants, had lessened the burdens regarding this final process in production. Another area of technological advancement was that of marketing. Previously, weavers resorted to traditional methods (friends, family, wares display in shop) of marketing their products. These forms had experienced additions which included the use of current social media forms (WhatsApp, Facebook), mobile technology and radio advertisements, thus widening their marketing base. One participant noted:

Each person has his own business cards. Aside from that, we have the signboard over there and other people too have other social media they do sell there like Facebook, Instagram and then WhatsApp.... For the media, yes, we sometimes go there once a while but since the media is expensive we don't go there always. Once a while, we just go there and we tell people about it (product). Sometimes, we say this month we are reducing the prices so if you want to buy Kente, come to Bonwire and the price of 400 cedis Kente is now 300 cedis.

Another participant added that the village used other means, like the Kente festival, which was celebrated every year in December, to market their wares. This, to him, provided a bigger platform for them to display their products and to expand their market base. The festival which according to participants was highly patronised the previous year before this study was as a result of the way they publicised it on social media, the radio and television media which inadvertently affected demand.

4.3.4 Factors that influenced demand of kente

At the time of the study, participants noted that demand for kente had gone up and this was characterised by disparities in prices which made products affordable, needs of clients in times of events or situations, taste, quality of the products in the face of the infiltration of foreign printed kente fabrics as well as the marketing strategies used by weavers. Participants noted that demand had risen despite the notion that kente products were expensive. The changing trend in fashion was a major factor. In recent times, events such as festivals, marriages, naming ceremonies, Christmas and Easter festivities had created a fashion trend where participants desired to showcase their “Ghanaianness” by either presenting themselves in the normal African print or kente, as one participant indicated:

Most of the people want to get kente for weddings and other things, especially, engagement. Those who want to go into marriage, they want kente for marriage and sometimes they also come out with their own colours. Some colours are hard to get because sometimes they pick colours from the internet and other places...

Another participant added:

For that one I can't lie about it, it is a very lucrative business and people from Ghana and Nigeria come to buy from us. These days if people are marrying and they do not wear kente it seems like they have not married

at all. Women go to different regions to sell; those with cars also come here to buy from us.

The taste and desire to ‘belong’ also accounted for the rise in the demand for kente. From the analysis, participants claimed that clients demanded their products based on their taste for certain kinds of designs and colour combinations. In some instances, clients demand designs they had seen celebrities or people with high social status wore. One participant claimed:

If someone comes to buy and the stall owner does not have enough kente in his stall, it doesn't encourage the buyer but if the buyer sees different kinds of kente in the shop, he/she will definitely have one to buy.... In the Ashanti region and even in Accra, everyone wants to wear kente, especially the musicians and celebrities. Recently, the actors, John Dumelo, and Sarkodie came to buy kente for their wedding. Most couples come to buy kente and wear it for several occasion.

Mayer et al (2014) affirm that people of affluence who earn excess income dispose of such excess income and can easily consume other goods apart from necessities.

The problem of influx of foreign products, according to Mayer et al (2014), can be tackled if developing countries reduce their huge levels of import and also large local markets are established in developing countries to improve domestic demand. If not for the influx of imitated kente fabrics from China into the country participants noted that their business would have been more encouraging as compared to what they were experiencing at the time of the study. It is worthy of note that these imported fabrics were cheap and catered for the needs of the majority of the poor in Ghana who had taste for kente. The prices for these fabrics were as a result of the textile industry's ability to produce on a larger scale per the availability of industrial machines. Unfortunately, the quality was far below those from Bonwire village which, according to one participant, might be able to last for 200 years. One of the participants indicated:

The Chinese people just come here and take our pictures and then they also go and print the same design that we've been weaving over here. That one is affecting us because for them they use the machine so they can print as many as they can a day but we are using the traditional loom only so, ours are in strips so they take a long time. Since they use bug machines to print the fabrics, theirs are very cheap while ours are slightly expensive. Compared to that, people buy the very cheap ones when they see the same kente designs.

Another participant also reiterated:

The Chinese are rich so when they see the designs and you tell them 6yards go for as high as GHC 1,500, they will still buy; as soon as they buy them they take them to China and produce an imitation of our designs and they are brought into our country for people to buy. This is killing the kente business slowly.

