

KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY

**FACULTY OF ART
DEPARTMENT OF INDUSTRIAL ART**

**DESIGN AND PRODUCTION OF GARMENTS AND ACCESSORIES AS A
SOCIAL ACTION AGAINST SEXUAL ABUSE OF WOMEN IN GHANA**

BY

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(B-Tech. Fashion design and Textiles)

November, 2019

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SOCIAL ACTION AGAINST SEXUAL ABUSE OF WOMEN IN GHANA**

BY

EDWINA TEKPER

B-Tech. FASHION DESIGN AND TEXTILES

A Thesis submitted to the School of Graduate Studies

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In partial fulfilment of the requirement

For the degree of

MASTER OF FINE ART (TEXTILE DESIGN)

Faculty of Art and Built Environment

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November, 2019**

CERTIFICATION

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

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DEDICATION

This work is dedicated to my mother Lucy Winnie – Arthur of Blessed Memory. It was her utmost desire that I would attain the ultimate height in academia.

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ABSTRACT

The 'mass media' in Ghana has given a lot of attention to the subject of 'sexual abuse of Ghanaian Women' and this has highlighted the inconsequential transformation on the part of the fashion and textiles industry. This project work is oriented towards bridging the gap between work done by social activists in different parts of the world on the subject of sexual abuse of women, the mass media's view on sexual abuse of Ghanaian women and the expectations clothing and textiles consumer in Ghana. The research work also identifies societal challenges associated with female victims of sexual abuse through the perspective of the Ghanaian Fashion and Textiles Designer. Fluctuations in the Clothing and Textiles Industry are believed to be affected by societal norms and vices, which mean that Design is not autonomous, but is also dependent on cultural and economic factors; these views were obtained using a well-designed research module to communicate the researcher's ideas. The project work shows that fashion design and the fashion industry itself can be used as a beneficial research material in analyzing sexual abuse and efficient ways to curb these many forms of sexual violence against Ghanaian women. The Art studio-based research module was adapted from design stage to the construction of the final four Garments. Data was collected from the Domestic Violence and Victim Support Unit in Accra and also from the Department of Fashion Design and Textiles (Accra Technical University), data collected was then translated through various stages and finally into garments; Textiles techniques, such as letterism, dyeing, stenciling, applique and pictorial batik, were used to create designs and patterns on already sewn garments contrary to the conventional way fabric and garment production. The art studio-based research module was used with descriptive research methodology; Instruments such as observation, administration of questionnaires and interviews were utilized` in the

gathering relevant information from the respondents. Systematic procedures of the design and construction stages of the garments are also outlined in the project.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Sexual violence is experienced by thirty-five percent (35%) of women worldwide, during their lifetime (DV Report, 2016). The Domestic Violence Report also submits that assault similarly denoted as sexual mishandling is an unwarranted sensual attitude by one individual on a different individual. Deducing from the report emphasis is laid on sexual abuse being commonly perpetrated by an offender, as using force or by taking advantage of a person. Such a wrongdoer is declared as being a sexual offender and a molester (DV Report, 2016). The terminology of sexual exploitation also discloses a behaviour in an older person or a ripe infantile as directed to a juvenile, this is usually towards the stimulation of/or the involved usage of a child in a sexually explicit manner; including the use of additional personalities beginning than the age of consent for carnal act, for sensual stimulation; and thus is referred to as adolescent or child sexual abuse or statutory rape (DV Report, 2016).

The Guardian (a State owned newspaper publication site in the U.S.A), states that the argument of sexual exploitation lulls, owing to the hypothesis that females often wear clothes leading to such a powerful erotic stimulation men and that this arouses a man excessively than he would be able to control himself (2018). It continues, arguing that the lady decided to appear as she has, stressing that the man did not have any choice on his sexual state of arousal ending that the fault solely lies with her (The Guardian, 2018). This age-old argument by ‘men’ is however completely debunked by the University of Kansas’ Fashion Exhibition in 2016, dubbed ‘What were you wearing’? The exhibition showcases attires worn by a vast array of women in the United States,

at the exact time at which they were sexually assaulted. A number of these women, according to University of Kansas' Exhibition, were clothed in very basic outerwear, ranging from Polo shirts, regular tops and very loose jeans trousers. This exhibition buttressed the point that sexual abuse is not incited by the clothes women wear as society and the mainstream media suggests, but by patriarchy and the wrong motives men have towards women; the researcher arrived at this conclusion due to the simplicity of the clothes Exhibited (University of Kansas) and the sexual inexplicitness of these 'clothes'. Adu-Akwaboa posits that Apparel, mainly constructed and manufactured from 'textiles weaves', remains a subset of one of the three most elementary inevitabilities of any human being, together with nutrition and accommodation (having a roof over one's head) (2010). Even though, wearing an outfit is most often ranked subsequent to being properly nourished, (Agyemeng, 2001) contradicts that, saying "one can go unnoticed without food or shelter for a moment, but without clothing, he or she may be perceived in civilized world as an insane or mad person". The design and production of Textile and Garment has been the main pillar around which industrial development in Europe and other far advanced countries have progressed. The validation for this, may possibly, be owing to the opinion that the Apparel and Fabric Industries address uniquely, the rudimentary needs of every human; apparel, being an obligatory and indispensable need in life with a relatively high demand (Majory, 1986).

In 1965 it was proposed that the word dress was easily substitutable with various additional expressions used by experts who study the human society. Encompassed in this list of expressions were appearance, attire, adornment, embellishment and make-ups. Ever since, numerous individuals have opted to use the expression dress in a more detailed approach than is likely with other terms. Consequently, with time, the

meaning of clothing has become ambiguous, “free of personal or social valuing or bias”, being used in accounts across national and traditional margins and having all phenomena that can specifically be selected as dress (Eicher & Roach-Higgins, 1992). According to this explanation, the clothing of an individual is a collection of adaptations of the body and its additional complements (Eicher & Roach-Higgins, 1992). They conclude by stating that, Clothing, in the quest of being well-defined, comprises of a tall list of adaptations of the body such as braided hair, toned skin, perforated ears and a sweet-smelling breath. They also add a correspondingly detailed list of apparels, adornment jewelry and an additional category of articles arrayed on the human body as enhancements. Eicher and Roach-Higgins emphasize that the internationally acknowledged ways of wearing “dress” shows sub types of modifications made to the body and offers a pattern for “cross-referencing” (2016). (Ardafio-Schandorf, 2005), suggests that some “problem areas” may perhaps be considered in the analysis of viciousness against females to comprise of the following:

Physical, sensual and psychosomatic violence that occurs in the household, these include beating, sexual abuse of the girl child, marriage-related violence, spousal rape, “female genital mutilation” and additional outmoded practices detrimental to women. Also listed, were, “non-spousal violence” and “violence related to exploitation”. “Physical and sexual violence occurring within the general community, including rape, sexual harassment and intimidation at work, educational institutions and elsewhere”, the trading of females and enforced prostitution as well as Physical, sexual and psychological violence perpetuated by the ‘state’, ‘country’, or area, where the act of violence occurs, is also added to the classifications of violence against women.

Deducing from the above in addition to the researcher's observation, it is quite evident that no Fashion or Textile Designer in Ghana has embarked on such a project in the past years as is also evident that no fabrics, clothing or garments have been produced through the pictorial batik technique, screen printing, appliqué and dyeing process, solely for the purpose of speaking against sexual abuse of Ghanaian women; as such the researcher sought to explore these afore mentioned techniques for Textiles and Garment production which serves as an advocacy against sexual abuse of Ghanaian women. The vision of this research therefore, is towards Ghanaian women being empowered, through diverse the use of Fabrics, Garments and Accessories. The research work further creates awareness on the staggering rates of sexual abuse in Ghana, sparking an intellectual discourse on the subject and resolving on what the way forward is for women who have encountered such disheartening acts of violence. This is to ensure sustainability in Clothing and Textiles, by ensuring that these artefacts produced, better serve victims of sexual abuse, for the advantage of the country's 'weaker sex' which is women, and subsequently for the benefit of all Ghanaians, as one could somewhat be easily related to a victim of sexual abuse/violence.

1.2 Statement of the Problem

As the complexity of the knowledge upsurges, so does choices for adorning the body and the convolutions in ethical and artistic patterns which have governed the usage of numerous substitutes in what the right identities are (Roach-Higgins and Eicher, 1995). Ethical issues regarding clothing comprise of the "niceties of etiquette", in relation to what society considers as appropriate and inappropriate to wear, in addition to serving "sanctions", for breaching "strongly held beliefs" about modesty (Roach-Higgins and Eicher, 1995).

They suggest that, “sanctions against the use of certain types of dress” often relays on philosophies about decorum. “What is believed to be modest dress, however, varies from society to society and between sub-groups within a society”. Likewise, theories on “aesthetic qualities of dress (what is beautiful or ugly)” can vary considerably; an example is that the body can be modified in “many ways (e.g., by cutting, mutilating, painting, or piercing)” and the expertise for achieving each type of variation may be “simple or complex”. This as a result is crippling the morals and values; to most women being associated with what is socially and ethically acceptable, cannot easily be deciphered and the standards have been muddled. However, as stated earlier in the researchers opening statement, the argument continues to rest “on the conclusion that women can dress in a way that causes such a powerful sexual arousal response in a man, such that he’s stimulated beyond the limits of his self-control”; stating that the clothes a woman wears, can stimulate men excessively than he would be able to control himself (The Guardian, 2018). The Guardian newspaper continues with the argument, expounding that the lady decided to appear as she has, emphasizing that the male offender did not have any choice on his sexual state of arousal and quite shockingly concluding that the fault solely lies with the abused woman (2018). In the United States of America, a social action has similarly arisen, The Black Dot Campaign. The Black Dot Campaign seeks to help vulnerable victims of domestic violence (Snopes.com 2015). Similarly, likewise and in the same perspective, this research work seeks to tackle sexual abuse from the Ghanaian ‘Fashion and Textiles Designer’s’ point of view.

In India, ‘three Pakistani women’, which is a movement or social action that fights against sexual violence against children and young adults; was formed when a young girl died after she had encountered series of sexual assault in her home.

The review of all of the above literature relevant to the research work and a series of other incidences in and around our nation Ghana, prompted the researcher to conduct a study on the subject of sexual abuse of Ghanaian women. This year, dozens of women protesters have marched in the capital of Ghana (Accra), to protest impunity surrounding attacks on women and girls in the West African country (Knott, 2019). VOA (Voice of Africa) reported that these social activists have added their voices to the global conversation on justice for victims of sexual abuse, and holding abusers accountable. The correlation between articles written by journalists on the subject of sexual abuse and documentation of protests embarked on by social activists on the subject however leaves a gap in the area of arts (fashion and textiles design); during the compilation of literature on the subject it was discovered that no Ghanaian Fashion/Textiles designer had embarked on translating data obtained on the subject, into tangible fashion artefacts, which could equally add to voice of the masses; speaking against sexual abuse of Ghanaian women. This research work brings to light the quota contributed by the Ghanaian fashion/textiles in her quest to speak against the patriarchal mindset of Ghanaian men and their strongly held beliefs on sexual abuse of women. Open and closed ended questionnaires were designed in relation to the research topic; a sample size of ten (10) women were interviewed in a pretesting to obtain firsthand information from victims of sexual abuse, before the actual research survey was conducted in the “Department of Fashion Design and Textiles (Accra Technical University)”. This ‘testing’ brought to light the imminent danger of sexual against Ghanaian Women; according to the testing, nine (9) out of every ten (10) women, has already been sexually assaulted by the young age of eighteen (18) years. As alarming as this information sounds, it would interest the reader to know that these threats of sexual abuse had a whooping ninety percent (90%) of the

offenders being a close friend or relative of the victim of this abuse. This sparked an outrage in the researcher and in the quest to rightly resolve all the above challenges with dress and subsequently to ensure society's acknowledgement of the existence of sexual abuse in our communities and in the country as a whole, this research work officially outdoors a clothing line which in itself speaks volumes on the negativity of the 'act of sexual abuse against Ghanaian women' and the need to fervently fight against this all-consuming menace and to stand for what is morally right and acceptable.

1.3 Objectives of the Study

The objectives of this research work are:

1. To study, document and communicate what constitutes sexual abuse against women within the Ghanaian society, from the perspectives of the Ghanaian.
2. To identify existing forms of violent acts of sexual abuse against Ghanaian women, girls and children entirely.
3. To translate information obtained from this research work, as extensively as possible, with Lettrism, applique', batik and beadwork into Textiles, Garments and complementing Accessories; and to spark an intellectual discourse on the subject on the subject of sexual abuse; (Images of the finished garments were uploaded on popular social media sites; this incited a debate from the two dissimilar points of view from individuals of both sexes).

1.4 Research Questions

1. What approaches constitute sexual abuse against women within the Ghanaian society?

2. What are the existing forms of violent acts of sexual abuse against Ghanaian women and what are the effects and the consequences of the various forms of sexual abuse against Ghanaian women/girls, their families, the community and the nation?

4. How would the information obtained from this research work, be into Textiles, Garments and complementing Accessories to further spark an intellectual discourse on the subject on the subject of sexual abuse

1.5 Assumptions

The assumptions are that:

1. Violence and Sexual abuse against Ghanaian women is staggeringly on the rise.
2. Very little has been done in the field of academics, by Fashion and Textiles designers; in the strive to curb this fast spreading menace.
3. The “women and Juvenile Unit of the Domestic Violence and Victim Support Unit (DOVVSU)” in Ghana is working tirelessly against Sexual abuse of Ghanaian women.
4. Ghanaians will patronize locally produced Garments, which speak on Sexual abuse, once these items are reasonably priced and are of top quality.
5. “Good policies” by the government on sexual abuse will aid the fight against the annihilation of “sexual abuse” in Ghana

1.6 Delimitation

Geographically, the study focused on a state-owned institution in Ghana whose main focus is the empowerment of women in Ghana and the implementation of their human rights. This research solely concentrates on women both young and old between the

ages of eighteen (18) to fifty (50) years; in the “Greater Accra Region”, specifically located in the “Department Of Fashion Design and Textiles, Accra Technical University (ATU)”, where a survey was conducted and questionnaires administered and collated. Detailed research work was also completed in the “Domestic Violence and Victim Support Unit (DOVVSU) Headquarters in the Greater Accra Region”, where Data on the subject of sexual abuse and other related cases were obtained, to enrich this research work.

1.7 Limitation

The difficulty encountered in the assessment of records regarding the study initially was a problem; owing to the fact that the researcher was unable to find documented literature by artisans on the subject of sexual abuse. Nevertheless, there was “over-reliance” on primary sources of data as most people interviewed on the subject were unwilling to give out comprehensive information on their experience with sexual violence. The researcher therefore holds a strong assumption that this, in the future could affect the analysis and interpretation of data on the topic.

1.8 Definition of Terms

Please note that, the terms in this paragraph have been well-defined in the perspective of this research work.

Sexual Abuse: “Sexual abuse, also referred to as molestation is usually undesired sexual behaviour by one person upon another”.

Sexual assault: Acts that interfere with sexual freedom using violence or intimidation. This section includes intimidatory slandering, stalking and cornering carried out for the purposes of sending out sexual messages to victims or unsolicited touching. This section also includes situations where assailants do not act on the body

of the victim but force them to carry out sexual act on their own body or with third parties.

Child sexual abuse: “Also known as child molestation, Child sexual abuse is a form of abuse in which an adult or older adolescent uses a child for sexual stimulation”.

Dress: Clothing of a specified kind for women or men; E.g. ‘Traditional African Dress’

Accessories: A thing which can be added to something else, making it more useful for adornment.

Appliqué: “Appliqué is decorative needlework in which pieces of fabric in different shapes and patterns are sewn or stuck onto a larger piece to form a picture or pattern”.

Batik: “Batik is a technique of wax-resist dyeing applied to whole cloth, or cloth made using this technique, Batik originated from Indonesia”.

Dyeing: “Dyeing is the application of dyes or pigments on textile materials such as fibers, yarns, and fabrics with the goal of achieving colour with desired colour fastness”.

Beadwork or Beading: Beadwork or Beading is “the art or craft of attaching beads to one another by stringing them with a sewing needle or beading needle and thread or thin wire, or sewing them to cloth”.

1.9 Abbreviations Used

BA – Bachelor of Art

KNUST – “Kwame Nkrumah University of Science and Technology”

FOA – Faculty of Art

MFA – “Master of Fine Art”

WWW – “World Wide Web”

WAJU – Women’s and Juvenile Unit (Ghana)

DOVVSU – “Domestic Violence and Victim Support Unit (Ghana)”

USA – United States of America

A&D – Acquitted and Discharged

A&T – Awaiting Trial

UNDER – Under Investigation

CLOSED – Closed Case

NO. OF – Number of Arrests

CLOSE – Close Relationship

HOUSE – House help

REFUSE – Refused Trial

1.10 Importance of the Study

The main benefactors of this research are the “sexually abused women, in Ghana”. The outcomes of the study can serve as reliable “reference material” for Gender advocates taking tactical and useful decisions to guarantee the success and sustainability of the use of ‘Design and Production of Garments as a Social Action against Sexual Abuse of women in Ghana’. The study aims at invigorating women who have been victims of such violent acts, with society’s understanding of what it

means to encounter such unwholesome experience(s). Results derived from this research work could aid as a “body of knowledge”, reference or informative material, for Fashion Design or Textiles students, Lecturers and other researchers, on the challenges and prospects of the Garment Industry in tackling sexual abuse, in so as to direct their research activities towards unraveling the relatable difficulties confronting Ghanaian women in the 21st Century.

The research also hopes to add to the “socio-economic growth of Ghana”, as it addresses problems of the ‘working-class woman’ and the ‘Ghanaian Girl Child’; consequently, rejuvenating females who have been victims of sexual abuse, to speak up against the act and to accomplish successfully in their various fields of education and work.

1.11 Organization of the Rest of the Text

Chapter two reviews literature related to the topic. It deals with; History, Development and Technology in Garment Production, Construction Theories on Garment, Factors affecting the intensification of sexual abuse in Ghana and the Significance of the Clothing and Textile Industry in Tackling sexual abuse. Chapter three which follows is the Methodology. It discusses the Research Design comprising of the Research Methods, Data Collection Procedure and Data Analysis Plan. Chapter four discusses the various materials and methods (methodology), employed in executing the work. It focuses on the production of Garments which can efficiently communicate the ideas of the Research work. It also identifies and discusses measures already put in place to address the challenges and the implications of sexual abuse in Ghana. Chapter Five concludes the text consists of the Summary, Conclusion and Recommendations.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

This chapter seeks to review and compare related literature on the topic of this research and to further provide the researchers opinion on these related topics. The following topics were reviewed:

- Evolution Fashion Design and Textiles
- Brief History of ‘African’ Fashion design and Textiles
- Evolution of Women’s Clothing in the Sixteenth, Seventeenth and Eighteenth Century
- Women’s choice of Clothing during the Industrial Revolution
- Clothes and the Perception of the Female Body
- ‘Sexual Objectification’ of Women
- Sexual Assault, Rape, Sexual Abuse and Sexual Harassment
- The Objectification of Women in the Media
- Fabrics used in Ghana and In Africa
- Textile Processes and Products
- Textiles Products
- Finishing Processes
- Design
- Techniques used in Fabric production used by the Ghanaian designer
- Symbolism and value of colours and symbols in the Ghanaian tradition used in designing

2.2 Evolution Fashion Design and Textiles

Couture and Weave experts over the centuries have played important roles in refining Garment manufacture and Textiles processes as well as their wide-ranging results/end products. With the aid of improvement in industrialized expertise, a number of these artefacts (fabrics and clothes) and methods have ensured enormous successes both in the value of the Textiles and Garments produced as well as in the production processes used in arriving at these products. ‘Artistes’ all over the world, from Asia to Africa, are coming up with varied ‘themes’ that address social issues; from outstanding issues such as environmental degradation to pertinent individual issues such as ‘personal hygiene’. Thus the researcher was intrigued in categorizing, exploring and discussing how such a mind boggling issue of sexual abuse, can be curbed in Ghana using ‘Garments’ as a social action against this menace. Varied literature(s) relating to the study have therefore been reviewed. For many years, various nations have ensured the implementation of policies and various programmes to aid in decreasing violence affecting women; and discovering solutions to these violent acts of sexual abuse.

Sexual violence affecting women is displayed in every sphere of civilization as well as the in the family and in the community. (Harcourt, 2009), explains that the ‘prevailing nature of viciousness against women’, whether these acts are somatic, erotic or psychosomatic, has its origin embedded in the power of “patriarchy”. The control structures, philosophies and cultural practices add to such violence. “Sexual violence” against females is entrenched in strong ethnic values that are not merely fixed by passage of different and altered bylaws.