Participants admitted that they could not do anything to patent or copyright their designs in that there were disagreements per the ownership of the kente designs. While Bonwire township postulated that they were the originators of the designs, the Ewe tribe in Ghana also laid ownership to kente in Ghana. This had hindered both actors in pursuing copyright of the designs. Interestingly, the politician was not the real accuser as would have been the case. One participant claimed:

I won't blame the government. It is not caused by any political figure; it is the leaders of our community.... Bonwire should be united so that they can go and register the kente weaving business. One elder sought to register the business in those days when President Rawlings was in power (democracy came after his reign). They told him that the Ewes are claiming ownership of some of the designs, so how do we register? But they learned those designs from here so there is a misunderstanding between us. That time too it was an Ewe who was the Minister for Tourism, I have forgotten his name, so it wasn't successful because he can't sit and watch Ashantis register the business in their name while his own people are also claiming ownership of that same design. It did not work. So I always say it is our leaders.

4.3.5 Factors that influenced marketing strategies used by the weavers

The strategies used by the weavers to market their products were also a contributing factor to the current state of the village. The weavers did not have

the needed funds to buy airtime from radio and television stations in order to advertise their products from time to time. These weavers did not also have the required funds to create and manage a website where all the groups in the village could display their products but rather, they opted to use their individual social media platforms to market their products. With the social media marketing that the weavers employed, the products displayed on the social media accounts of the weavers were only seen by their network of friends and this limited the number of people who were actually reached by such form of marketing. One of the participants also indicated:

Each and everyone has his own business cards which we give to people we meet. Aside from that, we all have other social media accounts on Facebook, Instagram and then WhatsApp, where we also sell our products.... we sometimes go to the radio and television stations once a while but that is expensive so we go there once in a while just we tell people about the kente business. If we want to do reduce the prices of kente for people to come and buy, we sometimes go to the radio and television stations when we have enough money to make that announcement.

Though the weavers had found a new media apart from the traditional media (which are costly) to sell most of their products, they do not really have the required know-how to fully take advantage of such new media. It is in this view that Ewah and Ekeng (2009) indicate that marketing in developing countries is mostly limited by factors such as low marketing education, preference for foreign products, high cost of production, inadequate infrastructure, few competitive opportunities, over-regulation of business by government and political instability and civil unrest.

Inadequate education or training on new trade techniques and the lack of proper marketing skills also contributed to the current state of the village. The weavers could be introduced to new marketing techniques but without the

right training on how to apply such techniques, the full impact of such a technique would not manifest. Hence, frequent training and workshops must be organised for the weavers to come to terms with what marketing technique to apply and at what time. For instance, a participant indicated:

In Accra and Kumasi particularly, a lot of people advertise over there but we don't put Kente in cars and advertise them with a megaphone. kente, as one of my friend's, will say is like cocaine: its customers know where it is sold. I have never heard someone advertise "weed" (marijuana) but just as "weed", those who buy kente know where it is sold: we don't advertise kente but anyone who wants one buys it from Bonwire because it is believed that original kente is made in Bonwire. So people drive all the way here just to buy kente.

In this view, Rodrik (2018) argues that for complementary skills and capabilities to be advanced, educational systems and technical training in developing countries must be upgraded in order to take full advantage of new

4.4 Propose Measures to Mitigate the Challenges Posed by the Factors to the Weaving Village

Bonwire as a town has a lot of rich history, which seemed not to have been taken advantage of. Therefore, the low patronage of such a historic site. The current state of the weaving centres and the weaving village as a whole could be improved by the appropriate institutions making sure that proper development of Bonwire as a tourist site is carried out. This means that the necessary structures (policy-wise) must be put in place and the appropriate physical structures must also be provided for such a place to appeal to the various tourists that visit Ghana from time to time. When these structures are put in place and more tourists begin to visit Bonwire, then indirectly the creative products of these kente weavers could also be displayed and sales could be boosted. Currently, the town has been trying to publicise the weaving activities

that go on in the town by hosting the ‘Bonwire Kente Festival’, but there seems to be more room for improvement.

4.4.1 Improving the human resource in the village

In the area of human resource, participants indicated that there were various ways through which the workforce could be made more productive and effective. For instance, one of the participants indicated:

Though education is not a condition to be part of our group, we still need to have a good education because we will be meeting new people from other places who will come here and we need to properly communicate with them to buy our products.

Harmonisation was also another suggested way through which the human resource in Bonwire could be improved, though Johnson (2019) states otherwise, that when the workforce within an organisation are in groups, it brings about both tangible and intangible benefits. One of the participants indicated:

First of all, there is no unity among the weavers in Bonwire but if we can come together as one big group of weavers from Bonwire and maybe form the ‘Bonwire Weavers Association’, then we can easily form a cooperative to access grants from government and other NGOs.

The claim by Bradshaw, Castellino and Diop (2013), which indicates that women, when it comes to the textiles and electronic global companies, are the preferred workforce, because they are a source of dependable, productive and low-cost labour was given weight by one of the participants, who indicated:

It is not that women are not allowed to weave but the job is very difficult and one needs to sit for a very long time and so, a woman cannot sit for a such a long time because it will affect her.... the best we can do is that we will encourage more women to join us in selling the finished products.

4.4.2 Improving the physical capital in the village

The state of physical capital such as the structures in which the weaving was done, road network, electricity and raw materials could be improved through proper maintenance, expansion and local production as some of the participants indicated.

... we need a big place where we can have many people joining us to do the weaving so that we can produce more. Also, if we have nice roads coming into this community, those from Accra, Kumasi, Takoradi and other places will come here straight, they won't go to Kumasi to buy from there. Since the roads are not good, people will stop in Kumasi and buy but they need to come to the doorstep of the people who are doing the weaving and buy from them. What some usually say is that the road is too bad so why should I go there and buy, let me buy from Kumasi and go because every kente is kente.

Another participant also indicated:

There are no proper roads and the light is also not stable. We don't have any recreational centre. Should I decide to take you to a cool place for some drinks after this interview, we won't get any place to go. Due to this, the foreigners do not sleepover when they come here, they all go to Kumasi and so we want the roads to be repaired and other social amenities provided for the town to boost tourism.

Another participant also crowned it all by saying that:

...this place where we weave the kente cloths is not big enough and so cannot take more people though there are many kente weavers in Bonwire who are weaving kente in their homes; some under the sun and the rains. For instance, in this shed of ours, we have about 53 weavers here who squeeze to fit in here. So, if the government will come to our aid and build for us a bigger place to weave, we will appreciate it.

Rostow (as cited in Olusola, 2016) confirms the opinions of the participants on what to do to improve the state of physical capital in a developing economy. He indicates that some basic investments must be made in key economic sectors such as technology, infrastructure and transport, to boost and promote the success of economic activities.

With the yarn being one of the key elements in the Kente production, almost all the participants of the interview had similar opinions. For example, some of the participants indicated:

If the government cannot afford to give us grants, it can import the weaving thread (yarns). It can import maybe four or five tons and give it to the groups as the cooperatives do. So that anyone can go for the appropriate thread for design at cheap prices and pay after he is done the selling. That would have helped because it will encourage all those who can weave to start their own weaving business or join other groups

Another participant also made this claim in a bid to suggest how the supply of yarns could be improved.

The yarns as I said earlier on, are all imported from abroad and this always makes the price of the yarns go high than we are expecting. So, if the government can come to our aid and build a yarn factory here (one district-one factory), the yarns will be produced here and it will increase our output and the kente will become very cheap too.

Another participant also indicated:

To tell you the truth, for the past one or two months, there has been a shortage in the yarns, especially the blue-coloured yarn and this shortage is because we don't have companies here in Ghana that produce the yarns. So, unless the government builds a yarn factory in Ghana, this problem will still be there.

The opinions by the participants on the yarns were slightly in contrast to the argument made by Albiman and Suleiman (2016), who state that the ability to make use of domestic resources and production can be expanded when 'capital goods, intermediate goods and inputs and advanced technology' are imported.

4.4.3 Improving the weaving technology in the village

The technology used by the weavers dated back to the very olden days when weaving began and it has not changed that much. Though the weavers had heard of other weaving looms, the lack of capital meant they stick with what

they have been using since the time of their forefathers. One participant indicated:

I have heard that there are other looms that can help us to increase the rate of production but I, for instance, I believe that the looms we got from our forefathers are the best and kente produced from such looms is very unique.

Another participant also reiterated:

I have seen some of these machines on the internet but the money to get these machines is a problem and also, the machines are very big and as you can see, we don't have the space for such machines even if we get them. So, the government can help us get a big place and also buy the machines for us to work with.

One other participant who was very keen on being exposed to other technologies used for weaving stated:

We will be happy if new machines that will help us to weave more kente strips within a short time are brought to us but the problem is that there is nobody to teach us how to use them and it will also take a long time before we know how to use them. This will affect the business badly.