The term “*textiles*” as explained by the “(Encyclopedia Britannica, 2006)”, is said to be originally “from the Latin word *texilis* and the French word *texere*”, meaning “to

weave”. Originally textiles were represented only by interlaced cloths. The word “textiles” in recent times has conversely originated to comprise of materials or merchandise produced by different ways and means, such as the use of twines, strings, wires, braids, fasteners, needlework, nettings and assorted materials produced by intertwining, interlacing, bonding, “felting, or tufting”. Various classifications of the terminology “textile” also include produces acquired by the “paper making principle” that retain a number of their “properties” which is linked to “conventional fabrics”.

(Totorra and Merkel, 1996) approve of the term being a derivative of the Latin work “*texilis*”, established from the “verb *texere*, which means to weave”; they furthermore explain “textile” as;

- An extensive grouping of resources often utilized in fabricating weaves, comprising of “textile fibres and yarns”.
- A well labeled and constructed fabric which includes “woven knitted and non-woven structures” as well as lacings and crochets.
- An expressive of procedure, of organizing and reliance on personnel relationship through the construction of such produce from “fibres or yarns”.

2.2.1 Brief History and Development of Fashion Design and Textiles

Adams clarifies that, before the prehistoric era, textiles were in use, (1999). Many of his claims are that the expansion of the use of “textiles” has since then seen very drastic development. Archeology submits that “human beings” have worn clothes from 100,000 to 500,000 years ago. Basic sewing tools such as needles have subsequently been dated to have been in existence for over 40,000 years ago. Adams makes another claim, stating that the “earliest definite examples of needle originate

from the Solutrean culture”; the “Solutrean culture” has existed in France since 19,000 BC to 15,000 BC.

The original indication that disclosed that “weaving” originates from imprints of “textiles”, “basketry” and nettings displayed on tiny fragments of rigid earthenware, commencing from 27,000 years ago found in “Dolni Vestonice in the Czech Republic”. 25,000 years later into future, the “Venus Figureurines” were portrayed as wearing garments; and “the Figureurines” from “Western Europe” were decorated using “basket hats or caps, belts worn at the waist and a strap of cloth that wrapped around the body right about the breast”. Historians have uncovered relics commencing the same age that give the impression of being used “in the textile arts in 5000 BC (ScienceDaily, 2009).

ScienceDaily (2009), further explains that the unearthing of painted linen fibres, which were found in a cave in the “Republic of Georgia dated to 34,000 BC”, these indications submit that “textile-like materials were made even in primitive times”. Initially weaves and dresses were prepared through complete “loom” breadths, and were wrapped, knotted, or held in place. Nevertheless, intended for the core categories of weaves, are the “plain weaves; twill weave or satin weave”. There is a minor alteration amongst the primeval and contemporary techniques of intertwining (Kvavadze et al., 2009). “Textiles” existed as “animal’s fibres, plant sources, mineral source and synthetic sources”. Cotton was warped, interlaced and colored ever since ancient eras; “cotton fabrics” were salvaged as apparel for the folks in early “India” with outstanding skillfulness, and information on the excellence of the “cotton fabric”, spread to the “Mediterranean countries, in the 1st Century”.

Arabian traders accepted “fine Muslin and Calico” to Italy and Spain throughout this era. As fabrics developed into being more stylish merchants started using them as currency for transactions. Proof exists for production of linen cloth in Early Egypt in the Neolithic era, thus 5500 BC. The initial indication of “silk production” in China was discovered at the “sites of the Yangshao culture in Xia, Shanxi”, where the covering of “*bombyx mori*”, the “domesticated silkworm”, divided into two using a shrill blade is dated between 5000 and 3000 BC (Boas, 1951). He claims that animal hairs were used as apparel numerous centuries ago before “cotton” was uncovered. (Boas, 1951) sheds light on the belief that the primeval man used “animal skin as clothing” to guard himself from “bad weather”.

Fur, alongside fibres derived from uncountable plant life and shrubbery were modified to create bedding, apparel, coverings, window fittings and drapery, curtains for doors as well as partitions. The weaving of Fabrics is a skill whose production speediness, ratio and measure seem to have been improved practically beyond what the industry expects; this was achieved by industrial development and the institution of contemporary industrialized practices. In the course of the “industrial revolution”, fabric manufacture was mechanized using machineries which were driven via “water wheels and steam-engines”. Stitching equipment however appeared in the “nineteenth century”. Improvements in “textiles” was subsequently made in the home environment, in shop and then in the “textiles industries”. An emphasis is made on Fabrics as not only seen in factories, but states that in early times, before factories started fabric production, textiles items were finished in indigenous and nationwide marketplaces. Between the year 1810 and 1840, the establishment of a countrywide marketplace impelled engineering of fabrics, which augmented the amount produced and the value of these artefacts. The subsequent proliferation in manufacture

fashioned an alteration in industrialized techniques, in such a way that the usage of industrial/manufacturing units were preferred to handmade weaves, that families usually made. The advancements in the textiles industry have interestingly sustained to date. In addition to these improvements were also deviations prepared in the categories and stylishness of apparels that adorned humans. Artificial “fibres” such as nylon, existed for the duration of the “twentieth century”. Key impacts on succeeding advances in the fabric and apparel business also took place during the 1960s (Wikipedia Encyclopedia, 2010).

2.2.2 Brief history of African Fashion design and Textiles

According to Boas, Antique African indigenous people were known to have also reused animal coverings and furs as attires afore the discovery of the age old cotton plant (1951). Boas emphasizes that many of the earliest artistic motifs for fabric construction techniques have been in existence and practiced by many, till date, these persistently are a significant part of the African way of life. The improvement of fabric and garment manufacture in Africa has over the decades has been traced back to the age of the industrial trade in the “Mediterranean into the northern part of Africa”. This has resulted in the modernization of most ancient designs and weaving methods developed in Africa. Techniques of the interlacing of yarns and fibres used in the present day differ within the “African continent”. An example is created of thin strips of intertwining which is frequently used in “West Africa and in the Democratic Republic of Congo”. These countries combine raffia palm leaf with other fibres to create their “*Kuba Cloth*”. Old-fashioned handmade weaving equipment is still in use in the present day and used to “weave” many variations of “textiles” fabrics.

These weaving equipment, popularly known as “loom” are customarily “handed down from one generation to another”; all through the fabric construction and “weaving”

procedure”. These machineries are positioned in horizontal (Straight), vertical (perpendicular), or right angles (angular) positions (Boas, 1951). In the African Continent, cloths are frequently upgraded through textiles processes, for instance “hand-stamping, stenciling, dyeing, painting and/or embroidery”. Soil and clay were recycled to produce “paint and dyes” (peroxides and colours) were also originated from thymes and plants, grasses, shrubs, tree bark, nut, berries, varied vegetable plants and grasslands; what was obtained, was then diluted with water and additional elements such as “zinc, sulfur, or iron” to acquire the preferred viscosity and hue or colour tone.

Hagan makes a claim on colours in African cloths, which have different ethnic connotations founded on village or family connections (2010). In Certain localities and townships in “Nigeria”, the red colour is a frightening hue, a colour which chiefs are adorned with to preserve and safe guard them from malice and evil, nonetheless in other areas also in “Africa”, red is used for bereavement cloths and funeral (Interment) services by the “Akan’s or Ashanti people” in Ghana and similarly for “burial cloths in Madagascar”. By tradition or customarily, many African weaves were not “cut out or tailored”; they were wrapped and snarled to serve as an ensemble that suited innumerable festivities. Currently, with societies awareness in fabrics and materials produced “outside of Africa”, weaves, knits and even handmade crochets and the ever popular “kente” fabrics are “being cut out and fashioned into contemporary clothing and home fixtures”, a number of these items and artefacts produced, includes cushions, upholstery and furnishings, wall draperies, wall frames, bedspreads and “throw cushions”. In instances where African weaves are delicate and uncommon, it is recommended by art experts that they are mounted or framed for usage as “wall hangings” (Boas, 1951).

2.2.3 Evolution of Women's Clothing in the Sixteenth, Seventeenth and Eighteenth Century

(Oxford University Press, 2010), states that when a person dresses up it demonstrates and signifies the purpose for which clothes were made and the evident history that goes with it is made known. When this happens/ occurs, Renaissance is imagined anew seeing how individuals dress up and look, what fabric or type of garment they are adorned in, techniques and process used in the manufacture of these items, what illusions and images which have been created, and how all factors came together and how they made the wearer feel. Rublack, argues that using an astounding collection of the arts, brings about an appreciation of people's affiliation to looks and imageries as being vital to an understanding of what it meant to live during these centuries (2009). Fabrics and garments occupy a multifaceted and significant standing being closely linked to anthropological understanding. Clothing and textiles, are not just useful and serviceable, as clothing provides a formula to culture's philosophies about the consecrated and irreligious, about prohibition and exclusion, about how old an individual is, about good looks, sexuality and societal prominence. The elite in society dress in a particular and accepted manner and pertaining to this, many researchers in the "clothing and textiles industries" have discovered the many connotations that the clothes held in "modern England" as clothing were used to encourage fitness and "physical well-being", and to manage structures of life transitions; this enabled individuals to create Societal Individuality and Uniqueness (Berg, 2003).

Dressing and adornment were vital in the early times in contemporary Europe. Clothes gave an account on the important percentages of domestic spending at numerous and diverse stages in civilization and originated considerable numbers of commentary. As social groups labeled, many times in miniature features, attires were

worn by their fellow citizens, thus invitees from overseas to the municipalities and court of law, was zealous, devoting a considerable quantity and devotion to the exterior look or presentation of persons they came across. This keenness and scrutiny was inspired by a grave determination as apparels were believed to suggest a kind of “window” on personalities and on cultures alike. The edifying aptitudes endorsed to fashion helps clarify why numerous clothing accounts and records were published in the “late sixteenth and seventeenth centuries”; and this has likewise “shed light” on the addition of glamorous and unique attires in the assemblages of inquisitiveness which beautifully characterizes the period (Alerston, 2000).

2.2.4 Women’s choice of Clothing during the Industrial Revolution

“Great Britain” went through the “industrial revolution” which commenced in in the latter part of the 17th Century. Numerous of these earliest inventions, that empowered the “Industrial Revolution”, and commenced the breakout of the cloth industry. Europe was known to have plenty of “coal” (petroleum) and also “iron”, these were significant as they empowered machineries for these Industries and workshops. Clothes worn by individuals during the industrial revolution, depended on how much money a person had (Tremmel, 2016). Pertaining to the relevance of clothes worn by men and women in that century, Underprivileged females typically required and had, one dress they would wear to work and another lovelier garment, which they could wear whilst attending other functions; prosperous and successful females typically also had lengthy, large, luxurious and costly dresses they could adorn themselves with to different social functions. Underprivileged males also be dressed up in basic and simple shirts or tops, wearing coveralls and thigh boots, affluent males quite interestingly wore “waistcoats/vests” and lengthy slacks, shorts or “trousers”, with fanciful looking footwear; Minors or young lads were spotted wearing “tunics over

trousers”, sometimes these boys would have to wear blouses beneath, and young Misses or ladies wore miniature forms of ladies’ clothes (Tremmel, 2016). Tremmel in the same way suggests that; individuals had to toil in workshops and industries, so they had on attires prepared from cotton to keep warm. Preceding “the industrial revolution”, fabrics remained predominantly produced from “wool” and were “handspun”. Later in the century however, with the development of the “spinning wheel and the loom”, cotton was manufactured speedier and ultimately substituted wool in the “textiles field”.

2.3 Clothes and the “Perception of the Female Body”

The Human being(s) is/are an enormous, miscellaneous communal cluster of individuals and we all implement dissimilar and beneficial titles and “roles” as the affiliates of a society. Dress serves an important socializing inspiration and performs by way of being an emblem of societal prominence and distinctiveness (Kaiser et al., 2001). Kaiser emphasizes that Clothes plays a vital role in the distinctiveness and policymaking of community civilizations. Clinicians, “nurses, soldiers, police and military men, postmen (and many other public servants), advocates and judges, priests and the pope, government officials, humorists, actors (and other entertainers)” are all acknowledged and named by their apparel. The Ghanaian society, just like Many African societies is a male-controlled setting where women remain no more than tools of pleasure for most males. In such a space, history of sexual violence is a recurrence for many females whose bodies have been suppressed under patriarchal ideology. The repercussion of sexual abuse constitutes a hard to heal trauma for most women; however, as art is therapeutic, Fine art in the form of Fashion Design and Textiles is being used in the execution of this Project work to unveil such horrid memories and to communicate the horror of sexual abuse in Ghana, where sexual harassment has been

a recurrent phase of almost every female's history. The "Iowa Coalition against Sexual Assault (Iowa CASA, 2009)", suggests that "one in three women and one in six men in the United States have experienced some form of sexual violence". The statement continues, that "Fifty percent of transgender and gender nonconforming individuals have also experienced sexual violence"; over here in Ghana, statistics are not as detailed and documented as most of the testimonies from sexual abuse victims are labeled as 'anonymous' by the Women's and Juvenile Unit and also by the Ghana Statistical Service. The deed of shrinking one's uniqueness is not an intangible or hypothetical; usually this represents the appearance and the personality. Wearing or being adorned in an attire, can "be an act" of allowing "oneself", the accessibility by other persons. This is done not only for gratitude and awe, but also for "objectification". Outfits replicate the character, the uniqueness and distinctiveness and the measurable practices in which we involve ourselves in, in our daily lives (Lynch, 2007; Woodward, 2008). A person's closet is recognized as an "extension of the diverse aspects of one's beliefs and constructs a social uniqueness" (Hill, 2005; Woodward, 2008). Identity creation is a process that attempts to "strike a balance" bringing together the lively and the active and an interaction of this conformism and independence, this is recognized as a core feature of "fashion design and style" (Simmel, 1971).

Individuals are able to distinguish their intuition, instinct and tenacity for perceiving danger and how to avoid such. There are specific instances where human beings and even animal species possibly "mate" to cause an attraction or an approach. This topic is an extremely passionate unending investigation. An importance amongst external cues are expression of the face and the "perception of the body", physical movement, contour and structural are present to assess signals of threat, prolificacy or additional

indications. Facial expressions and human figures make available an enormous range of “social cues that are significance for sensitivity and communication”. A swift evaluation of character, sex, stages of development, objectives, in addition is the unrestrained ability of the body and the human face. Tallies of investigation, discoveries, verdicts and some philosophies have supported that physiques as being perceived by distinct intellect and attitudes, less than records for non-living things (Kanwisher and Yovel, 2006; Peelen and Downing, 2007). Physical signals given by the body, make available vital evidence, facts and figures, for popular opinions and concerning empathetic sentiments and intent (de Gelder, 2006).

2.3.1 ‘Sexual Objectification’ of Women

The “objectification theory” speaking on the “sexual objectification of female bodies”, are examined and weighed to a grander mark than men are; this consequently leads to the “sexual objectification of women”. The “objectifying gaze” is identified to happen during relational gatherings and certain mass media illustrations of women (Fredrickson and Roberts, 1997; Kilbourne and Jhally, 2000). “Psychologists” have In recent times scrutinized the “objectification processes” in a more detailed angle. Sexually offensive outfits or attires, that “lead” to nonconformity looking at predictable actions of an individuals’ unpretentiousness, standards, methodologies and analyzing the “objectification processes” in a more detailed manner. Provocative clothing that leads to a deviation from a person’s routine on modesty, norms approaches and the “objectification of women”. Kennedy, describes “sexually stimulating dress” as an attire that diverges from the standard by suggesting to an extra sexually thrilling setting, contrary to the purpose for which it has been worn, as noted that the importance is on the “margin of acceptability” (1993). (Buckman, 2019), being originated as a “multi-disciplinary artiste best known for her politically

charged sculptures, installations and photographs”; and deeply entrenched in politicking in contradiction of societal theories and paradigms that archaeologically, factually and presently coerce females, her workings overlap the subtle equilibrium concerning philosophies of the present day (modern day) male and female. Industrialized and “handmade” craft and “high” art, private and communal, short-tempered and controlled. This artiste sympathetically cultivates a balance in her work in order to make the works accessible to both “men and women” and to encourage a discourse around the fundamental subjects of “gender equality” in the modern day. Buckman tried to look beyond this archaic idea of female oppression in addition to characters of females in the social order of the proper manner in which things are done; this is often used as a pragmatic podium and a “feminist call to weaponry and arms” for her work. A silvery “neon sculpture” titled “Ring”, just as wedding band, orates “imprison her soft hands” in the silhouette of a loop, with reference being made to an indestructible mandate, which is a nuptial band, and a male-controlled society’s anticipations are that females would present themselves as unadulterated in addition to being unblemished. Certain theories on the “objectification of bodies” in the perspective of these bodies being or seeming as “covered (protected and shielded)” or “uncovered (exposed or naked)”. Owing to this it was discovered that when females dress in underclothes or a bathing costume, the female may perhaps be seen as a meagre figure, physique or frame, who exclusively happens to be in existence for the mere “pleasure and use of others” (Barkty, 1990). Additional readings have established that females who clothe themselves in bathing suit subtly conversed with their clothes, being “body shamed” for how they look and accomplished worse on a mathematics quiz than females who prefer wearing sweaters (Frederickson et al., 1998).

“Sexual objectification” remains associated to concise meditation in work (Loughnan et al., 2010). Females who are sexualized by men are observed as “less capable, less informed and are less respected” (Vaes et al., 2011). Once civilization focuses on the appearance of a woman, “rather than” on her persona, it cheapens her (Heflick and Golden, 2009). Women are also known as to “self-objectify” themselves when they pick out garments for “fashion related reasons” other than ease and luxury (Tiggemann and Andrew, 2012). In exercises and in “ballet” contestants wearing close-fitting and body-hugging garments produced a more undesirable mood concerning their figures and frames, personalities and routine, likened to persons who had clothed themselves loosely fitted attires (Price and Pettijohn, 2006).

2.3.2 “Sexual Assault, Rape, Sexual Abuse and Sexual Harassment

Sexual assault: Acts that interfere with sexual freedom using violence or intimidation. This section includes intimidatory slandering, stalking and cornering, carried out for the purposes of sending out sexual messages to victims or unsolicited touching. This section also includes situations where assailants do not act on the body of the victim but force them to carry out a sexual act on their own body or with third parties.

Rape: A form of sexual aggression that involves sexual intercourse through the vagina, anus or mouth, or the introductory of body parts or objects into the vagina or anus.

Sexual Abuse: There are two categories of serious sexual abuse that need to be distinguished; one is about lack of consent and the other about consent that is declared null, irrelevant or invalidated. Invalidated or invalid consent turns out to of vital importance where victims are regarded as lacking the capacity for understanding the meaning or implications of their decisions because they lack awareness or because

they have been exploited or induced under the influence of medicines, drugs or any other natural or chemical substance. It needs to be borne in mind that the Supreme Court's own case-law establishes that lack of awareness does not require the victim's total and absolute lack of consciousness, but will be sufficient where there is a loss or inhibition of the victim's relevant faculties for assessing the importance of their decisions over their sexual behaviour (STS 5568/2013). Sexual abuse includes, among other things: touching; sexual intercourse through the vagina, anus or mouth or the introduction of body parts or objects through the vagina, anus, and the incitement to carry out sexual acts on the body of the abuser, on their own bodies or with third parties, where the latter exploit the effects on the victim's consciousness caused by their consumption, whether induced or self-initiated, of medicines, drugs or any other natural or chemical substance.

Sexual harassment: We shall consider sexual harassment to include unsolicited verbal and non-verbal forms of sexual behaviour with the aim or effect of interfering with people's dignity, in particular where a hostile, demeaning, humiliating or offensive atmosphere is created. Such forms of assault include stalking and unsolicited repeated conversations or attempted seduction for the purposes of establishing sexual contact or sending sexual messages.

2.3.3 Media Images and Objectification of Women

Communal clusters, peer-groups and relations, varied images as displayed by the "mass media", females are one of the main culprits in the instruction of girls to "self-objectify" themselves (Kilbourne, 1994; Kilbourne and Jhally, 2000). Imageries derived from the TV set, audiovisual sports, movies, journals and several additional fundamentals inexplicably showcase feminine physiques to pawn and trade their products. Looking through the view and the lens of the photojournalist frequently

concentrates on the womanly looking structure and stature and other sexually explicit body parts and quite disappointingly not at the entire complete image not being in a sexually symbolizing way (Archer et al., 1983; Kilbourne, 1994). Roberts and Gettman advocate that meagre contact with the often symbolizing media, being “television” or otherwise represented, shows/exhibits significant character in the instigation of a “self-objectified” state alongside its associated psychosomatic penalties for females. Surrounded by a broader context, (Levy, 2005) deliberates the appearance of “raunch culture”, emphasizing that a considerable amount of a profit making marketplace, that refutes sensual emancipation. Having such images of ladies essentially buttresses the point that the stakeholders in the media and academia, who are to support structures upholding the interest of women, seemingly are weak when it comes to the topic of “the sexual objectification of women”. Tiggemann and Slater provide, additional evidence that ordinary journals and publicity stunts on the world wide web where ladies appear in private discussions or chats with friends foresees self-esteem issues and “self-objectification” in teen-age daughters, this tends to bring about body shaming, weight-watching, dieting, anorexia, fasting and varied disheartening signs as hypothesized by “objectification theory” (2015).

2.4 The Black Dot Campaign

Mroddick, writes, that “recently I noticed a post being shared on Facebook for a campaign involving victims of domestic violence and a “Black Dot” (2016). The black dot is supposed to be a symbol that victims of domestic violence can draw on the palm of their hand to let professionals and others know they are involved with domestic violence but are unable to ask for help because the abuser is watching their every move”. He continues that The Black Dot Campaign encourages everyone to post a picture of a black dot on his or her palm to show support for domestic violence

survivors. While the Black Dot is intended to be a silent way for survivors to communicate their abuse, it may cause more abuse if discovered by the perpetrator. The Black Dot Campaign is a Social action against the abuse of men and women alike just as this research work brings to light.

2.4.1 Lettrism

Tsunami books, expounds Lettrism as a French avant-garde movement, established in Paris in the mid-1940s by Romanian immigrant Isidore Isou. In a body of work totaling hundreds of volumes, Isou and the Lettrists have applied their philosophies to all areas of art and culture, most notably in poetry, film, painting and political theory (2019). The movement has its theoretical roots in Dada and Surrealism. Isou viewed his fellow native, Tristan Tzara, as the greatest creator and rightful leader of the Dada movement, and dismissed most of the others as copyists and forgers. Among the Surrealists, André Breton was a noteworthy effect, but Isou was dissatisfied by what he saw as the stagnation and theoretical bankruptcy of the movement as it stood in the 1940s.

2.4.2 Lettrism and Social Action(s)

According to MACBA, Lettrism was the first art crusade after the Second World War to reintroduce the radicalism of the first avant-garde trends, particularly Dada and Surrealism, and converted as an interactive vessel for the Neo-avant-garde trends that followed (2005). Lettrism is conceived as a total creative movement, a movement that does not forsake any medium or field of action: poetry, music, film, visual arts or drama. MACBA, continues, that Lettrism can also be considered as a movement poised between the first and second avant-garde waves. It states, that If we stick to poetry, we could say that Lettrism was the intermediate step between the break-away proposals of the first isms that intuitively embraced graphic work, sound and

performance, and those artists who defined new genres such as visual poetry and sound poetry in the fifties, who did not advocate a complete break with tradition but did intend to establish new poetic models of writing and reading. Lettrism, therefore, is an indispensable chapter in order to understand twentieth-century art, despite the fact that it is often better known for its political theories, scandals and propaganda machinery which have cast a shadow over some of its key works.

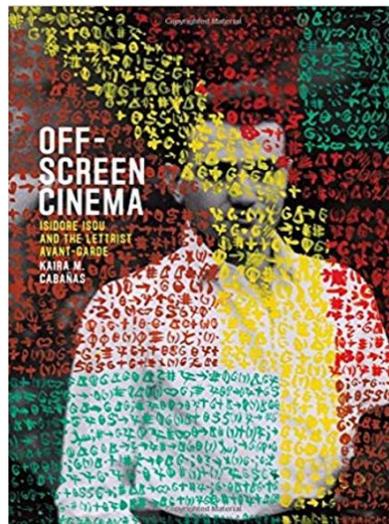


Plate 2.1: Off-Screen Cinema: Isidore Isou and the Lettrist Avant-Garde by Kaira M. Cabans

2.4.3 Lettrism on Garments

Véronique (2013) writes; Twenty Swiss designers had the opportunity to show their upcoming autumn & winter collections to fashion lovers, people in the fashion business and to the media. En Soie is known for its beautiful silk scarves, which the former singer of Yellow, Dieter Meier, designed in the 1990's. Again En Soie's collection received much applause. He creates a chic look with Lettrism.



Plate 2.2: En Soie Les Lettrism – Mode Suisse fashion show – credit Véronique Gray



Plate 2.3: Fashion Designer speaks about child sexual abuse and Women trafficking

(Source: Aanam by Surinam Kabir Sharma– 2018)

2.5 Fabrics used in Africa and in Ghana

Fabrics used by the indigenous Ghanaian people are some of the most interesting and distinctive fabrics in Africa and in the world. This is because of its uniqueness among other fabrics (Polakoff, 2010). Gilfroy (1987) also postulates that: “...fabrics made in Ghana represent all of “Africa's” colours, wildlife, people, culture and values. African fabrics have different characteristics depending on the region where they are

made. Strip weaving is well known in the western part of Africa, and most fabrics produced from these areas are made of individual strips joined together”.

From the production of cotton, spinning, weaving, designing, dyeing, printing, stamping, embroidery and other finishing treatments are all done by African indigenes and the Ghanaian society being a subset of this group of people (Africans); possess all these artistic traits. The following are some fabrics and cloths produced in Africa as described by Saho (2009); Aso oke cloth, Adinkra cloth, African Batik, Ewe cloth, Khasa, Korhogo cloth, Kuba cloth, Manjaka cloth, African Brocade fabric, African Tie Dye, and Africa embroidered cloth.

Adinkra cloth

According to (Saho, 2009) *Adinkra cloth* is made by embroidering wide panels of dyed cotton and stamping them with carved calabash symbols. Adinkra patterns are numerous, ranging from crescents to abstracts forms; each of the symbols carries its own significance and represents events of daily life activities. Adinkra means “farewell” in the Akan language and was used for funerals to bid formal farewell to guests. Dark colours, like brick red, brown, or black, were associated with death while white, yellow, and light blue were worn for festive occasions. The cloth is still produced in Ghana today.

Batik cloth

Batik cloth is produced by applying melted wax on the fabric. A design is first drawn onto the fabric before the wax is applied. To produce a multicoloured effect, colours are applied on top of the other, beginning with the lightest colour. For instance, a cloth is dyed yellow, and then melted wax is applied to areas that are yellow to resist the yellow. The cloth is dried after each stage of the dyeing process, and then the wax

is removed by scraping or boiling it off the cloth , a process known as dewaxing (Saho, 2009).

Ewe cloth

Ewe cloth is similar to the Asante Kente cloth. This cloth is named after the Ewe people who originated from the southeastern region of Ghana. There are two types of *Ewe cloth*. Wealthy people wear a type of *Ewe cloth* that is elaborately decorated.

It is made of silk, rayon, or cotton, and typically contains inlays of symbols representing knowledge, ethnics, and morals as applied in one's daily life. The other type is made from simple cotton fibres and display modest patterns. It also contains smaller and simpler versions of the more elaborate designs, but they always have a beauty of their own (Saho, 2009).

2.6 Textile Processes and Products

2.6.1 Textile Processes

Textile processes are the individual procedures, guidelines and techniques which fibres, yarns and fabrics go through to become finished textile end - products for specific purpose. Wikipedia Encyclopedia (2010) describes some fabric manufacturing processes that can be applied in the domestic setting and the industry. These processes include; weaving, knitting, crocheting, lace, and embroidery.

Weaving is a textile production method which involves interlacing a set of longer threads (called the warp) with a set of crossing threads (called the weft). This is done on a frame or machine known as a loom, of which there are a number of types. Some weaving is still done by hand, but the vast majority is mechanized (Adu - Akwaboa, 1994). Adu - Akwaboa added that *Knitting* and *crocheting* involve interlacing loops of yarn, which are formed either on a knitting needle or on a crochet hook, together in a line. The two processes are different in that knitting has several active loops at one

time on the knitting needle waiting to interlock with another loop, while crocheting never has more than one active loop on the needle.

Lace is made by interlocking threads together independently, using a backing and any of the methods described above, to create a fine fabric with open holes in the work.

Lace can be made by either hand or machine.

Embroidery is simply a needle work. Working with needle and thread / yarn on fabric or garment aimed at enhancing its appearance (Adu - Akwaboa, 1994).

2.6.2 Textile Products

According to Wynne (1997), textile products seen today are as a result of simple and complex industrial processes that can best be understood by the textile industrialist. Some end-products of textiles include fabrics for apparel, curtains, upholstery, bed sheets, knitted Jumpers, shirting, swimmer wear, towels, tights and trousers. Products made of textiles range from the most common to the most complex of all uses; textiles are used for clothing and containers such as bags and baskets. In the household, they are used in carpeting, upholstered furnishings, window shades, towels, covering for tables, beds, and other flat surfaces. In the workplace, they are used in industrial and scientific processes such as filtering. Other uses of textiles include flags, backpacks, tents, nets, cleaning devices such as handkerchiefs and rags, and transportation devices such as balloons, kites, sails, and parachutes. Fibreglass and industrial geotextiles are other uses of the textile that can be used in strengthening and backing composite materials. Textile products are also used in the hospital, military and defense (Wikipedia Encyclopedia, 2010). One of the most important and widely used textile products is fabric (for apparel). The word fabric is derived from a Latin term *fabrica*, which means artisan's workshop or structure. A fabric is defined by Tortora and Merkel (1996) as a flexible sheet material that is assembled of textile fibres

and/or yarns that are woven, knitted, braided, netted, felted, plaited, or otherwise bonded together to give the material mechanical strength.

2.6.3 Finishing Processes

According to Collier (1974) textile finishing covers an extremely wide range of activities which are performed on textiles before they reach the final consumer. They may be temporary, or permanent, as in the case of a permanently pleated skirt and calendared textile fabrics. However, what can be said is that all finishing processes are designed to increase the attractiveness or serviceability of the end-product. This could involve such techniques as putting a glaze on an upholstery fabric which gives it a more attractive appearance, or the production of easy-care finishes on dress fabrics which improve the performance of dress wear. A further aim of textile may be described as improving customer satisfaction. Textile finishes may be grouped into two; chemical and mechanical / physical finishes.

(a) *Mechanical or physical finishing processes* include stentering, calendaring, and the use of additives, beetling, raising, milling, mercerizing, chlorination, softening, embossing and heat setting.

(b) *Permanent and chemical finishes* include crease - resistant finishes, anti-shrink treatments, moth - proofing, flame - proofing (flame retardant finishes), water-proofing, bonding and laminating (Collier, 1974). After production some textiles are often dyed, thanks to advancement in technology fabrics are available in almost every colour. Coloured designs in textiles can be created by weaving together fibres of different colours, adding coloured stitches to finished fabric (as in embroidery), creating patterns by resist dyeing methods, tying off areas of cloth and dyeing the rest (tie-dyeing), or drawing wax designs on cloth and dyeing in between them (batik), or

using various printing processes on finished fabric. Textiles are also bleached; this is to make them pale, white and brighter (Collier, 1974).

Textiles are sometimes finished by chemical processes to change their characteristics. In the 19th century and early 20th century starching was commonly used to make clothing more resistant to stains and wrinkles. Since the 1990s, with advances in technologies such as permanent press process, finishing agents have been used to strengthen fabrics and make them wrinkle free, developing permanent treatments based on metallic nanoparticles for making textiles more resistant to things such as water, stains, wrinkles, and pathogens such as bacteria and fungi (Collier, 1974).

More so today than ever before, textiles receive a range of treatments before they reach the end-user. From formaldehyde finishes (to improve crease-resistance) to biocidal finishes and from flame retardants to dyeing of many types of fabric, the possibilities are almost endless. Embroidery may not be a textile finishing process but can be applied to textile products as a means of decorating and enhancing the beauty of the product permanently (Wikipedia Encyclopedia, 2010).

Colour fastness: This is the ability of the substrate to maintain its colour despite external factors such as perspiration, rubbing or washing. There are two aspects to fastness: *change* (alteration in the depth of shade); and *staining* (transfer of colour from the substrate onto another substrate).

2.7 Design

Tortora and Merkel (1996) define *design* as an arrangement of form or colours, or both, to be implemented as ornamentation in or on various textile materials (substrate). Designs or patterns may be woven or knitted onto the decoration; or a blend of colours may brighten to improve the design or pattern. Adu – Akwaboa (2001) on the other hand explain design to be a careful arrangement of accepted

elements following certain principles. It is the organization of both the elements and the application of the principles to put parts into a useful unit.

Design is that area of human experience, skills and knowledge which is conceded with man's ability to mould his environment to suit his material and spiritual need.

Design is the planning that lays the basis for making of every object or system. In a broader way it can be used as a noun or a verb. Design as a noun informally refers to the construction of an object or a system, while „to design“ (verb) refers to the making of the plan to a product. Design is essentially a rational, logical, sequential process intended to solve problems or initiate changes in man – made things (Wikipedia Encyclopedia, 2010).

Design is an attentive activity, guided by aims and objectives. It refers to planned and organized actions intended to bring about some predetermined outcome although there may also be accidental results. It clearly reveals that before one produces a design, the item, artifact or product to be executed should be planned. The process begins with the identification and analysis of a problem and process through structured sequence in which information research and idea explored are evaluated until optimum solution to the problem or need is devised. It is important to design before any work of art is executed because good design is the basis for quality in all the arts (Adu-Akwaboa, 1989). In order to achieve a better result and product when designing, one must follow certain elements and principles of design; some of these design elements and principles are explained at the next sub-topics.

2.7.1 Elements of design

Adu - Akwaboa (2001) expatiates on the importance of the elements and principles of design in textile designing. Everyone is attracted to a particular textile design (or product) based on the way and manner these elements and principles of design have

been well utilized. Definitely, there is something in the design (or product) that might have caused the attention of the observer; line, shape, size, colour, light, emphasis or dominance, rhythm, contrast, texture, dot, motif, balance, layout, harmony etc. These elements and principles when arranged well make every design attractive and appealing to the observer. The following are some elements of design applied in every visual form of design especially in textile design;

Dot and line

A *dot* may also be known as a *point* in some literatures. It is a single mark in space with a precise, but limited, location. Alone, it can present a powerful relation between negative and positive space. A line on the other hand is simply defined as the path traced by a moving point or a continuous succession of dots.

Dots and lines are used in everyday activity. In the language of art, however, a line can have many qualities, depending on how it is drawn. The direction of a line can express different emotions and feelings. According to Adu – Akwaboa (2001), there are four primary directions of a line; vertical, horizontal, left oblique and right oblique. A *vertical line* seems to stand stiffly at attention, a *horizontal line* lies down, and a *diagonal line* seems to be falling over. By analogy with a straight line being the shortest distance between two points, a person who follows a straight, clear line in thought or action is believed to have a sense of purpose, “straight” is associated with rightness, honesty, and truth, while “crooked”- whether referring to a line or a person’s character, denotes the opposite (Adams, 1999).

Shape and form

A shape is described as a series of lines (in different directions) joined together to form an enclosed area. A shape is a self-contained defined area of geometric or organic form. A positive shape in a painting automatically creates a negative shape.

The terms *form* and *shape* are often used synonymously. There are two major types of shape; *natural shapes* (free forming shapes) and *geometric shapes* (Adu – Akwaboa, 2001). Like lines, shapes can be used to convey ideas and emotions, open shapes create a greater sense of movement than closed shapes. Specific shapes can suggest different ideology in our everyday lives, example square shapes denotes stability, reliability and symmetry.

Texture

According to (Adu – Akwaboa, 2001) texture is the quality conveyed by the surface of an object. Everything we see has texture. This may be an actual surface, or a simulated or represented surface. Textural appearances can be generated using any of the elements of designs stated above. There are four types of textures; *Actual textures* (tactile, physical, rough); *Simulated textures*; *Abstract textures* (conceptual) and *invented* (organic) *textures*. Physical textures are the real textures of things seen and felt with hand, and feel is just as it appears. It is a true texture both visually and physically. Simulated texture is that surface that looks real but in fact is not, they imitate the original texture to look identical or real. Abstract textures are those that indicate clue of the original texture quality (Adams, 1999).

In every work of art, there are areas that are attractive to every observer; textures also play a major role in the aesthetic nature of the work. With this in mind, textures are always planned with the other elements of design in any given composition (Adu – Akwaboa, 2001).

Size

Size is determined by the spaces between lines that go together to form shapes and these differ in many respects. The size of an object can be determined in relation to

another. Sizes are also important in textile design since it shows the concept the designer wants to achieve (Adu – Akwaboa, 2001).

Colour

He further added that colours can be grouped into three basic categories; *Primary colours*, *Secondary colours*, and *Tertiary colours*.

Primary colours are colours on the colour wheel (colour chart) that cannot be produced by mixing any other colours. These colours are red, yellow and blue.

Secondary colours are a combination of two primary colours in their equal proportions; that is, red and yellow produces *orange*, red and blue produces *violet*, and yellow and blue produces *green*.

Tertiary colours are produced when two secondary colours are mixed together in their equal proportion. This in effect is the result of mixing the three primary colours together with one predominating or being in excess, example orange + green gives *Citron*, green + violet gives *Olive*, and Orange + violet gives *Russet* (Adu – Akwaboa, 2001).

2.7.2 Principles of Design

The principles of art can be defined as a set of rules or guidelines which enable every textile design to create a well-balanced composition in a work of art. They are combined with the elements of design in the production of any textile piece. There are several principles of design that serve as variables, values and attitudes that underline any modern design. These principles include balance, rhythm, emphasis, harmony, variety, proportion, contrast and unity. The designer's purpose drives the decisions made to achieve appropriate scale and good proportion; and the degree of harmony between all the elements is achieved through the balance of unity and variety (Wikipedia Encyclopedia, 2010).

The following are some principles of design applied in every visual form of design especially in textile design;

Balance and Harmony

Wikipedia Encyclopedia (2010) defines balance as the stability achieved through even distribution of weight on each side of the vertical axis. Like nature, balance is essential. Balance can either be symmetrical (in balance) or asymmetrical (imperfect balance) but still pleasing to the eye. A small area can be made to balance a large area if the small area is of importance to the designer and vice versa. Harmony occurs in the use of colour and other elements of design. A work of art is said to be well balanced, if the elements of design used are in the right proportion.

Layout

This may be described as the tracing paper plan for a textile design. Layout or arrangement of motifs is an important process in textile designing. A lay out may be describe as the placement of a motif in relation to other motifs in a design, considering the distance, shape and sizes of each motif. The direction of the motifs when arranging them is very important. Motifs can be arranged differently when designing, one; one-way direction with the right side pointing upwards or downwards, two; two-way direction with some of the motifs pointing in opposite directions. There is also a four-way direction, when motifs are pointing to all the cardinal directions in an orderly manner. The last but not the least is a tossed arrangement, i.e. when the motifs are arranged randomly or in a tossed manner (Adu –Akwaboa, 2001).

Emphasis or Dominance

According to Wikipedia Encyclopedia (2010) emphasis is defined as the focal point in every work of art; it is where design principles or meaning are concentrated.

Emphasis can be applied to one or more of the elements used to create difference. It creates attention for the observer.

Rhythm

Rhythm or Movement refers to the delusion of activity or speed in a composition or design. It is a way of combining elements to cause the viewer's eye to move over the entire artwork in a specific direction. Movements are obtained by the use of wavy lines and / or the way the motifs have been arranged in relation to other elements of art in the design (Wikipedia Encyclopedia, 2010).

Unity

Unity also known as harmony or balance in some literatures is the comprehensiveness of related parts in a work of art. It is an entity that is a coherent body of ideas. Unity occurs whenever all the elements in a design combine to form a consistent whole. This principle acts a lot like the principle of balance. Yet, unity defers from balance in the sense that, all balanced elements form harmony in a design as a whole but is not so with unity (Wikipedia Encyclopedia, 2010).

Variety

Variety is the quality or state of having different forms or types. These types could be in sizes, colours, and types of motif used.

Contrast

This is the opposite of balance. Contrast usually describes characteristics of art elements in opposition; from subtle to extreme or intense. For example, light areas in contrast to dark areas; highly textured areas as opposes to smooth areas; and contrast between complementary colours. Unless a feeling of chaos and confusion are what one is seeking, it is a good idea for artists to carefully consider where to place areas of maximum contrast in a work of art (Wikipedia Encyclopedia, 2010).

These elements and principles of design play a major role in every textile design especially in the art of embroidery.

2.7.3 Design concepts

A design concept is an idea for a design. For example designing a cloth for a king; it usually begins with a design croquis / sketch, which is a representation of the idea that is not fully finished or implemented the way the final product will be. Croquis and sketches may be described as the layout of design in balance but not in repeat. In every design concept the following are recommended; a rough layout, arrangement of motifs, establishing design size, drawing the motif, refining the layout, identifying technique and colour(s) to use, and transferring the ideas into the final work (Adu - Akwaboa, 2001).