According to Adom, Bonsu and Baah (2016), there is a broadloom that is about twice the size of the traditional loom and it is better to use than the traditional loom because it could be used to weave strips of wider sizes. They further state that unlike the traditional loom, the broadloom could also be used to weave more complex designs such as pictures into the kente cloth. This, they say, leads to the creation of diversified designs to meet the various demand patterns of the populace. The indication is that more strips of kente could be weaved within a shorter time and the prices would also be affordable because it would not be time-consuming to create.

4.4.4 Improving the demand for kente

Demand for kente was always dependent on the prices of the kente, events, taste of the people and the ability to buy. All these were basically

determined by the price at which the yarns were bought. One participant indicated:

The prices of the kente are in ranges and so, it can be afforded by various people who earn some form of income. The price is from Ghc 300 to Ghc 2,500... but it could be further reduced if the yarns are produced here in Ghana or that the government buys the yarns and gives it to us in the form of cooperative to pay later after selling the product.

Another participant also stated that:

We should not wait for only the tourists to come here to buy our products during certain periods of the year or wait for Christmas or when someone is getting married, we can also create festivals to boost demand. For example, the celebration of the kente festival in Bonwire brings all sought of people to this town and the sale of kente increases.

One other participant believed that the flooding of the Ghanaian market with foreign-printed kente should be curtailed to boost the demand for the locally produced one.

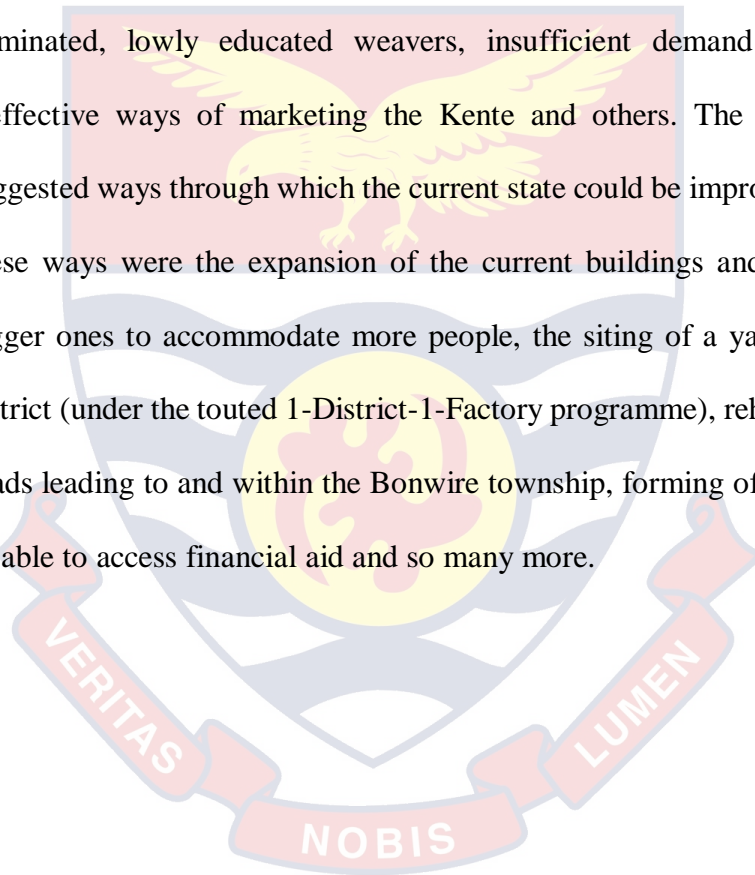
That has been one of our major problems. The foreigners, especially the Chinese, usually come here and take our pictures and then they also go and then print the same design that we've been weaving over here. It is only the government that can help us with this situation because we do not have the power as weavers to stop the pirating of our products and the importation of such printed kente. So, if possible, the government should help us to patent the kente designs and also ban the importation of all printed kente into the country in order to boost the sale of the original kente.

Another participant also indicated:

The traditional looms we use here means that we can only produce the kente in strips and so it takes a long time to finish weaving but as for the Chinese, they probably have big machines to print the kente fabrics and so the fabrics end up to be very cheap. This whole problem could be minimised if we get the appropriate machines to help us weave plenty of kente and also at a faster rate. This will also mean cheaper kente so that everybody could buy some.