Every artist is supposed to always have an idea (design concept) in mind as the basis for design generation. An *idea* is described as a theme or motif that forms the basis of a piece of work throughout its development. Themes guide artists to generate layout on how to go about the final work and also leads to the creation of motifs. A *motif* in textiles is the main symbol, a single element or design unit which is repeated to form a complete design suitable to be printed on a fabric.“ Motifs are building blocks on which textile design are created (Adu - Akwaboa, 2001).

2.8 Techniques of Fabric Production used by Ghanaian Designers

According to Kent (1971), there are several methods of decorating woven cloth other than dyeing and painting found among Ghanaian designers. These decorative processes includes, stamping, painting of patterns on cloth, appliqué, and embroidery.

Dyeing

According to Kent (1971) a dye is prepared from the root of a plant known as „*kuntukuni*“. The root is usually collected from the forest, dried for several days and

boiled. The water is then separated from the bark after boiling for about 10 to 15 hours. It is then allowed to cool. The fabric is dipped in the solution and dried under the sun. This process is repeated until the true shade of black is achieved.

Painting

Traditional woven cloths were also painted with traditional colours prepared from roots, leaves, seeds, flowers, and bark of plants, insects, clay and other natural sources (Kent, 1971).

Appliqué

John (1967) defines appliqué as the cutting of small pieces of cloth or other materials that are then attached to the surface of a larger textile. Appliqué is simply a decorative design made of one material sewn over another. Traditional symbols were cut out from leather, skin and other unconventional materials and sewn onto woven cloths with needle using the hand. Fabrics produced with this method were originally designed for traditional priest, warriors, and spiritualists.

Printing

Kent (1971) further explains that printing in itself, is a new technique introduced recently to register designs on diverse fabrics, prior to sewn. Designs are prepared from a screen, and most often traditional and foreign dyes are used, based on the designer's expectation of the outcome of the final piece.

2.7 Symbolism and value of colours and symbols in the Ghanaian tradition used in designing

The Akan's (Ashanti's) a subgroup of the Ghanaian society have from the day of old have used Fabrics decorated with traditional *Adinkra symbols*. These symbols have been in existence for hundreds years and constitute an ancient African writing system of verbal and visual imagery. The symbols contain a lot of moral lessons and virtues

of life. When used for other special occasions, the symbols convey messages such as hope, peace, bravery, faith, and love (Adinkra cloth Symbol, n. d). All people, irrespective of where they may have evolved, have peculiar symbolic ideas about colour, which are often revealed in their traditional practices of everyday life and in casual religious rites.

According to Hagan (2010) Akans ritual occasions use three main colours; these colours are *Fufuo* (white), *Tuntum* (black or dark), and *Kobene*, *Kokoo*, or *Memene* (red). Except in a few cases involving the use of green (*bun*), all colours used in ritual ceremonies appear to fall under these three broad terms; so that the terms *Fufuo*, *Tuntum*, *Kobene* (and their cognate terms) tend to apprehend wider ranges or spectra of colour than would normally fall under them in a naturalistic classification of colours. White, yellow, milk and any shade off-white are *Fufuo*; red, purple, pink, orange, and violet are *Kobene*; black, blue, indigo, and the darker shades of brown are *Tuntum*. One immediate implication of this is that the colour terms *Fufuo*, *Kobene* and *Tuntum* cannot be interpreted as "white" "red" and "black" respectively. Symbolically, *Fufuo*, *Kobene*, and *Tuntum* have certain broad connotations, but the most significant meaning which attaches to each one of these colours can only be discovered in the context of the specific rituals. There are wide differences in the manner in which colour is used. Colours differentiate the categories of individuals involved in ritual ceremonies and make it possible for every individual to be identified easily in any gathering (Hagan, 2010).

Hagan (2010) explains some meanings associated with *Fufuo*, *Tuntum*, *Kobene* among Akans; **Fufuo** (white) is the ritually auspicious colour and it has immediate association with victory and spiritual purity. It is associated with the sacred, and it is considered the colour of gods and kings; the symbol of the purity and sacredness of

their persons and estate. Fufuo also expresses joy and hope and wellbeing. When used in combination with black, green or yellow expresses notion, spirituality, vitality and balance. It also signifies innocence, purity, joy, victory, virginity, fairness, blankness, emptiness, transparency, fortune, and innocent.

Tuntum A (black) stand for darkness and loss and for death, but it does not necessarily connote defilement or profanation. The Stool of kings or elders who die in battle or of old age while in office is consecrated and held sacred memory; it is painted or decorated black. All objects which are dedicated to the spirits of the dead are purposely treated to appear „black“, objects of war, except gold and silver, are also blackened. But in spite of its association with spirituality and age, *Tuntum* is never used for the celebration of victory; it usually expresses sorrow and it is associated with ill-luck.

Kobene (Red), Akans generally point to blood (*mogya*) as the paradigm of this colour. Blood stands for life and vitality. Red is therefore used as a symbol of heightened spiritual mood, sacrifice, passion, danger, anger, enraged struggle, bluntness, and optimism (Hagan, 2010).

The use of colour in denoting specific classes and the role of individuals in funerary ceremonies among Ghanaians of all ethnic groups employs distinct levels and categories when being used. For instance, distinction is made between those who belong to the family of the dead and sympathizers; red for the former and black for the latter. Those who put on red and smear themselves with red ochre, indicate they are the blood relatives of the deceased. Others put on black because they are not related to the dead by blood. They only share in the sorrow of the kinsmen of the dead; their grief does not approximate to that of the kinsmen of the dead. The role of colour therefore cannot be overemphasized in Ghanaian ethnic and cultural traditions.

2.7.1 Symbolism and value of Colour Selection

White

White is related with light, goodness, innocence, purity, and virginity. It is the colour of perfection. White means safety, purity, and cleanliness. As opposed to black, white usually has a positive connotation. White can represent a successful beginning. The colour white was represented in the swatch to throw more light on the story of the Ghanaian women whose 'sexual purity' has been blemished, owing to sexual violence

Red

Red is the colour of fire and blood, consequently it is associated with energy, war, danger, strength, power, determination as well as passion, desire, and love. Red is a very emotionally intense color. It enhances human metabolism, increases respiration rate, and raises blood pressure. Red colour represented in the swatch expounds on the innocent blood that has been lost through these acts of sexual violence.

Black

The colour black represents strength, seriousness, power and authority. In western countries black is the colour of mourning, death, and sadness. Black often represents the emotions and actions of rebellion in teenagers and youth. The colour black can represent both the positive and the negative outlook. Black in this collection seeks to epitomize the sadness of sexually abused women.

CHAPTER THREE

METHODOLOGY

3.0 Overview

A relevant methodology is necessary for any research work which aids in collecting the appropriate information in a specific discipline. This chapter covers, methodology, the research design and research tools. The main focus of this study was to create garments as a social action against sexual abuse of women in Ghana.

3.1 Research Design

Conceptualization of a problem in any research is vital in selecting a structure that would help in gathering the needed data. This structure which clearly denotes the research design is essential to ensure that time is spent appropriately in gathering the data (Opoku, 2005). The choice of a research design according to Clough and Nutbrown (2002), influences the type of research method to employ in the project or study. The qualitative research design was employed in the study largely due to the non-statistical procedures used to arrive at the final work (Strauss and Corbin, 1990).

3.1.1 Art Studio Based Research Method

Art studio practice research method was mainly used for compilation of this research work. This research method clearly involved studio practice for the creation of the items or art pieces (Wikipedia, 2014). In this study, the researcher employed studio practice method. Studio practice or Art based research illustrates the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts as a primary way of understanding and examining experience by researchers involved in their studies (Mcniff, 2013). These inquiries are distinguished from research activities where the arts may play a significant role but are essentially

used as data for investigations. Practice-based Research is an original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice. Claims of innovation or originality coupled with influence to knowledge may be demonstrated through creative outcomes (Candy, 2006).

Art studio-based method was chosen because it offered the researcher opportunities to develop adequate experiences regarding the use of different types of fabrics; The various fabrics were experimented to assess their feasibility for the production of the fabrics for the final garments, the garment designs were developed from the Moodboard which was based on the information obtained from respondents views on sexual abuse of Ghanaian women. The final garments were produced using the batik (Pictorial batik), dyeing and screen-printing techniques in a studio condition. The researcher identified different kinds of fabrics in the market notwithstanding the original fabric used for dyeing and printing. In accordance with (Blackstad, 2008), the experimental research used assisted the researcher to manipulate one or more independent techniques of printing and dyeing to determine their effects on already sewn garments. It also involved a systematic and scientific approach, so the researcher was able to control the measurement used for the garments and the manipulation of the fabrics used. The art studio-based research module was adapted by the researcher due to its simplicity and how articulately it relates the theme and objectives of the research work. This approach was also chosen because it provides a systematic way of executing the finished work and documenting results of procedures undertaken. This process is reflexive and includes cycles of creating- observing-reflecting-creating that occur simultaneously (Marshall, 2010).

Inferring from the above definitions and statements, it can be established that this project work is considered as an art studio based work. In this study, the emphasis is on the final garments, as well as the step by step approach used in the execution of the work. A model describes the complete structure of a realistic feature, based on the logical standpoint. A model identifies basic standpoints and thoughts, and defines what reality is like, and the situations under a study (Clarke, 2005). The ideas which are identified in the models, is known as concept. Models are designed or adopted, to suit a particular research. The study took the inspiration from Tillman's research model and adapted a new model (Figure 3.1) for the research work.

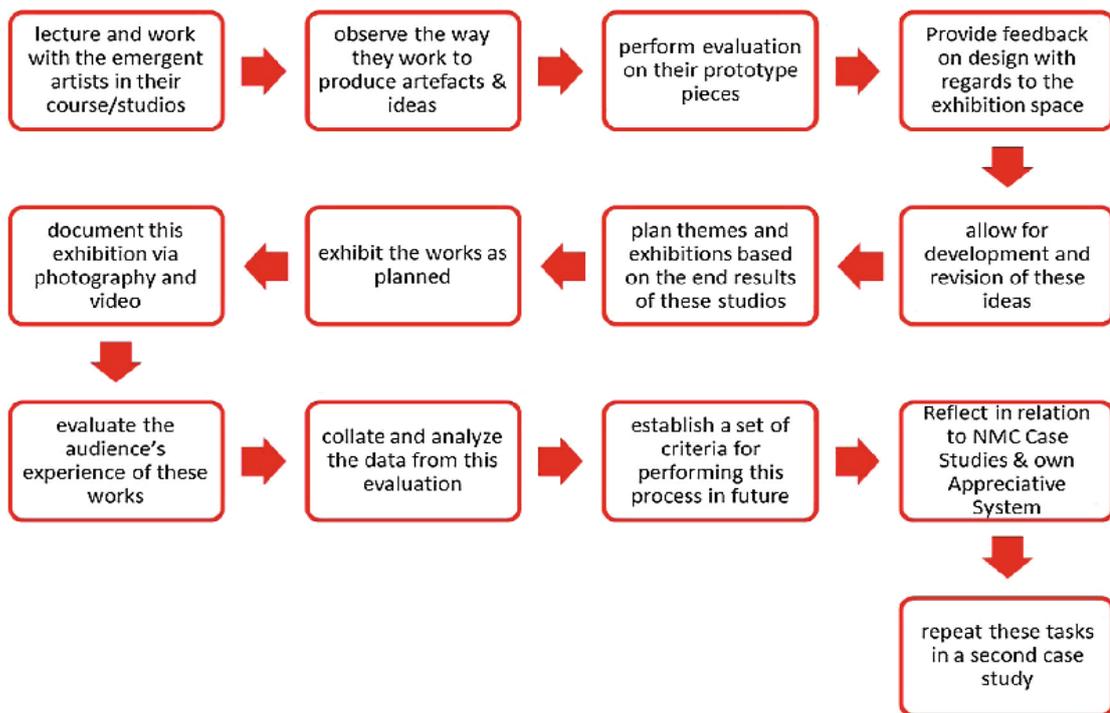


Figure 3.0: Conceptual Model (Tillman, 2017)

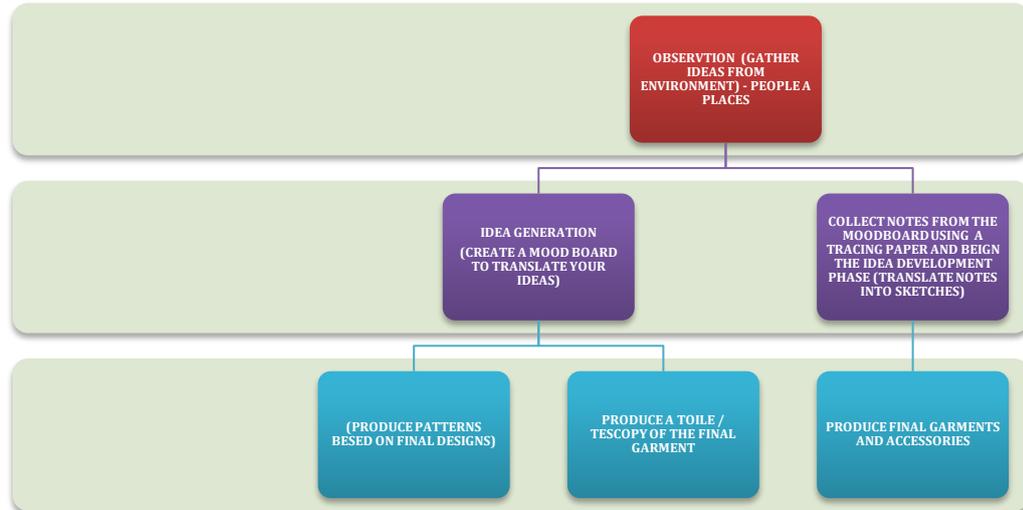


Fig 3.1: Researchers Model – Process for Studio Based Designs (Tekper, 2019)

3.2 Library Research

In order to review literature and other information relevant to this research, the researcher visited some institutions and departmental libraries in Kumasi and Accra.

These libraries includes; the Kwame Nkrumah University of Science and Technology - KNUST library, Faculty of Art library, the British Council library (Accra).

Secondary data were collected, interpreted and analyzed for the research. The data were collected from published books, encyclopedias, dictionaries, and articles on the World Wide Web. These were used in the literature review chapter, methodology as well as the description and evaluation of the final designs.

3.3 Qualitative Research

The term *qualitative research* as discussed by Leedy and Ormrod (2005) includes several approaches that are to some extents different from each other. However, all qualitative approaches have two things in common; they focus on phenomenon that occur in natural setting and also involve studying phenomenon in their complex forms. Researchers who use qualitative approach rarely try to simplify what they observe in research setting. Instead, they recognized that the issue they are studying

has many dimensions and they solve the issue in its complexity. Qualitative research is progressive in nature where qualitative data, such as interviews, observation, and literary works (data) are used to understand and clarify complex phenomena. The researcher must be well trained in observation techniques, interview strategies, and whatever other data collecting methods are likely necessary to answer the research problem (Madsen, 1992). Frankel and Wallen (1996), on the other hand, define *qualitative research* as studies that investigate the quality of relationships, activities, situations, or materials. Bogdan and Biklen (1992) outline and explain that in every qualitative research the following are some major characteristics;

First, the natural setting is the direct source of data, and the researcher is the key instrument. Secondly, qualitative data are collected in the form of words or pictures rather than numbers. The third characteristic is that qualitative researchers are concerned with process as well as product. Researchers tend to analyse their data inductively, being the fourth characteristic, and finally how people make sense of their lives is a major concern to the qualitative researcher. Based on the above characteristics and parameters it was realized that one must understand the gruesome experience of sexually abused women, the way they live and have lived; before the incident, the origin and usage of the fashion and textiles techniques and other important factors that promote Artistes and Designers to speak up against sexual abuse. The researcher used the qualitative research approach for this study in order to ascertain the relationship between the victims of sexual abuse and the art of fabric and garment production. The study is based on qualitative research and employed experimental and descriptive research methods. This research method as a foundation in qualitative research design (Woolcott, 1990), is deemed necessary to carefully

observe, explain, describe and test assumptions to provide accurate description of something in a research setting.

3.3.1 Experimental research method

Experimental research involves manipulating conditions and studying effects. There are three basic characteristics of all experimental research, and these are control, manipulation and observation which in long round, will serve as the basis for testing any assumptions made before the research. This kind of research is best used in pure scientific research and this is because it finds its greatest utility in the laboratory, where variables could be controlled. Experimental research is effectively applied within the non-laboratory settings as well (Frankel & Wallen, 1996).

Experimental research in this regard does not refer to the scientific or laboratory work but studies involve in the cause and effect applied in the arts. Since the researcher actually established different treatments and their effects, results of this type of research are likely to lead to the most clear-cut interpretations which can be understood by all. In this research, efforts were made to maintain control over all factors and variables that may affect the result(s) during the execution of the samples and the final designs. The study is based on an experimental study that manipulates and explores different kinds of variables in the form of materials, tools and techniques to design and produce fabrics and garments that are unique and exceptional. In doing this, an attempt was made to determine or predict what may occur. This method was used to evaluate the appropriateness and suitability of the materials, tools, equipment as well as techniques used in the execution of the designs.

3.3.2 Descriptive research method

The aim of descriptive research is to provide an accurate description of something that is going on in a research setting. It is used extensively when the purpose of the

research is to describe, explain, observe and test assumptions. Descriptive research can also be used to a lesser extent to make predictions and discoveries. Under most circumstances this requires researchers to have a good grasp of research methods including knowledge of data analysis. Description is the foundation upon which qualitative research is built (Wolcott, 1990).

In the experimentation and execution of the designs, descriptive research method was used to give an in-depth description of the processes involved, machines and equipment used, the techniques used; the fabrics that were employed as well as the execution of the samples and the final fabric and garments. Descriptive research was used in order to make replication of the process possible.

3.3.3 Population for the study

The term “*population*” as used in research, refers to all the members of a particular group. It is the group of interest to the researcher, the group to whom the researcher would like to generalize the results of the study. A “*target population*” is the actual population to whom the researcher would like to generalize; the “*accessible population*” is the population to whom the researcher is entitled to generalize (Frankel & Wallen, 1996).

Female victims of Sexual abuse (*from 2015, 2016 and 2017*), as collated by the Domestic Violence and Victim Support Unit (DOVVSU) Headquarters, in Accra in are the *target population* whilst the *accessible population* comprises female victims of Sexual abuse in the Department of Fashion Design and Textile, in the Accra Technical University; who were identified using the *Simple Random Research Technique*, these women were situated in the Accra Metropolis.

3.3.4 Sampling and sample size used

Frankel and Wallen (1996) define *Sample* as a group in a research study on which information is obtained. *Sampling* is subsequently the process of identifying this group and finding information from individual group members. In observing the characteristics of a sample, certain deductions about the characteristics of the population can be drawn. Opoku (2005) concludes that the sampling technique employed in any research is also of equal importance as improper sampling could lead to difficulties in the analysis of data and wrong inferences could be drawn. Proper sampling method eventually leads to a good research.

On occurrence, based on previous knowledge of a population and the specific purpose of the research, researchers use personal judgment to select a sample; this sample to the researcher possesses the necessary information about the population. Thus, *Simple Random Technique* was employed to select the appropriate human resource from the main population for the study, since the researcher can obtain the necessary information needed for the research. This method of data collection was appropriate because there was a predefined group or specific groups in mind. The right individuals whom the researcher considers to have the facts and other resources useful to the research being conducted were contacted and this served as the *samples size*. With this in view, 100 individuals (females) were identified but only 68 were interviewed. This mainly included students from first, second and third year offering Higher National Diploma (HND) in Fashion Design and Textiles.

3.4 Data collecting instruments

According to Leedy and Ormrod (2005) in qualitative studies there is the need to acquire data from all sources and this can be done by much reliance on observations and interviews. In view of this, the researcher decided to employ both interview and

observation as data collecting instruments to collect data from primary sources for the research.

3.4.1 Interview

Interview as defined by Frankel and Wallen (1996) is the careful asking of relevant question(s) pertaining to a particular problem. They further explained that it is an important way for a researcher to check the accuracy of (to verify or refute) the impressions he or she has gained through observation. One of the main purposes of interviewing is to find out what is in a person's mind, what he/she thinks and how they feel about an issue/situation.

The researcher used the *Informal interview* to conduct the research. The *Informal Interview* tends to resemble casual conversations. They do not involve any specific type or sequence of questions or any particular form of questioning. The primary intends is to find out what people think and how the views of one individual compare with those of another (Frankel & Wallen, 1996).

As part of the sampling process, 100 out of the total population of 400 female students in the Department were identified but only 68 were interviewed with the help of an interview (questionnaire) guide (appendix 1). Interview questions were asked in English, as all respondents were literate, there was no need to introduce a local dialect. These interviews were conducted with a purpose in mind, which is to help ascertain the level of awareness as well as their in-depth knowledge and technical knowhow on intricate textiles finishing and embellishing techniques and to find out each respondents personal experience with sexual abuse. These individuals were studying Fashion Design and Textiles in Years 1 to 3 and therefore had knowledge on the design and production aspect of the questions being asked.

3.4.2 Interviews conducted

The table below indicates and classifies the responses received from the interviews, the primary data collection process;

Table 3.1: Categorization of Accessible Population

| S/N | CATEGORY | TOTAL POPULATION | ACCESSIBLE POPULATION (FEMALES) |
|-----|---|------------------|---------------------------------|
| 1 | TERTIARY STUDENTS – ATU | 565 | 350 |
| | HND 1 | 220 | 20 |
| | HND 2 | 195 | 30 |
| | HND 3 | 150 | 18 |
| 2 | DOVVSU 2015 (SEXUAL ABUSE VICTIMS) | 1767 | 1767 |
| | DEFILMENT | 1198 | 1198 |
| | RAPE | 315 | 315 |
| | ATTEMPTED RAPE | 37 | 37 |
| | ATTEMPTED DEFILEMENT | 15 | 15 |
| | INCEST | 19 | 19 |
| | CARNAL KNOWLEDGE OF FEMALE IDIOT | 16 | 16 |
| | INDECENT ASSAULT | 167 | 167 |
| 3 | DOVVSU 2016 (SEXUAL ABUSE VICTIMS) | 411 | 411 |
| | DEFILMENT | 15 | 15 |
| | RAPE | 12 | 12 |
| | ATTEMPTED RAPE | 56 | 56 |
| | ATTEMPTED DEFILEMENT | 4 | 4 |
| | INCEST | 8 | 8 |
| | CARNAL KNOWLEDGE OF FEMALE IDIOT | 79 | 79 |
| | INDECENT ASSAULT | 233 | 233 |
| 4 | DOVVSU 2017 (SEXUAL ABUSE VICTIMS) | 306 | 306 |
| | DEFILMENT | 0 | 0 |
| | RAPE | 31 | 31 |
| | ATTEMPTED RAPE | 19 | 19 |
| | ATTEMPTED DEFILEMENT | 41 | 41 |
| | INCEST | 0 | 0 |
| | CARNAL KNOWLEDGE OF FEMALE IDIOT | 180 | 180 |
| | INDECENT ASSAULT | 35 | 35 |
| 5 | TOTAL | 3049 | 2834 |

Table 3.1 highlights results the researcher collated from interviews using questionnaire in Appendix 1; it also displays detailed information retrieved from all cases of Domestic violence from DOVVSU, from 2015 to 2017. Cadword (2006), explains, that the researcher observes the features and behaviour of a population using either participant or non-participant observation, as an instrument. Observation, clearly gives first-hand information on the strengths and weakness of respondents. This approach was employed by the researcher to observe certain techniques at various studios visited, which includes the Art Centre – Accra, Textile an Fashion Gallery – KNUST; and also observing various forms of sexual abuse in victims and offenders (Mass media), these helped in establishing the researchers standpoint and approach in the design and production of four garments, being used as a social action against sexual abuse of women in Ghana. The subsequent pages discuss the outcome of the interviews conducted.

3.4.3 Analysis of Interview Data Collected from Females in HND I, II and III - (Accra Technical University Department of Fashion Design and Textiles)

Table 3.2: Age of Respondents

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|------------------|----------------|----------------------|---------------------------|
| Valid | 18-24 | 64 | 94.1 | 94.1 | 94.1 |
| | 24-35 | 4 | 5.9 | 5.9 | 100.0 |
| | Total | 68 | 100.0 | 100.0 | |

According to Table 4.4, out of the 100 questionnaires distributed, there were a total of 68 respondents. 64 of the respondents were between the ages of 18 – 24 years, and the remaining four respondents were between the ages of 24 to 35 years.

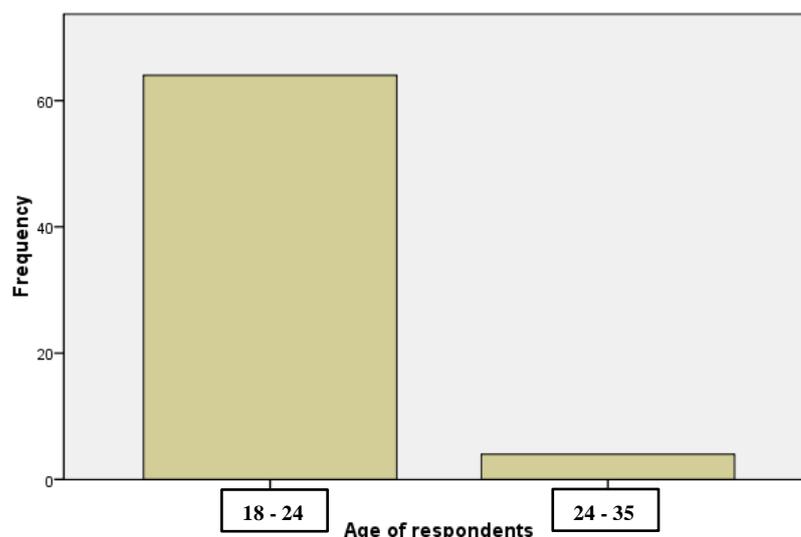


Figure 3.2: Age of respondents

Figure 3.2 is a graphical representation of the data from Table 4.4. The information collected has been dissected into the simplest form of bar chart representation.

Table 3.3: Entry qualification of Respondents

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Advanced fashion | 13 | 19.1 | 19.1 | 19.1 |
| | Senior Secondary/WASSCE | 41 | 60.3 | 60.3 | 79.4 |
| | Matured Student | 14 | 20.6 | 20.6 | 100.0 |
| | Total | 68 | 100.0 | 100.0 | |

Table 3.3 shows that out of 68 respondents, 41 of them which represent 60.3 Percent applied for the HND programme with their SSCE and WASSCE Certificates. Fourteen (14) applied with the Matured entrance exam which indicates that these students as at the time of being admitted into the institution were 25years or above.

The remaining 13 respondents indicated that they applied with the Advanced Fashion (Non-HND) Certificate.

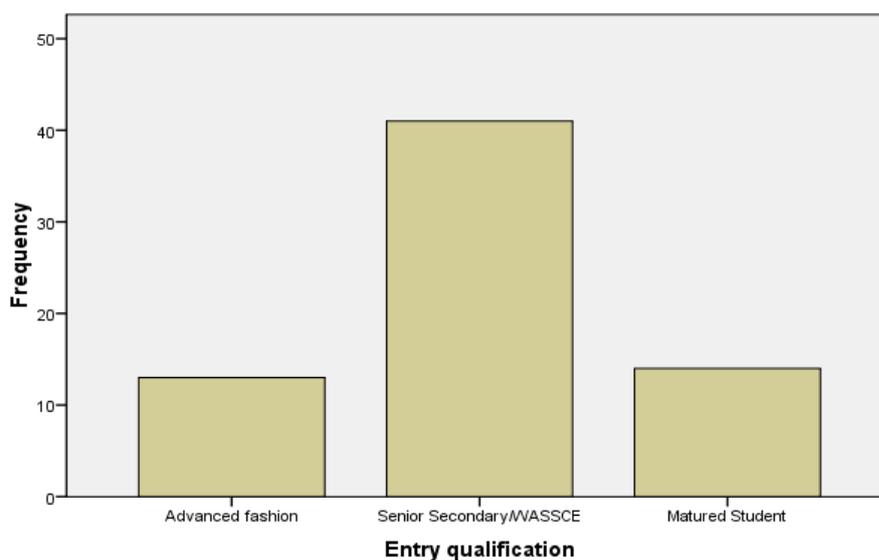


Figure 3.3: Entry qualification

Figure 3.3 is a beautiful bar chart representation of the information obtained in table 3.3; it highlights the figures from the highest to the least number.

Table 3.4: What is the identity of persons who abused respondents?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------------------|-----------|---------|---------------|--------------------|
| Valid | Relative (Family) | 6 | 8.8 | 8.8 | 8.8 |
| | Friends | 18 | 26.5 | 26.5 | 35.3 |
| | Work Colleague | 3 | 4.4 | 4.4 | 39.7 |
| | School Colleague | 6 | 8.8 | 8.8 | 48.5 |
| | Other | 35 | 51.5 | 51.5 | 100.0 |
| | Total | 68 | 100.0 | 100.0 | |

According to Table 3.4, 18 respondents indicated that their abuser was a friend; 6 respondents listed their abusers as family or close relative. 3 said they were abused by their work colleague and 35 respondents declined to reveal the identity of their abuser.

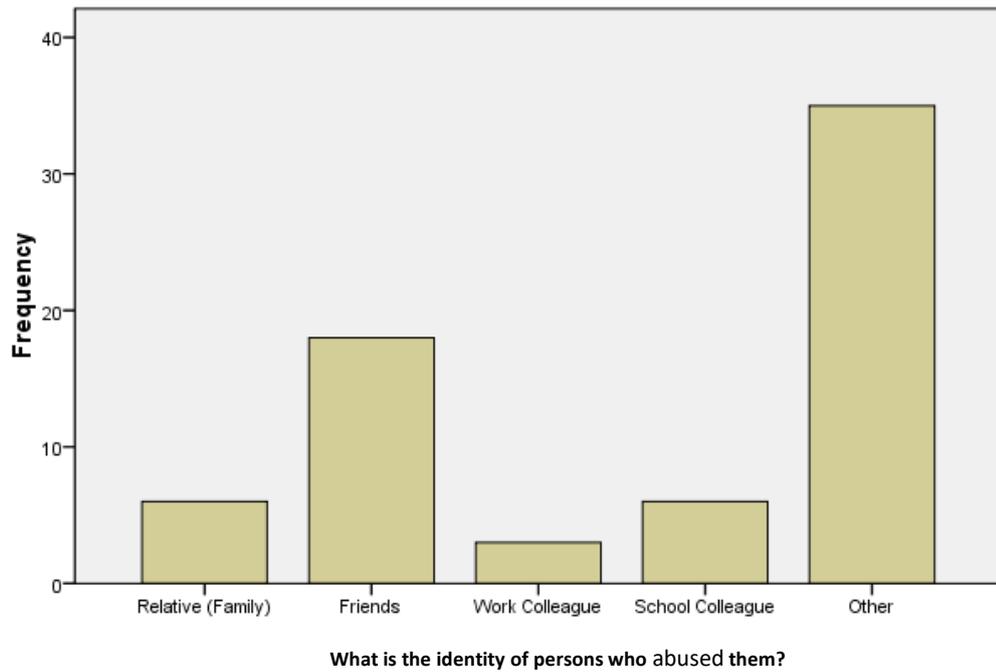


Figure 3.4: What is the identity of persons who abused them?

Figure 3.4 is a representation of collated data in Table 3.4; there's a bar chart representation that indicates who the sexual offenders of these victims are/ their identities.

Table 3.5: How old were you at the time of the abuse?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|--------------|-----------|---------|---------------|--------------------|
| Valid | Below 10yrs | 1 | 1.5 | 1.5 | 1.5 |
| | 10-18yrs | 12 | 17.6 | 17.6 | 19.1 |
| | 18 and above | 3 | 4.4 | 4.4 | 23.5 |
| | Other/None | 52 | 76.5 | 76.5 | 100.0 |
| | Total | 68 | 100.0 | 100.0 | |

From Table 3.5, respondents stated their age at the time/times they were sexually assaulted. These are as follows; 1 respondent was from below 10 years of age, 12

respondents were from 10 to 18 years, 3 respondents were from 18 and above, whilst 52 respondents declined to reveal their age at the time of sexual assault.

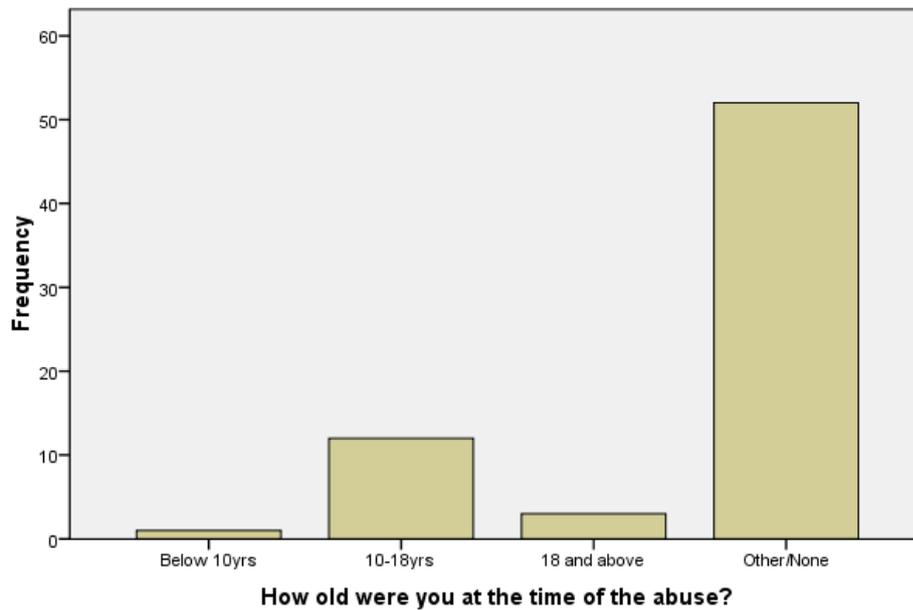


Figure 3.5: How old were you at the time of the abuse?

Figure 3.5 is a representation of collated data in Table 3.5. There's a bar chart representation that indicates how old respondents were in the period within which they were sexually abused.

Table 3.6: Can a Fashion/Textile designer help in curbing sexual abuse in the Ghanaian society?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|--------------------|
| Valid | Yes | 54 | 79.4 | 79.4 | 79.4 |
| | No | 14 | 20.6 | 20.6 | 100.0 |
| | Total | 68 | 100.0 | 100.0 | |

Table 3.6 asked respondents whether a Textile and Fashion designer could help in curbing sexual abuse in the Ghanaian society. 54 respondents opted Yes and the remaining 14 opted No.

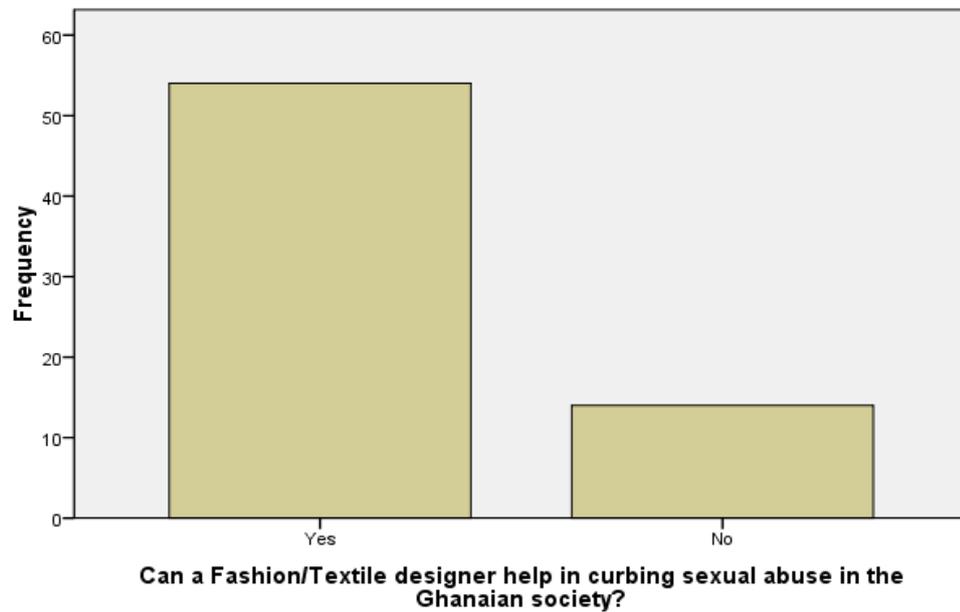


Figure 3.6: Can a Fashion/Textile designer help in curbing sexual abuse in the Ghanaian society?

Table 3.7: Suggested ways by which a Fashion/Textile Designer can help curb sexual abuse in the Ghanaian Society

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|---|-----------|---------|---------------|--------------------|
| Valid | Creating a fabric with text and images which speak on the topic | 24 | 35.3 | 35.3 | 35.3 |
| | Sewing a garment that communicates the woman's experience | 15 | 22.1 | 22.1 | 57.4 |
| | Both | 15 | 22.1 | 22.1 | 79.4 |
| | None | 14 | 20.6 | 20.6 | 100.0 |
| | Total | 68 | 100.0 | 100.0 | |

Table 3.7 is a breakdown on the question of suggested ways a textile/fashion designer can help in curbing sexual abuse. 24 respondents said Creating a fabric with text and images which speak on the topic, would help. 15 respondents said Sewing a garment that communicates the woman's experience would help. 15 respondents opted for options 1 and 2 whilst 14 respondents declined to answer the question.

The above table indicates the ideas gathered from respondents, from which the researcher derived the inspiration. These ideas are collated in table 3.7, to produce garments with diverse textiles and clothing techniques which would communicate the ordeal of victims of sexual abuse as well as speak against the abominable act.

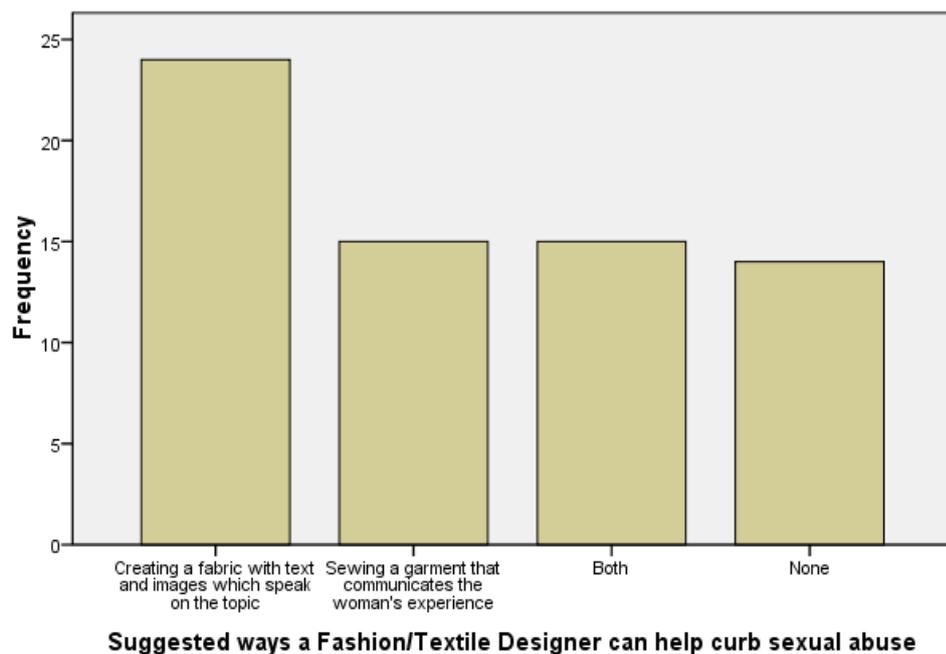


Figure 3.7: Suggested ways a Fashion/Textile Designer can help curb sexual abuse?

3.5 Analysis of Data Collected from DOVVSU

3.5.1 DOVVSU 2015: Sexual abuse related cases compiled by the Domestic Violence and Victim Support Unit (DOVVSU) from the year 2015.

The data collected was simplified and translated using suitable graphs.