4.5 Chapter Summary

The current state of the weaving village was bereft with many issues that hinder the production of Kente and its associated products. Some factors accounted for the state in which the weaving village was in and some of the factors that stood out were inadequate physical capital; lack of huge weaving structures to accommodate the teeming numbers of weavers, bad road networks, expensive yarns, technology; outdated looms, human resource problems; male-dominated, lowly educated weavers, insufficient demand for the Kente, ineffective ways of marketing the Kente and others. The participants also suggested ways through which the current state could be improved and some of these ways were the expansion of the current buildings and construction of bigger ones to accommodate more people, the siting of a yarn factory in the district (under the touted 1-District-1-Factory programme), rehabilitation of the roads leading to and within the Bonwire township, forming of co-operatives to be able to access financial aid and so many more.



CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter serves as a summary of the entire research thesis. The summary covers a restatement of the purpose of study, the research questions addressed, the highlights of the relevant literature reviewed, the research methods employed together with the kinds of data analysis performed on the data and a presentation of the main findings. The summary is followed by conclusions and recommendations based on the findings of the study.

The main objective of this study was to explore the present condition of Bonwire kente weaving village in the light of the current economic disposition of Ghana. The chapter also noted the significance of the research as an addition to the scanty empirical research done on the CIs on the African continent, and a way to refocusing policy attention of government to what the CIs can contribute to the broader economy when the right and necessary attention is given to the sector. The chapter also presented the scope of the research to be three selected groups within the weaving village of Bonwire.

Chapter two reviewed literature to give a scope and justification to the study in its entirety. Relevant literature on the concept of CIs with respect to the global north and Africa was reviewed. The contributions made by the CIs to economies in the global north and south were looked at. This chapter also looked at the features of a developing economy- economic features (human resources, physical capital, natural resources, technology, economic efficiency and demand) and non-economic features (governance systems, institutions,

political and administrative systems, cultural and social factors, geography and demography).

The chapter further looked at the textile industry in a developing economy but with the focus on the Ghanaian experience. The theory that gave grounding to the study was the Theories of Change adopted from USAID.

The study adopted a qualitative research approach because it was concerned with capturing the experiences and opinions of kente weavers of Bonwire in Ghana in order to have a better understanding of the phenomenon. This research approach was used because unlike other situations where quantifying of variables was easily done by interacting with those variables, problems associated with human behaviour were not easily quantified. Under this approach, the study used the case study design to study the phenomenon. The study area was limited to the Bonwire community though kente weaving also took place in many other towns surrounding Bonwire. The target population was made up of three groups or associations of weavers in Bonwire. The participants were purposively selected on the basis of belonging to a group or association of weavers in Bonwire and the concept of saturation (sequential sampling) was used to select participants for the study. The study also adopted the convenience sampling and the purposive sampling techniques to select the weavers from the groups or association.

Data were collected for the study, using two main research instruments: observations and in-depth interviews. While the researcher used the in-depth interviews elicited the view of participants on the condition of the physical and economic features of Bonwire kente weaving village, the factors that influenced the physical and economic conditions of the weaving village and proposed

measures to mitigate the challenges posed by the factors to the weaving village. Interviews were recorded in both audio and video forms (with the participants' permission sought). Data collected were processed and analysed into themes based on the objectives and research questions using Qualitative Data Mining software.

5.2 Summary of the Results

Chapter four presented the results and discussion of the thesis and it was based on the objectives set for the study. One major finding on the condition of the physical and economic features of Bonwire kente weaving village was the male dominance in the area of human resource and this was due to the initial patriarchal system put in place by male ancestors to get women out of the kente business. It was also realised that due to menstruation, women were not actively involved in the weaving though some women were now taking active part in the marketing. Secondly, the state of physical capital was also poor in that the structures that housed the weavers were not spacious enough to give space around the looms for easy movements. This restricted the intake of more weavers who were working under tress amidst rains and sunshine. In addition, most of the roads that connected Bonwire kente village to major towns and cities like Ejisu, Juaben and Kumasi, were in deplorable conditions which hindered clients from moving directly to Bonwire to make purchases.

Moreover, the nature of manpower, physical capital and technology foretold a low production capacity ratio. Production was therefore done to meet internal market demands and not for exportation. This was defined by the number of strips a weaver was able to make within a day or a week because of the manual nature of the traditional looms which had been in existence for a

very long period. The looms, which were manually operated, were wooden structures made up of different parts and could only weave a strip at a time.