Table 3.8: DOVVSU 2015

| OFFENCES | FEMALE VICTIM | FEMALE VICTIM | CLOSE | FAMILY | OTHER | TOTAL | REFUSE | TRUE |
|-----------------------------------|---------------|---------------|-------|--------|-------|-------|--------|-------|
| DEFILMENT | 1180 | 0 | 262 | 27 | 900 | 1198 | 6 | 1179 |
| RAPE | 316 | 0 | 48 | 4 | 263 | 315 | 0 | 313 |
| ATTEMPTED RAPE | 38 | 0 | 8 | 0 | 30 | 37 | 0 | 38 |
| ATTEMPTED DEFILEMENT | 15 | 0 | 1 | 2 | 12 | 15 | 0 | 15 |
| INCEST | 19 | 1 | 1 | 0 | 2 | 19 | 0 | 19 |
| CARNAL KNOWWLEDGE OF FEMALE IDIOT | 15 | 2 | 2 | 16 | 10 | 16 | 0 | 16 |
| INDECENT ASSAULT | 161 | 1 | 37 | 2 | 123 | 167 | 4 | 163 |
| OFFENCES | NO. OF | NO. OF | S/COU | CONVIC | A&D | A&T | CLOSED | UNDER |
| DEFILMENT | 0 | 481 | 84 | 9 | 388 | 6 | 690 | 0 |
| RAPE | 0 | 78 | 3 | 2 | 70 | 0 | 237 | 0 |
| ATTEMPTED RAPE | 0 | 4 | 0 | 1 | 3 | 0 | 32 | 0 |
| ATTEMPTED DEFILEMENT | 0 | 3 | 0 | 0 | 3 | 0 | 12 | 0 |
| INCEST | 1 | 9 | 1 | 0 | 7 | 0 | 10 | 1 |
| CARNAL KNOWWLEDGE OF FEMALE IDIOT | 0 | 9 | 5 | 0 | 4 | 0 | 6 | 0 |
| INDECENT ASSAULT | 2 | 30 | 5 | 0 | 25 | 8 | 126 | 2 |

Deducing from Table 3.8, data collated from the Domestic Violence and Victim Support Unit, from the year 2015, had listed the most rampant, sexual abuse related case being Sexual Defilement of Women. Defilement refers to age of consent of the abused person being lower than the age of 17 years. A sum total of 1198 defilement cases were recorded. This was closely followed by 315 reported cases of rape, there

were 37 cases of attempted rape, 15 cases of attempted defilement and 19 cases of incest and 16 reported cases under ‘Carnal knowledge of female idiot’; this can be explained in basic terms as a molester having sexual intercourse with a feeble minded victim. Lastly there were 167 cases of indecent assault. Indecent assault simply means sexual assault that does not involve rape.

From the 2015 DOVVSU Table the researcher confidently concludes on the assumptions as stated in Chapter 1. Sexual abuse in Ghana is staggeringly on the rise.

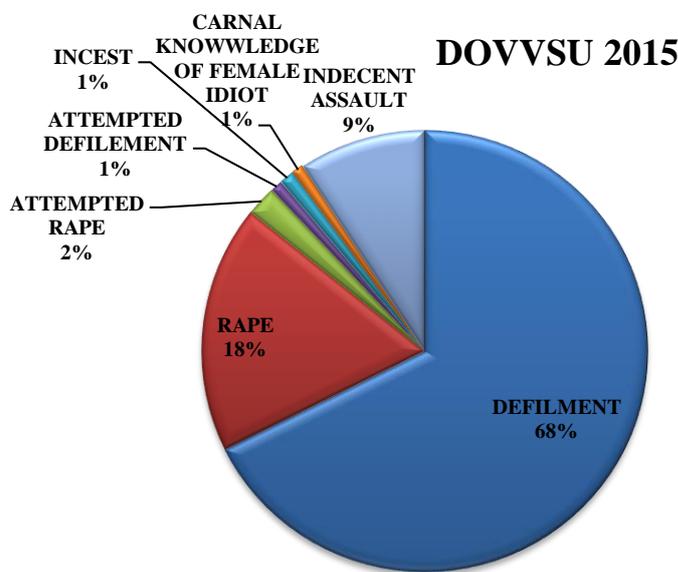


Figure 3.8: Analysis of Data Collected from DOVVSU 2015

To further explain the above table, DOVVSU 2015; a pie chart representation of the figures has been presented in the above diagram for a better understanding and view point. The results have been presented on the pie chart with varied representation using diverse colours for different forms of sexual abuse.

3.5.2 Sexual abuse related cases compiled by the Domestic Violence and Victim Support Unit (DOVVSU) from the year 2016.

Table 3.9: DOVVSU 2016

| OFFENCES | FEMALE VICTIM | FEMALE VICTIM | CLOSE | HOUSE | OTHER | TOTAL | REFUSE | TRUE |
|----------------------------------|---------------|---------------|-------|--------|-------|-------|--------|-------|
| ABORTION | 15 | 8 | 9 | 13 | 6 | 15 | 1 | 14 |
| ATTEMPT TO COMMIT ABORTION | 12 | 2 | 6 | 3 | 5 | 12 | 1 | 11 |
| DEFILEMENT | 56 | 0 | 20 | 14 | 4 | 56 | 0 | 56 |
| CARNAL KNOWLEDGE OF FEMALE IDIOT | 4 | 0 | 0 | 0 | 3 | 4 | 0 | 4 |
| INCEST | 8 | 0 | 4 | 4 | 0 | 8 | 0 | 8 |
| INDECENT ASSAULT | 77 | 0 | 24 | 6 | 52 | 79 | 1 | 78 |
| RAPE | 233 | 0 | 33 | 17 | 179 | 233 | 0 | 233 |
| SEXUAL HARRASSMENT | 12 | 3 | 6 | 2 | 6 | 14 | 0 | 14 |
| OFFENCES | NO. OF | NO. OF | S/COU | CONVIC | A&D | A&T | CLOSED | UNDER |
| ABORTION | 12 | 7 | 0 | 0 | 0 | 0 | 0 | 14 |
| ATTEMPT TO COMMIT ABORTION | 4 | 0 | 0 | 0 | 0 | 0 | 0 | 11 |
| DEFILEMENT | 14 | 0 | 1 | 0 | 0 | 1 | 0 | 55 |
| CARNAL KNOWLEDGE OF FEMALE IDIOT | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 4 |
| INCEST | 5 | 2 | 5 | 3 | 0 | 2 | 0 | 3 |
| INDECENT ASSAULT | 41 | 0 | 19 | 9 | 3 | 7 | 3 | 56 |
| RAPE | 95 | 0 | 63 | 5 | 1 | 57 | 1 | 169 |
| SEXUAL HARRASSMENT | 3 | 3 | 0 | 0 | 0 | 0 | 3 | 11 |

Deducing from Table 3.9, data collated from the Domestic Violence and Victim Support Unit, from the year 2016, had listed the most rampant, sexual abuse related case as Rape of 223 persons. Rape simply refers to sexual violence performed without the consent of the victim. There were 79 reported cases of indecent assault, 56 cases

of defilement and 15 reported cases of abortion. There were 14 sexual harassment reports and 12 attempts to commit abortion. There were 8 reported cases of incest (sexual relations between two people classed to be too closely related) and 4 reported cases of carnal knowledge of female idiot.

From the 2016 DOVVSU Table the researcher subtly states that there was a decline in the number of reported cases to DOVSSU as compared to the previous year, 2015. DOVVSU however stated that most women and other victims of assault in recent times were afraid of publicly reporting these cases to the agency for the fear of public ridicule and being shunned by family and society.

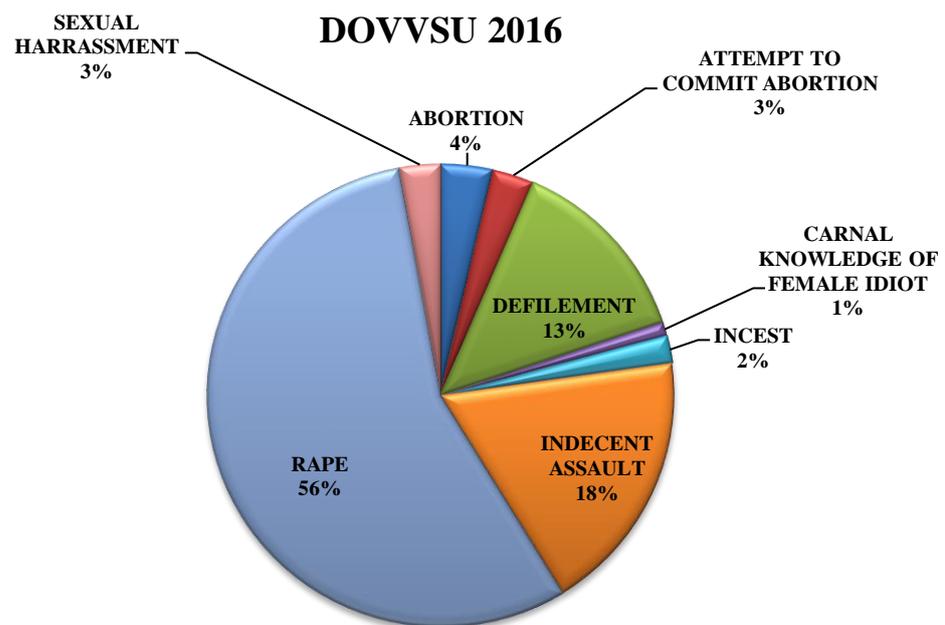


Figure 3.9: Analysis of Data Collected from DOVVSU 2016

To further expound the above tables, DOVVSU 2016, a pie chart representation of the figures has been presented in the above illustration for a better understanding and view point. The results have been presented on the pie chart with varied representation using diverse colours for different forms of sexual abuse.

3.5.3 Sexual abuse related cases compiled by the Domestic Violence and Victim

Support Unit (DOVVSU) from the year 2017

Table 3.10: DOVVSU 2017

| OFFENCES | FEMALE VICTIM | FEMALE VICTIM | CLOSE | HOUSE | OTHER | TOTAL | REFUSE | TRUE |
|----------------------------------|---------------|---------------|-------|--------|-------|-------|--------|-------|
| ABORTION | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| ATTEMPT TO COMMIT ABORTION | 27 | 5 | 17 | 2 | 11 | 31 | 1 | 30 |
| DEFILEMENT | 17 | 0 | 5 | 5 | 9 | 19 | 2 | 17 |
| CARNAL KNOWLEDGE OF FEMALE IDIOT | 41 | 0 | 2 | 1 | 36 | 41 | 0 | 41 |
| INCEST | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| INDECENT ASSAULT | 168 | 6 | 30 | 19 | 139 | 180 | 3 | 177 |
| RAPE | 26 | 7 | 16 | 9 | 13 | 35 | 0 | 35 |
| SEXUAL HARRASSMENT | 83 | 0 | 68 | 8 | 6 | 83 | 0 | 83 |
| OFFENCES | NO. OF | NO. OF | S/COU | CONVIC | A&D | A&T | CLOSED | UNDER |
| ABORTION | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| ATTEMPT TO COMMIT ABORTION | 13 | 1 | 1 | 0 | 0 | 1 | 2 | 27 |
| DEFILEMENT | 6 | 0 | 3 | 0 | 0 | 3 | 0 | 14 |
| CARNAL KNOWLEDGE OF FEMALE IDIOT | 16 | 0 | 8 | 0 | 0 | 8 | 0 | 33 |
| INCEST | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| INDECENT ASSAULT | 97 | 0 | 29 | 8 | 2 | 19 | 10 | 139 |
| RAPE | 20 | 5 | 3 | 0 | 0 | 2 | 12 | 27 |
| SEXUAL HARRASSMENT | 73 | 0 | 2 | 0 | 0 | 2 | 33 | 48 |

Deducing from Table 3.10, data collated from the Domestic Violence and Victim Support Unit, from the year 2017, had listed 180 reported cases of indecent assault. This was followed by 83 cases of sexual harassment; 41 reported cases on the carnal knowledge of female idiot; 35 reported cases of rape, 31 cases of an attempt to commit abortion; 19 cases of defilement. There were no reported cases of abortion in the year 2017.

From the 2017 DOVVSU Table the researcher states that there was a further decline in the number of reported cases to DOVSSU as compared to the previous years, 2015 and 2016. DOVVSU still stated that most women and other victims of assault in recent times were afraid of publicly reporting these cases to the agency for the fear of public ridicule and being shunned by family and society.

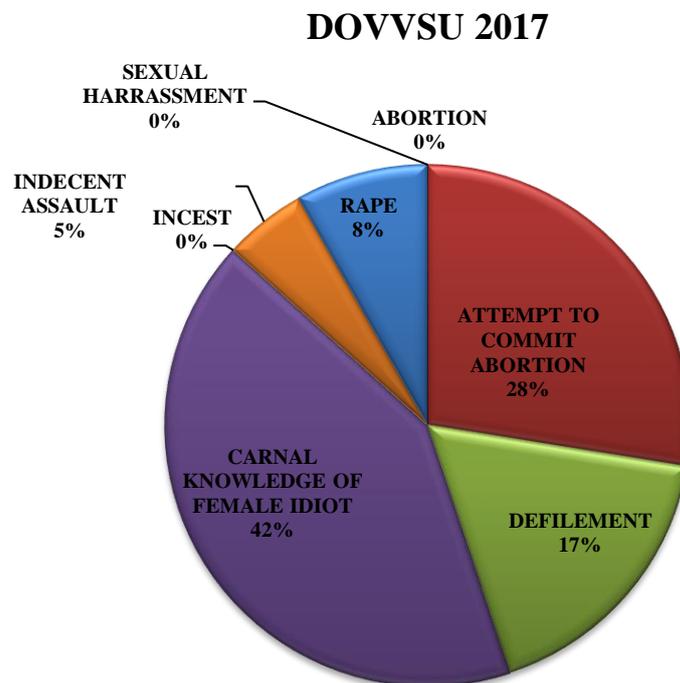


Figure 3.10: Analysis of Data Collected from DOVVSU 2017

This pie chart further expound the above tables, DOVVSU 2017, a representation of the figures has been presented in the above diagram for a better understanding and view point. The pie chart has been classified matching colours to their respective representation or form of abuse.

The research states that upon request for the data collected for the 2018, the DOVVSU representative, explained that the annual report for the year 2018 had not yet been released due to a few administrative issues; since the year 2019 had not yet ended, a request wasn't made for the latter.

3.6 Main Findings

The interviews were conducted to solicit for relevant information on 'Sexual abuse of Ghanaian women', in order to assist the researcher to select and develop concept-based images on 'Sexual abuse' and to ascertain respondents understanding of the topic for the project work.

The following are some of the observations made:

1. The findings revealed that 35% of women, across the world have or will be sexually abused in their lifetime.
2. The study also shows that nine (9) out of every ten (10) Ghanaian women has experience some form of sexual abuse.
3. The findings established that the Ghanaian society is deeply engulfed with patriarchy and the desire for men to take away from women, what does not belong to them.
4. The findings show that most women are afraid to speak up about their experience with sexual abuse, and that most cases of sexual abuse against women, go unreported.

5. The study ranks rape amongst the highest forms of sexual abuse being orchestrated against Ghanaian women, with more than 50% in 2016 alone.
6. Lastly the study discovers, respondents view on Fashion/Textiles designers, being able to communicate those woes of the sexually abused Ghanaian woman.

From the above findings, it is deduced that, there is the urgent need for ‘artists’, to add their voices to that of the ‘mass media’ and fight tirelessly against sexual abuse in Ghana.

Law makers are also admonished to implement existing policies, amend outdated laws, and implement new ideas and structures that would in future protect the Ghanaian woman from being sexually abused; Law makers are entreated to bring to book all perpetrators of these abominable acts.

The results obtained from these interviews, served as the basis for the design and production of fabrics (textiles) and garments to meet its intended purpose and to develop concept based images on sexual abuse exploring diverse textiles techniques.

3.7 Idea Generation

This stage entails the conceptualization, generation and development of idea. This is where suitable materials were selected, making of sketches and development of design concepts.

3.7.1 Tools and Materials for the Project

According to (Business Dictionary.com, 2014), a tool is an item or implement used for specific purpose. A tool can be a physical object such as mechanical tools including saws and hammers or a technical object such as a web authoring tool or software program. The dictionary further explains a tool as a device or implement, especially one held in the hand, used to carry out a particular function. (Business

Dictionary.com, 2014), correspondingly defines material as the matter from which a thing is or can be made.

| S/N | TOOLS | IMAGE (S) | USE(S) |
|-----|-------------------------------|---|--|
| 1 | The Industrial Sewing Machine |  | The main tool required for the construction of the four garments was the JUKI industrial sewing machine |
| 2 | Tailors Scissors |  | This instrument is used for the cutting of fashion fabric and lining during garment construction |
| 3 | Paper Cutting Scissors |  | This instrument is used for the cutting of 'brown paper' during the process of pattern making |
| 4 | Measuring Tape |  | This instrument is used to measure the width and the length of the client, model or mannequin for who the garment is to be made. |
| 5 | Tailor's Chalk |  | Webster, (2016) defines tailor's chalk as a thin flat piece of hard chalk or soapstone used by tailors and seamstresses for making temporary marks on cloth. Tailors chalk is used for all required markings during the laying out process |
| 6 | White Board Marker |  | It is a non-permanent marker and uses an erasable ink that adheres to the writing surface without binding to or being absorbed by it. White Board Marker was used to indicate all pattern markings. |

| S/N | MATERIALS | IMAGE (S) | USE(S) |
|-----|--|---|--|
| 1 | White Organza Fabric |  | Organza is a type of lightweight plain weave fabric (Hodakel, 2019). The organza fabric is sheer and is woven at extremely low density that results in a transparent and relatively flimsy textile. Organza is a plain weave fabric |
| | Mercerised cotton fabric |  | Eco-Textiles (2012), defines mercerization as a process applied to cellulosic fibres typically cotton, or cotton-covered thread with a polyester core but hemp and linen can be mercerized also to increase lustre. Plain Mercerized Cotton Fabric was used in the construction of all four garments due to its affinity for dyes and for Print paste |
| 3 | Conventional, Decorative and Invisible Zippers |  | A zipper is a device consisting of two flexible strips of metal or plastic with interlocking projections closed or opened by pulling a slide along them, used to fasten garments, bags, and other items. Invisible zippers however have the teeth hidden behind a tape, so that the zipper is invisible. It is also called the Concealed zipper (Webster, 2018). |

| | | | |
|---|------------------|---|---|
| 4 | Sewing Thread |  | <p>Sewing thread is a basic raw material for giving desired shape to a garment and holding the body parts together by creating seams (Sayed, 2019). It has both functional and aesthetic properties. It plays a functional role when making seams and when used for embellishment purposes such as embroidery or applique</p> |
| 5 | Vilene |  | <p>Vilene Interfacing is a non-woven fabric which is used as an extra layer in a garment to provide shape and support. A non-woven fabric means it is not woven or knitted, but instead created with a web of fibres, similar to felt (Mills, 2015).</p> |
| 6 | Polyester Lining |  | <p>Linings provide a neat inside finish and conceal interfacing, padding, the raw edges of seams, and other construction details. A smooth lining allows a coat or jacket to slip on over other clothing easily, and linings add warmth to cold-weather wear.</p> |

3.7.2 Compilation of images

All intangible ideas have been translated into images in this section, for the purpose of the project. The theme for the project work being “Dress as a Social Action against Sexual Abuse of Women in Ghana required the inspiration to be a subset of the theme. The inspiration therefore was simply sexual abuse. These images were

collected to facilitate brainstorming of ideas and the selection of final images for the construction of all four garments.

3.7.3 Construction of the Mood Board

The inspiration board is a tool which will aid wholly in the design process; It is also a collage of images meant to kick-start ones imagination or muse. Images were selected based on their relevance and the bearing it had on the theme and research work. Images were gathered from websites that strongly disassociated themselves from such violent acts against women and advocated sturdily in contrast to the inhumane act of sexual abuse of women. A Moodboard is an arrangement of image, materials, pieces of text, intended to evoke a project or a particular style or concept. Ideas from the collated data and responses from DOVVSU and ATU guided the researcher in the selection of images and texts for the production and decoration of the garments.

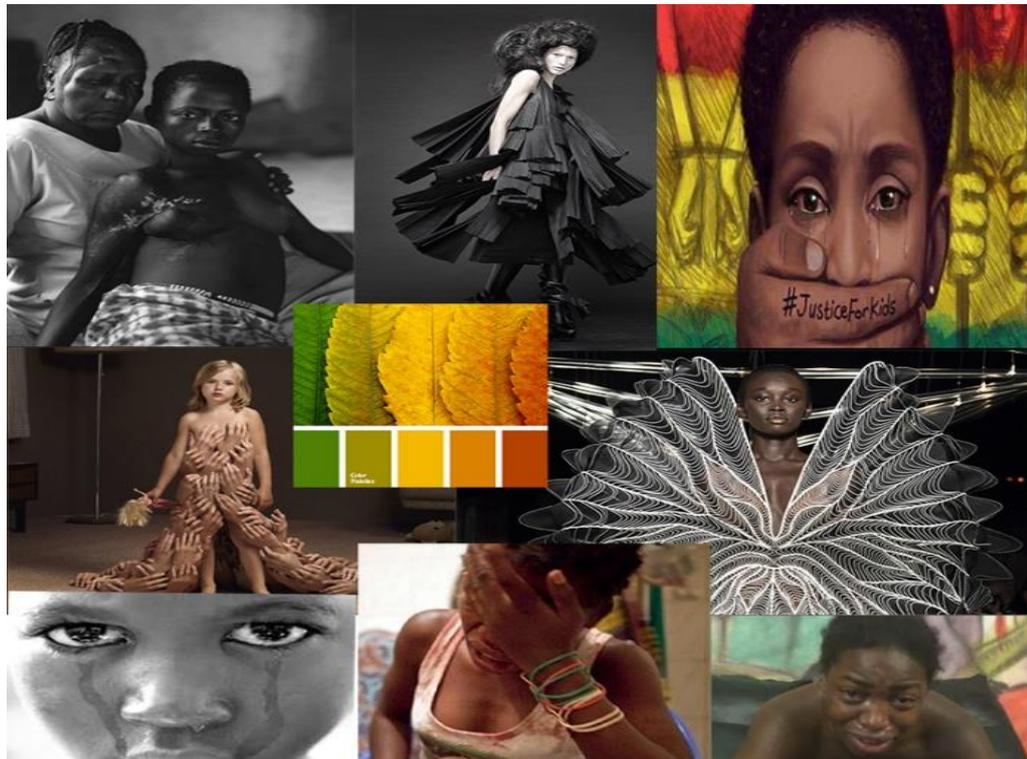


Plate 3.1: Moodboard

3.7.4 Colour Swatch

The colour swatch is a sample of material or colour that has the purpose of aiding a designer in an area of expertise, usually in art. An example of swatch is a small piece of fabric. These are colours which convey the design concept or story throughout the Clothing line or Collection. There are essential colours which may run throughout the collection as well as there are supporting colours. All colours identified on the palette were acquired from the inspiration board. The colours conform to the target interest, which is to find hues that solidly represent pain and sexual violence.