Demands for products were determined by events and situations such as marriages, festivals, naming ceremonies, peak periods (June, July, August, ending of October, November and December) when tourists flooded Ghana for vacation and but less during off-peak periods (other months apart from the ones stated). Marketing of kente and its associated products was also limited due to the limited media strategies used which comprised Facebook, WhatsApp and Instagram apart from recommendations from family members and friends. The current state depicted a typical state where the major raw material (yarns) used for the weaving were all imported and got scarce at any point in time. All these painted a gloomy picture of the state of the village.

The second objective discussed factors that influenced the physical and economic conditions of the weaving village. One major factor that had resulted in the current state of the human resource was lack of funds to expand existing work spaces to accommodate more weavers to avoid redundancy in the workforce. While one group was trying to get its space expanded amidst limited funds, another was waiting on the district assembly to undertake the expansion because weavers paid monthly dues to the district assembly. Physical capital was also hindered by the unavailable support or funds, government neglect and high cost of raw materials, shortage and differences in colour and quality of yarns. The current state of technology was also informed by the lack of research into developing new technologies, low level of education of most of the weavers and limited research on the village and the products. Low demand for kente was also the result of high prices, events or situations, the taste of the populace and

the influx of foreign-printed kente. This was worsened by lack of funds to create and manage a proper website for visibility, lack of funds to advertise on television and other renowned media amidst poor marketing skills.

The last objective proposed measures to mitigate the challenges posed by the factors to the weaving village. With respect to the human resource expansion, groups were willing to recruit more weavers only if current structures were expanded or new ones were built. This called for collaboration between the groups and finance institutions and other corporate institutions. While the state of physical capital such as the structures in which the weaving was done could be dealt with through the aforementioned collaborations, the maintenance of road network and ensuring stable electricity supply. Raw materials could be taken care of by government and other private enterprises where plants for the production of yarns could be established in Ghana in order to minimise cost and shortage of yarns through local production. Research could be undertaken on how the loom could be upgraded to make way for mass production.

5.3 Conclusions

Based on the findings of the study the following conclusions were drawn. First, the condition of the physical and economic features of the weaving village was in a deplorable state. This was because the buildings within which the groups worked were not spacious enough and could only accommodate a few male dominated human resource (women only sold finished products) and their looms while some of the buildings were also old and needed repairs and expansion give spaces to weavers working under trees and backyards of buildings. The seemingly lack of technological advancement in terms of the

equipment used (looms) added to the challenge of space as looms congested the space amid the low production output the looms produced. Low production capacity was also as a result of inadequate and high cost raw materials, poor power supply and poor road network for easy transportation of raw materials to the village. However, the demand for kente made in Bonwire was on the increase despite the influx of foreign low quality, pirated kente into the country.

From the findings, so many factors accounted for the poor condition of the weaving village. Though human resource was in abundance, it was poorly harnessed for the growth and development of the village. The major attributive cause was the lack of adequate physical capital – production space, road network for transportation of raw material, power. The limited modern technological know-how exhibited by the weavers compounded the situation in that output was very low because the equipment used could not produce to meet the demand of the day. This notwithstanding, weavers were not yielding to further education in order to acquire new skills and technological know-how. The few who had knowledge about new and innovative technology and were willing to explore could not afford to purchase. In all these, most of the participants were willing to explore new marketing strategies and collaborative ventures.

Participants proposed certain measures which could militate against the current situation of the village. Among the propositions were the harmonisation of the various sub-groups within the village to create a united and strong front for funds acquisition from financial institutions and government as was the position of, particularly, the financial institutions. Access to such capital would aid in physical capital expansion, acquisition of

better technology which would boost production output. This in a way would reduce production cost, meet demand of buyers and market finished products at reasonable prices so as to curb this influx of “fake” kente cloth in the market.

5.4 Recommendations

The following recommendations are made based on the conclusion. First, groups could explore cooperative actions to expand and revamp structures. Besides, groups could collaborate and access modern weaving looms, access funds to buy yarns in bulk which they could not access individually. To this end, members must be willing to acquire the technical know-how on how to operate and maintain the modern form of technology. The District Assembly which collect taxes from groups in the village must rehabilitate road networks form the major roads to the village to boost marketing.

Secondly, private and public institutions such as the banks and the District Assembly could partner with the village so as to revamp the physical structures – buildings, roads, power supply – to accommodate more weavers and to improve production. Government could also explore the possibility establishing its 1 District 1 Factory which would produce yarns for production in order to reduce shortages and high cost of material due to importation. Educational institutions like the universities (Business schools) could also partner the village and provide education through workshops and trainings on how they market and manage their business.

Finally, there must be well developed and defined collaborations between institutions such as universities, financial services, Commission on National Culture, Ministry of Trade and Industry, Ministry of Tourism, Culture

and Creative Arts (MoTACC), Creative Arts Council and the Bonwire kente weaving village to promote some of the activities of the village like the kente festival which is a possible tourism catchment area, wealth generation and job creation sector. Other public and private functions such as PANAFEST, NAFAC and Business Industrial fairs in universities could focus on the kente weaving sector as a way of sustaining the sector.

5.5 Implications of the Study to Theory and Practice

This study has implications for practice in terms of policy implementation, research, curriculum development and consultancy. Findings, from the study illustrated the deplorable condition of the kente hand woven textile subsector in Ghana because of the little attention given to funding, infrastructure development, resources and publicity. Looking at the contributions that the subsector could make to the growth and development of the economy of Ghana in areas of tourism development, job creation and wealth generation, the findings serve as a call to all stakeholders in the sector especially the Ministry of Tourism, Culture and Creative Arts and the District Assembly to strengthen and implement policies in relation to the development of the physical and economic conditions of the subsector.

The study again was important to educational practice and development in that findings brought to light the paucity of empirical data and literature on the subsector especially its economic disposition. To this end, institutions like the universities could focus their institutional and individual research agenda on the subsector looking at the impact it could make to their teaching activities, community service and the general economy of the country. For example, the Centre for Small Enterprise Development (CESED), School of Business of the

University of Cape Coast could encourage academic research into the creative industries in general and specifically the physical and economic state of affairs of the hand woven textile sector that seem to be neglected.

From the study findings, the weavers do their best to augment their capabilities in marketing, publicity, exposure to new technology. To this end, academic institutions like CESED could also extend its incubator services to the weaving village to create collaborative projects through the organisation of workshops, training, fairs and seminars to help empower them with the appropriate marketing strategies and other skills to ensure the sustenance of the sector and enhance their contribution to the economy. The collaboration between academia and the weavers in Bonwire would help to generate more discourse on the activities of the weaving village and the entire creative industry. Financial institutions could also intensify their corporate social responsibility to the textile weaving sector in the form of marketing skill development and financial management.

5.6 Suggestions for Further Research

The following are suggested areas for future empirical inquiries. First of all, researchers who would want to use the Village for future research must look at the remaining groups to verify if they share similar concerns. Researchers must not assume that all the groups situated in Bonwire are experiencing the same challenges as expounded in this study. Some of the groups might have different but pressing challenges which needed to be explored.

Secondly, researchers could conduct inquiry into situations in some of the surrounding towns which have Kente weaving as a vocation. This might

help a comparative assessment of this creative sector and create a wider purview of the state of the weaving centres within the Kumasi Metropolis.

Thirdly, the number of participants could be increased in future research in order to have other interesting findings. It is believed that the larger the sample, the more varied their characteristics would inform the results which might in turn enrich the findings. Other data collection instruments could be added for triangulation purposes.



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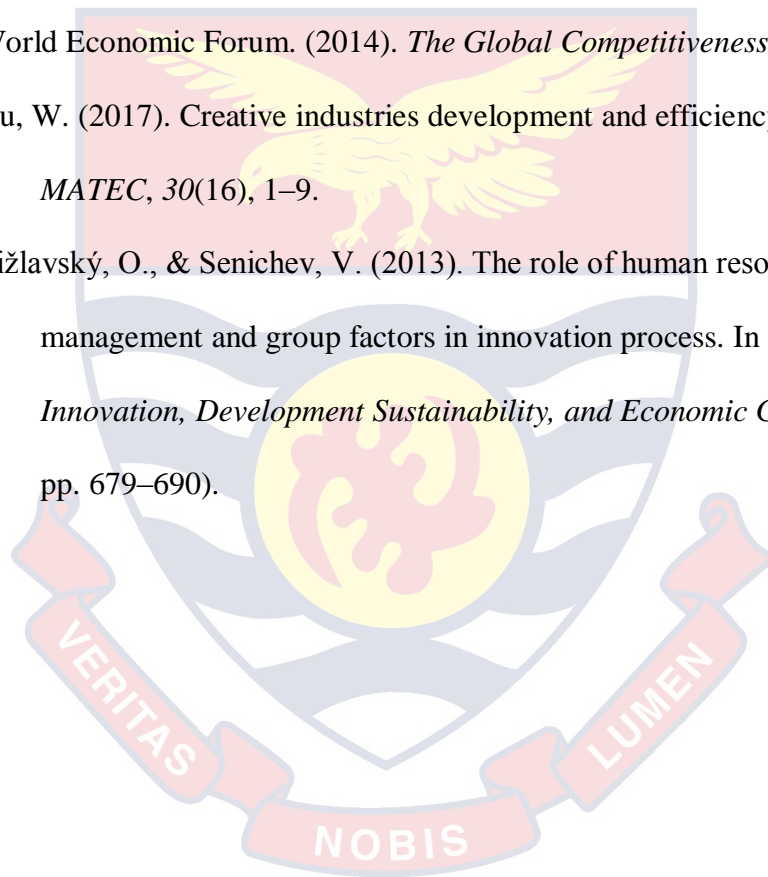
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Appendix A