These colours are as follows;

White

White is related with light, goodness, innocence, purity, and virginity. It is the colour of perfection.

Red

Red is the colour of fire and blood, consequently it is associated with energy, war, danger, strength, power, determination as well as passion, desire, and love. Red is a very emotionally intense color. It enhances human metabolism, increases respiration rate, and raises blood pressure.

Black

The colour black represents strength, seriousness, power and authority. In western countries black is the colour of mourning, death, and sadness.

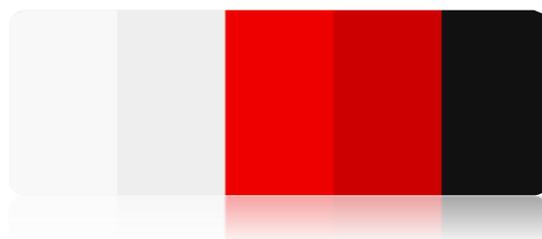


Plate 3.2: Colour Swatch

3.7.5 Idea Development

Idea Development constitutes creative thinking and the exploration of concepts in different ways. It is the selection ideas, comprising of visual elements, compositions and techniques from this initial work and using them in new ways. The general idea for the research and the construction of these eventual garments was to create a clothing line that speaks against sexual abuse of Ghanaian women, which would consequently spark an intellectual discourse on the subject. I was inspired by the idea to generate the under listed sketches out of which four were carefully chosen.

3.7.6 Inspiration Images or Notes

Inspiration notes were collected with a sheet of tracing paper which was placed over the inspiration board. Details were then collected and the more interesting shapes were selected with the purpose of arranging these over human figure templates. These shapes were collected with the Elements and Principles of design in mind.

3.7.7 Idea Development of Garments 1, 2, 3 and 4 in Pencil sketches

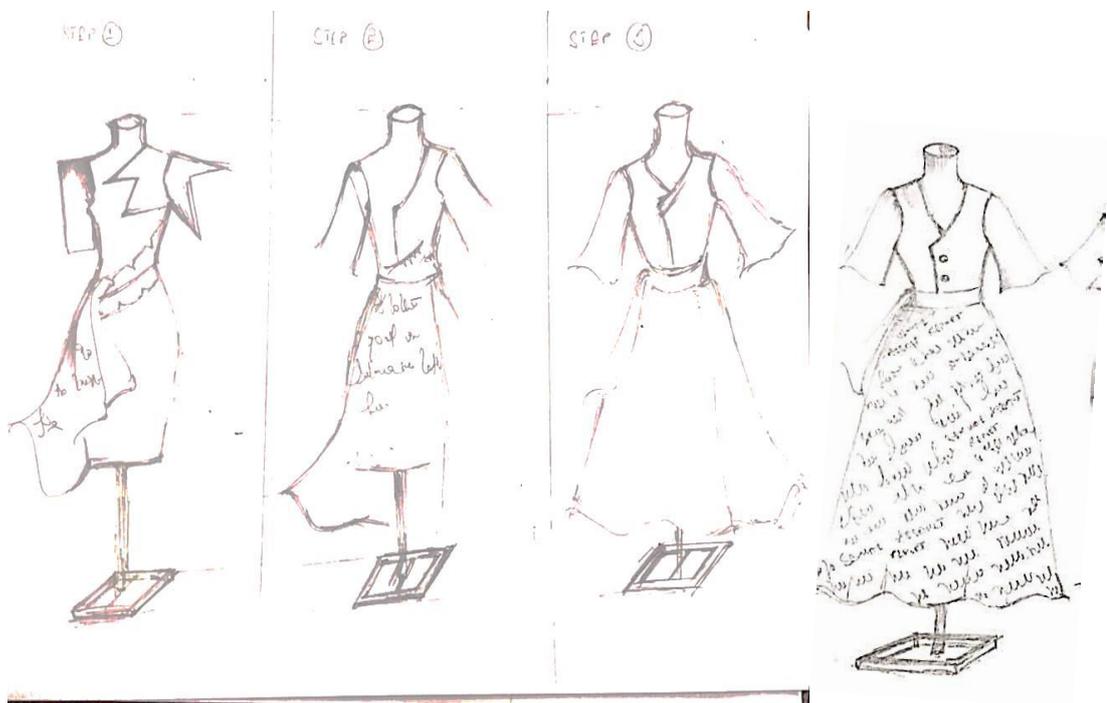


Figure 3.11: Translating notes collected from Moodboard onto human figure templates for Garment 1

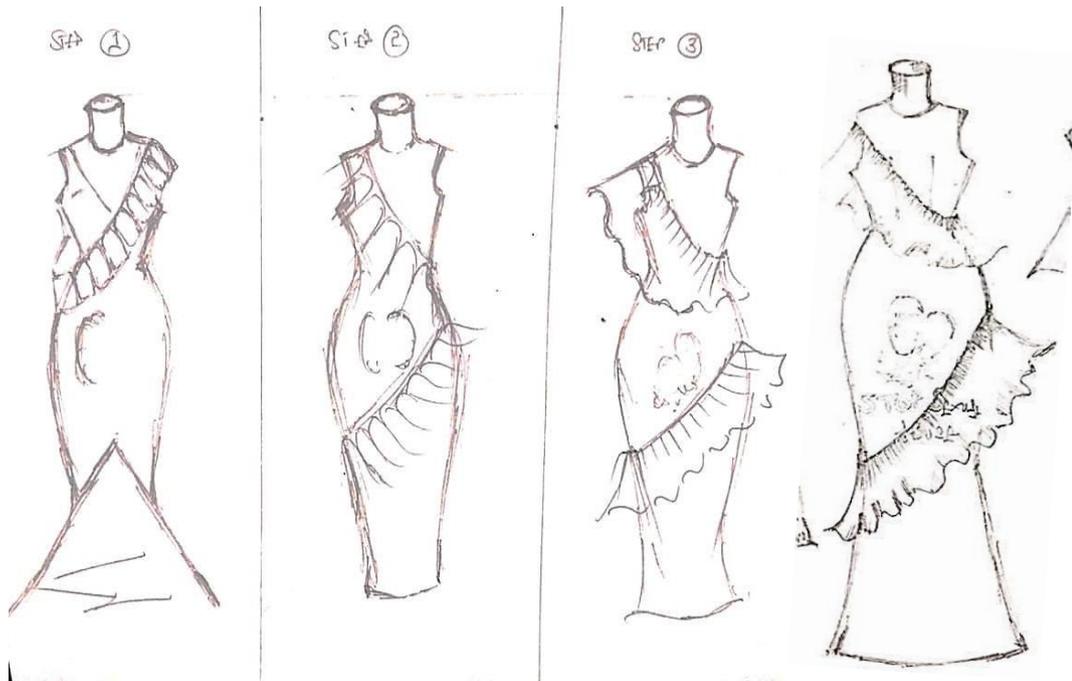


Figure 3.12: Translating notes collected from Moodboard onto human figure templates for Garment 2

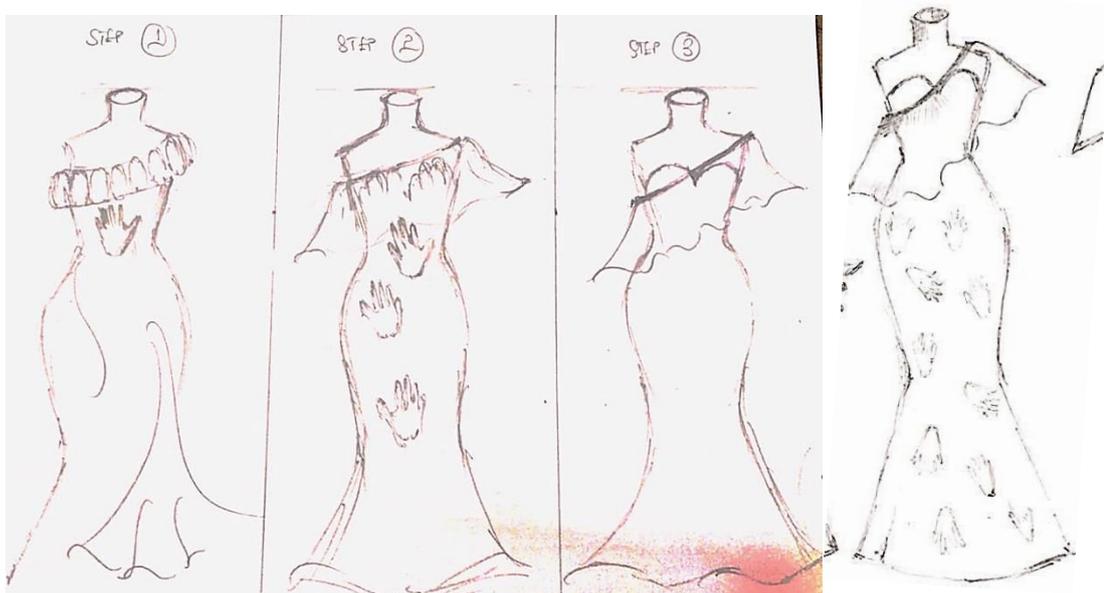


Figure 3.13: Translating notes collected from Moodboard onto human figure templates for Garment 3

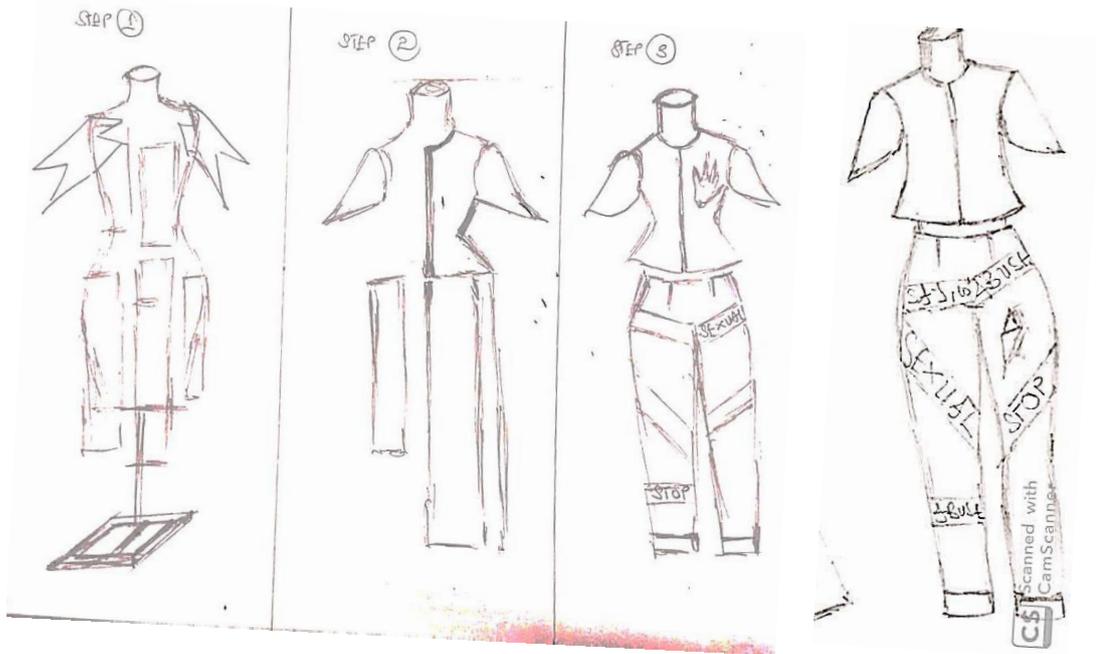


Figure 3.14: Translating notes collected from Moodboard onto human figure templates for Garment 4

3.7.8 Pencil Sketch of Final Four (4) Garments



Figure 3.15 a, b, c & d: Front View of Pencil Sketch Garments 1, 2, 3 and 4



Figure 3.16 a, b, c & d: Back View of Pencil Sketch Garments 1, 2, 3 and 4



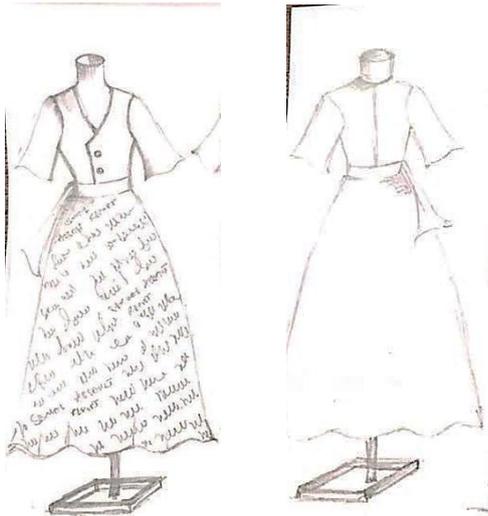
Figure 3.17 a, b, c & d: Front View of 'Coloured' Garments 1, 2, 3 and 4



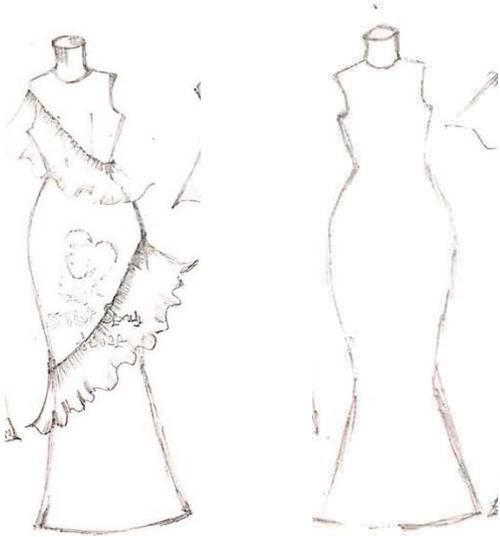
Figure 3.18a, b, c & d: Back View of 'Coloured' Garments 1, 2, 3 and 4

3.8 Design Specification of all Four (4) Garments

3.8.1 Design Specification for Garment 1

| DESIGN SPECIFICATION SHEET | | | |
|---|--|---|---------------|
| Collection Name | 'SEXUAL ABUSE' GARMENT 1 | | |
| Style Name | | Designer | Edwina Tekper |
| Year of Manufacture | 2019 | Pattern Maker | Edwina Tekper |
| | | Machinist | Edwina Tekper |
| Department | INDUSTRIAL ART – TEXTILES | | |
| Institution | KNUST | | |
| FABRIC DETAILS | | GARMENT DESCRIPTION | |
| Fabric Swatches | Description | FRONT | |
|  | Type: Mercerized Cotton | <ul style="list-style-type: none"> - The skirt is a medium length asymmetric wrap skirt - The blouse has a V- neckline and an opening in the front - The top has flare sleeves | |
| | Type: Organza | | |
| Weight: Medium | | | |
| Width: 10 Inches | | | |
|  | Colours : Black, Red, Green, Brown and white | BACK | |
| | Price per Metre: GHc10.00 | <ul style="list-style-type: none"> - The top has a round, high neckline - The top has flare sleeves - The back of the top has a joining | |
| | Price per Metre: GHc 5.00 | | |
| | | | |
| | | | |
| WORKING SKETCH | | GENERAL NOTIONS USED | |
|  | | Thread: Polyester | |
| | | Zipper: Invisible Zip | |
| | | Buttons: Five flt buttons | |
| | | Binding: None | |
| | | Hook and Eye: None | |
| | | Interfacing: Vilene | |
| | | Lining: Cotton Polyester Blend | |
| | | | |

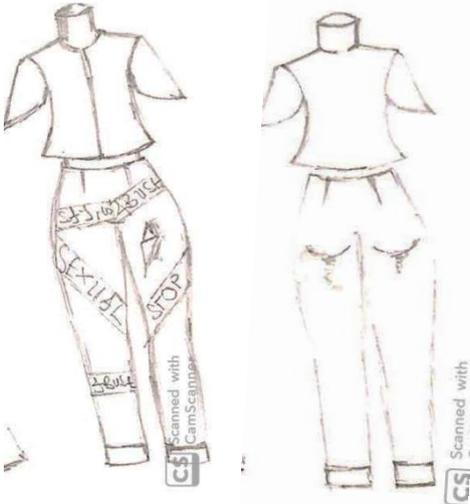
3.8.2 Design Specification for Garment 2

| DESIGN SPECIFICATION SHEET | | | |
|--|---|--|---------------|
| Collection Name | 'SEXUAL ABUSE' GARMENT 2 | | |
| Style Name | | Designer | Edwina Tekper |
| Year of Manufacture | 2019 | Pattern Maker | Edwina Tekper |
| | | Machinist | Edwina Tekper |
| Department | INDUSTRIAL ART – TEXTILES | | |
| Institution | KNUST | | |
| FABRIC DETAILS | | GARMENT DESCRIPTION | |
| Fabric Swatches  | Description | FRONT | |
| | Type: Mercerized Cotton | - The dress is long to the feet | |
| | Type: Organza | - The dress has a round neck | |
| | Weight: Medium | - The dress is sleeveless | |
| | Weight: Light | - The dress has flare organza attached from right sleeve to the left underarm and from the left hip to the torso | |
| | Width: 10 Inches | - The dress has beading on the neckline and at hem and tip of the organza flare | |
| | Colours : Black, Red, Green, Purple, Brown and white | BACK | |
| Price per Metre: GHc10.00 | - The dress is long to the feet | | |
| Price per Metre: GHc 5.00 | - The dress has a round neck | | |
| | | - The dress is sleeveless | |
| WORKING SKETCH | | GENERAL NOTIONS USED | |
|  | | Thread: Polyester | |
| | | Zipper: Invisible Zip | |
| | | Buttons: - | |
| | | Binding: None | |
| | | Hook and Eye: - | |
| | | Interfacing: Vilene | |
| | | Lining: Cotton Polyester Blend | |
| | | | |

3.8.3 Design Specification for Garment 3

| DESIGN SPECIFICATION SHEET | | | |
|--|---|---|---------------|
| Collection Name | 'SEXUAL ABUSE' GARMENT 3 | | |
| Style Name | | Designer | Edwina Tekper |
| Year of Manufacture | 2019 | Pattern Maker | Edwina Tekper |
| | | Machinist | Edwina Tekper |
| Department | INDUSTRIAL ART – TEXTILES | | |
| Institution | KNUST | | |
| FABRIC DETAILS | | GARMENT DESCRIPTION | |
| Fabric Swatches  | Description | FRONT | |
| | Type: Mercerized Cotton | - The dress is long to the feet | |
| | Type: Organza | - The dress has a sweetheart cut | |
| | Weight: Medium | - The dress is bustier | |
| | Weight: Light | - The dress has flare all round cape that can removed and worn in either way | |
| | Width: 10 Inches | - The dress has beading on the neckline and at hem and tip of the organza flare | |
| | Colours : Black, Red, Green, Brown and white | - Images of the palm have been attached on the dress | |
| Price per Metre: GHc10.00 | BACK | | |
| Price per Metre: GHc 5.00 | - The dress has a lowered back | | |
| | | - Images of the palm have been attached on the dress | |
| WORKING SKETCH | | GENERAL NOTIONS USED | |
|  | | Thread: Polyester | |
| | | Zipper: Invisible Zip | |
| | | Buttons: - | |
| | | Binding: Inside of Cape | |
| | | Hook and Eye: None | |
| | | Interfacing: Vilene | |
| | | Lining: Cotton Polyester Blend | |
| | | | |
| | | | |
| | | | |

3.8.4 Design Specification for Garment 4

| DESIGN SPECIFICATION SHEET | | | |
|---|---|--|---------------|
| Collection Name | 'SEXUAL ABUSE' GARMENT 4 | | |
| Style Name | | Designer | Edwina Tekper |
| Year of Manufacture | 2019 | Pattern Maker | Edwina Tekper |
| | | Machinist | Edwina Tekper |
| Department | INDUSTRIAL ART – TEXTILES | | |
| Institution | KNUST | | |
| FABRIC DETAILS | | GARMENT DESCRIPTION | |
| Fabric Swatches | Description | FRONT | |
|  | Type: Mercerized Cotton | <ul style="list-style-type: none"> - The top has a decorative zip opening in the front - The top has a petal sleeve - Beading has been done around the hem of the top and trousers - The trouser has an invisible zip opening at the left side - Images of the palm have been attached (applique) on the top and the trousers | |
| | Type: - | | |
| | Weight: Medium | | |
| | Weight: - | | |
| | Width: 10 Inches | | |
| | Colours : Black, Red, Green, Purple, Brown and white | | |
| Price per Metre: GHc10.00 | BACK | | |
| Price per Metre: GHc 5.00 | <ul style="list-style-type: none"> - The trouser and top both have a plain look at the back - Images of the palm have been attached (applique) on the top | | |
| WORKING SKETCH | | GENERAL NOTIONS USED | |
|  | | Thread: Polyester | |
| | | Zipper: Invisible Zip and Decorative zip | |
| | | Buttons: - | |
| | | Binding: - | |
| | | Hook and Eye: - | |
| | | Interfacing: Vilene | |
| | | Lining: Cotton Polyester Blend | |
| | | | |
| | | | |
| | | | |

3.9 Pattern(s)

Pattern making is a bridge function between Garment design and production. A sketch can be turned into a garment via a pattern which interprets the design in the form of the garment components (Cooklin, 2019). This stage of the Garment construction process comprises of the drafting of patterns for the various garments. The figure ten (10) and twelve (12) basic blocks were used and later adapted to the style and design of the particular garment and measurements of the select models.