Dear Sir/Madam

Thank you for agreeing to take part in this study on Creative Arts Industries in Ghana: An Exploration of the Characteristics of the Bonwire Kente Weaving Village. Basically, this study is primarily for academic work and for that reason confidentiality and anonymity in all the information that you provide are assured. Since there are no right or wrong answers, every opinion from you will be considered. Thank you once again for accepting to be part of this study.

Section A: Socio-Demographic Background of Participants

1. Could you please introduce yourself? (name, age, gender, education, main livelihood or source of income, role/position in the creative industry, experience, etc.)

Section B: Economic factors that impact on the growth of Bonwire Kente Weaving Village in Ghana

1. Human Resource:

- Could you please tell me if you have had any formal education in weaving?
- If not, could you please tell me how you acquired the skill of weaving?
- Please when was the last time you attended a workshop or training on weaving and who organised it?
- Please may I know how many days you use in weaving a full set of cloth (be it male or female cloth)?

2. Physical Capital:

- Please for how long have you been occupying this portion of land and how did you acquire it?
- Are the machines you use in manufacturing the Kente yours or they belong to someone else? If they belong to someone, are there any financial obligations and how do you meet such obligations?
- Is there a ready market for your produce and who makes sure this market is actively running to promote your products?

3. Natural Resource:

- Please can you tell me about the materials you use in manufacturing the cloth and do you produce these materials yourself?
- If not, is it as a result that the natural resources used in producing such materials are not readily available or is there any other reason?

4. Technological Development:

- Could you tell me how long you have been using the current machines or looms in manufacturing Kente?
- May I know how it affects in any way the rate and quality of production?
- How have the machines you use today to manufacture Kente changed from those used several years back?
- May I know if you have heard of new machines used for weaving and do you own any of such machines?

5. Economic Efficiency

- Please can you tell me which of the materials that use in production is hard to come by and where do you get them?
- May I know if there are any wastes generated after each production and how small or large is the waste?
- How many units of the materials do you use in each production and what quantity of equivalent products are made?

6. Demand

- May I know who your main patrons are and during which periods do they buy more?
- If I may ask, what things do you consider when pricing your products and how do they compare to imported Kente and other textiles?

Section C: Non-economic factors that impact on the growth of Bonwire Kente Weaving Village

1. Governance

- Could you tell me which government policies impact your industry?
- Were you as stakeholders invited to be part of the policy formulation?
- Could you tell me how importation of other textiles impact on your production and how you think such importations could be minimised to promote your products?

2. Institutions

- May I know if the government through the Ministry of Tourism, Arts and Culture provides any form of incentives to aid your production?
- Could you tell me how often the ministry organises training and workshops for you?

3. Political and Administrative Systems

- In your opinion, would you prefer someone with a background in the creative arts to lead the ministry under which you operate? Why?
- How have the frequent changes in government impacted your production?

4. Cultural and Social Factors

- How have the changing cultures affected your production?
- Could you tell me if there have been any changes in type of customers you used to have and those you have now?

5. Demography and Geography

- Could you estimate which age group most of your customers fall and how does the prevalent age affect your production?
- May I ask if there is a ready market for your produce and where is it situated?

Section D: Improving the condition of the physical and economic features in the village

- Could you please propose how the physical and economic features could be improved?