3.9.1 Prototype (Toile) of Four Garments

Toile is a terminology given to 'fabric'. The word was derived from the French word which means "linen cloth" or "canvas", particularly cloth or canvas for painting on. The word "toile" can refer to the fabric itself, a test garment (generally) sewn from the same material, or a type of repeated surface decoration (traditionally) printed on the same fabric. The laid out patterns/ fabric cutouts were further sewn into garment samples in order to check out for mistakes and corrected on the selected specifications. Subsequently the main fabric was afterwards used to avoid wastage. The construction of the toile served as a guide, to the entire garment construction process.

3.9.2 Drafting of Patterns, Laying Out, Construction and Finishing - Garment 1

Making of Patterns for Garment 1 Top (Basic Bodice Block and Sleeve)

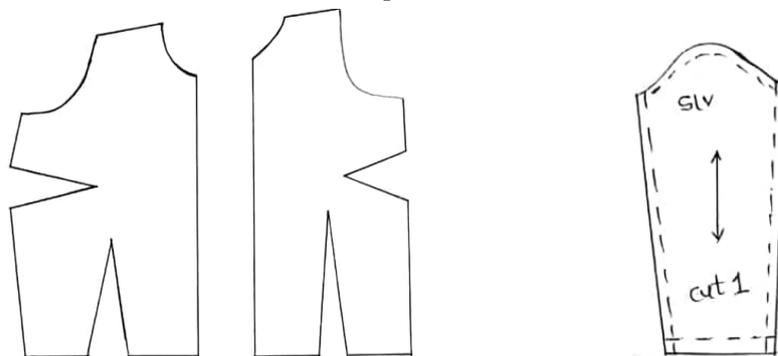


Figure 3.19 a & b: Basic Bodice Block and Sleeve for Top

Wrap Skirt (Basic Skirt Block and Skirt Band)

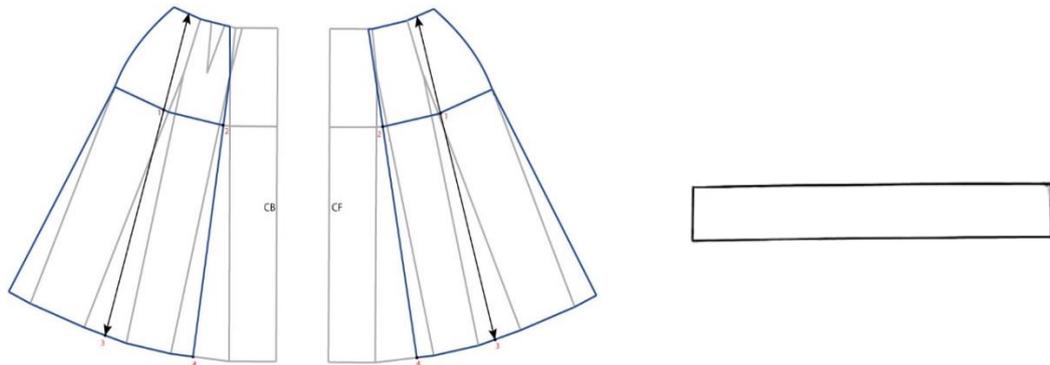


Figure 3.19 c: Basic Skirt Block Adapted to 'Flair' and Skirt Band

3.9.3 Laying out and Cutting for Garments

Laying out and cutting for Garment 1



Plate 3.20a: Top (Basic Bodice Block)



Plate 3.20 b & c: Wrap Skirt (Basic Skirt Block and Skirt Band)

3.9.4 Construction of Garment 1 ('Newspaper Garment')



Plate 3.21a: Front View of Skirt and Top



Platen 3.21b: Back View of Skirt and Top



Plate 3.21c: Skirt laid out on a 'Padded Table'



Plate 3.21d: Black and White Print of Newspaper article used for Garment 1



Plate 3.21e: Prepared Screen of Newspaper article used for Garment 1



Plate 3.21f: Printed 'Newspaper Skirt' Garment 1



Plate 3.22a: Wetting Printed 'Newspaper Skirt' in Preparation for Dyeing
(Garment 1)



Plate 3.22b: Dyes of Red Brown and Green were prepared and poured in straight horizontal lines over the already wetted Printed 'Newspaper Skirt' in Preparation for Dyeing
(Garment 1)



Plate 3.22c: Dyed skirt was aired out washed and dried after which Red print paste was applied with the aid of a brush (Garment 1)



Plate 3.23a: Finished Newspaper skirt being aired out before 'ironing or pressing' (Garment 1)



Plate 3.22b: Sewn Top (Garment 1)



Plate 3.22c: Application of Red and Brown Print Paste on the Sleeve of the Top (Garment 1)



Plate 3.23d: Airing out after application of Print paste to sleeve (Garment 1)



Plate 3.23e: Painted Top being aired out before Ironing (Garment 1)



Plate 3.24: Beading and Finishing of Garment 1

3.9.5 Drafting Patterns, Laying Out, Construction and Finishing for Garment 2 - Making of Patterns for Garment 2

Dress (Basic Dress Block Adapted from Basic Bodice Block)

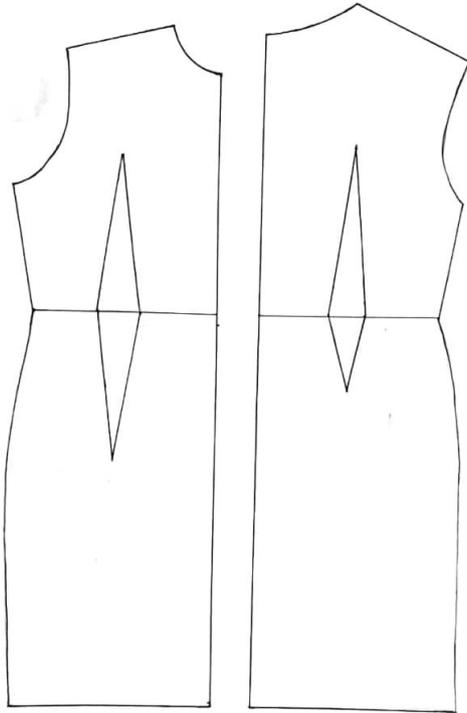


Figure 3.20a: *Dress Pattern*

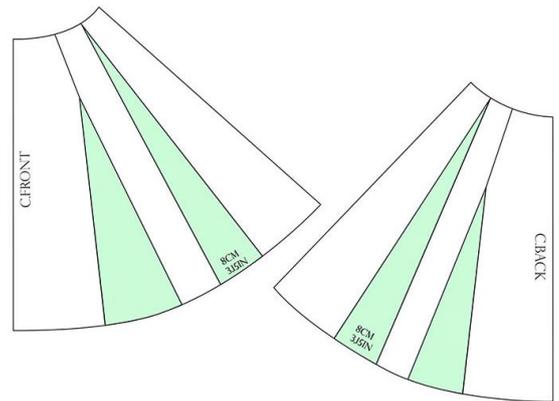


Figure 3.20b: *'Flair' for front of Dress*

3.9.6 Laying out and Cutting for Garments

Laying out and cutting for Garment 2

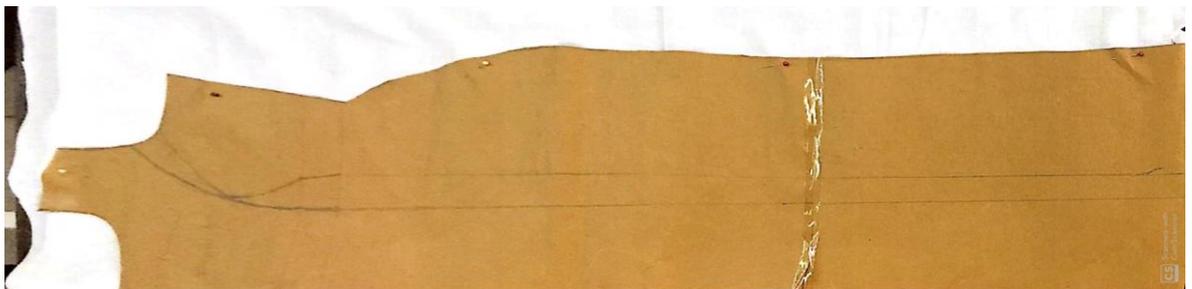


Plate 3.25a: Top (Basic 'Dress' Block)

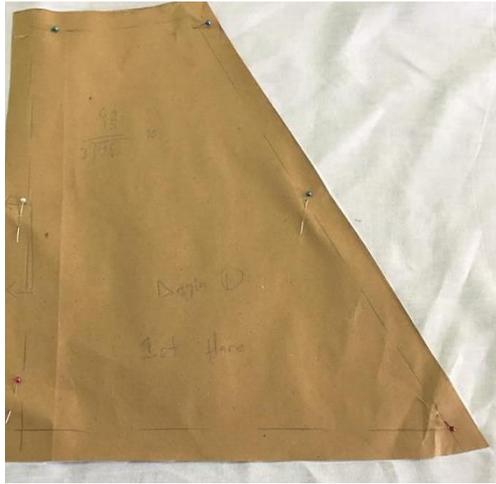


Plate 3.25b: 'Flair' for Front of Dress

3.9.6 Construction of Garment 2



Plate 3.26a: Front View of Dress



Plate 3.26b: Back View of Dress

3.9.7 Pictorial Batik, Dyeing and Colouring of Garment 2 - Dress



Plate 3.27a: Laid out dress for Pictorial Batik

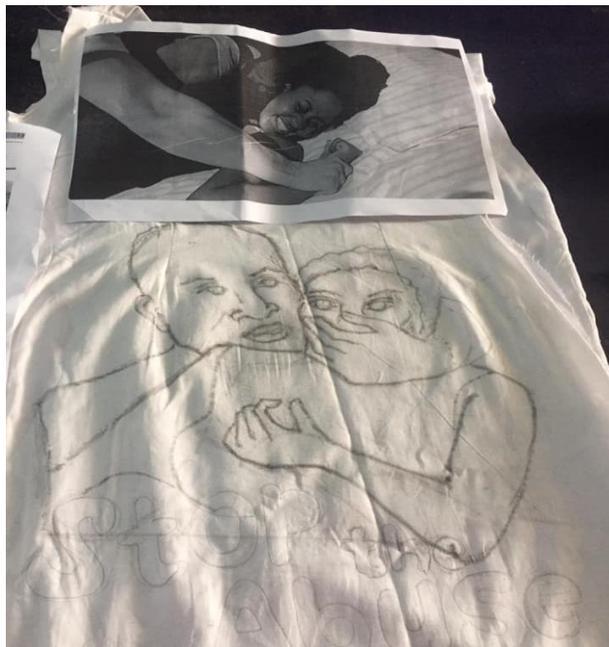


Plate 3.27b: Pencil sketch of Image selected for Pictorial Batik



Plate 3.27c: Coloured and Waxed Image for Pictorial Batik



Plate 3.27d: Application of Dye(s)



Plate 3.27e: De-waxing of Pictorial Batik Dress



Plate 3.27f: Dried out Garment painted with red and Brown Print Paste to reinforce Colour



Plate 3.28a & 3.28b: Beading and Finishing of Garment 2

3.9.8 Drafting Patterns, Laying Out, Construction and Finishing for Garment 3 - *Making of Patterns for Garment 3*

Dress (Basic Dress Block Adapted from Basic Bodice Block)

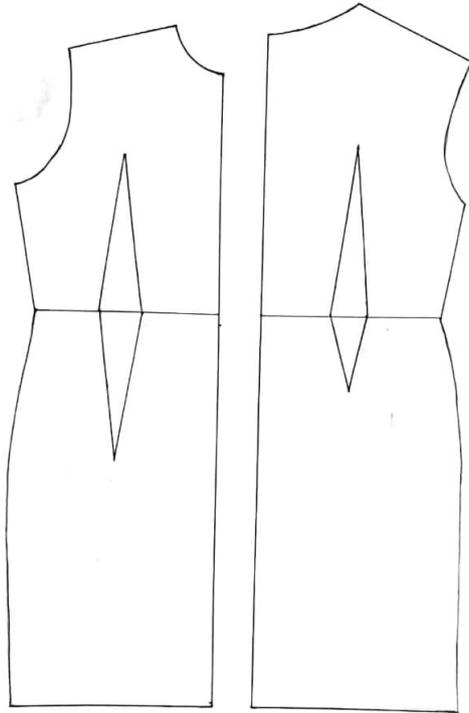


Figure 3.21a: Dress Pattern

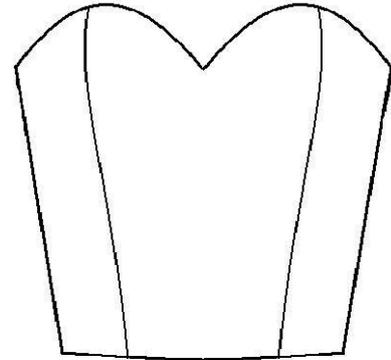


Figure 3.21b: 'Sweetheart cut' for front of Dress

3.9.9 Laying out and Cutting of Garments

'Sexual Abuse': Laying out and cutting for Garment 3



Plate 3.29a: (Basic 'Dress' Block)

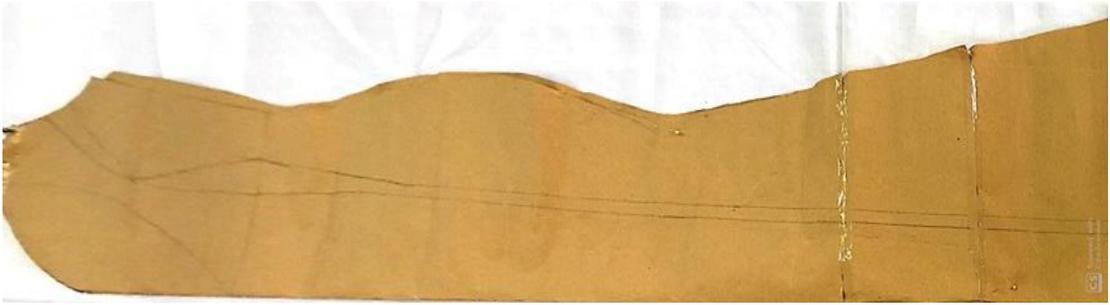


Plate 3.29b: Adaptation of Patterns Dress

3.9.10 Construction of Garment 3



Plate 3.30a Finished Dress



Plate 3.30b: Finished Cape

3.9.11 Applique, Dyeing, Colouring and Finishing of Garment 3 – Long Dress and Cape

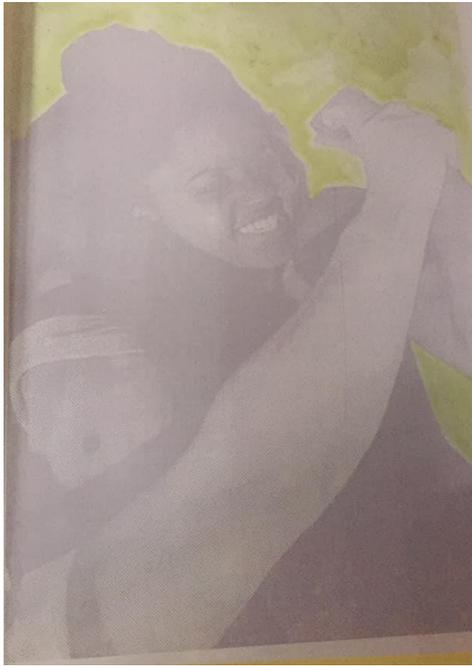


Plate 3.31a: Screen for Printing



Plate 3.31b: Image in Black and White



Plate 3.31c: Laid out dress - Screen Printing



Plate 3.31e: Laid out dress for Screen Printing



Plate 3.32a: Application of Red, Wine and Brown Dye



Plate 3.32b: Insertion of Synthetic Leather in the sides of Dress



Plate 3.33a: Screen printing of 'Palm' image in Red and Black Print Paste



Plate 3.33b: Hard Vilene was used to reinforce the tensile strength of 'Palm' image and hermit was used to attach the cut out image to the garment prior to the applique

process



Plate 3.33c: Applique of Image 'Palm' with zig-zag stitches dress after drying out and pressing



Plate 3.34a: Laid out 'Cape' on wooden surface



Plate 3.34b: Application of Red and Brown Print paste on 'Cape' with the aid of a small brush



Plate 3.34c: Beading and Finishing of Garment 3

3.9.12 Drafting Patterns, Laying Out, Construction and Finishing for Garment 4

Making of Patterns for Garment 4

Trouser and Top (Trousers Pattern and Basic Bodice Block)

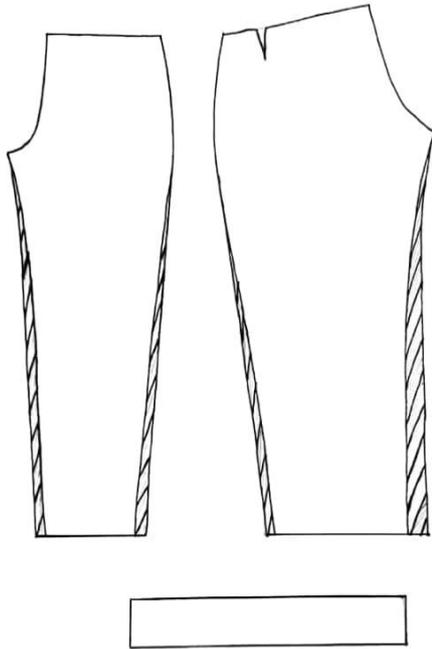


Figure 3.22a: Trousers Pattern

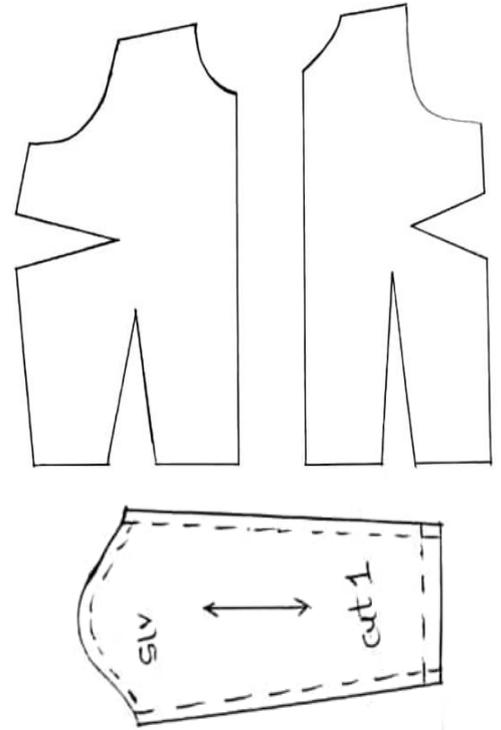


Figure 3.22b: Basic Bodice and Sleeve Block

3.9.13 Laying out and Cutting of Garments

Laying out and cutting for Garment 4



Plate 3.35a: Trousers Pattern for fourth (4th) Garment (Front)



Plate 3.25b: Trousler Pattern for fourth (4th) Garment (Back)

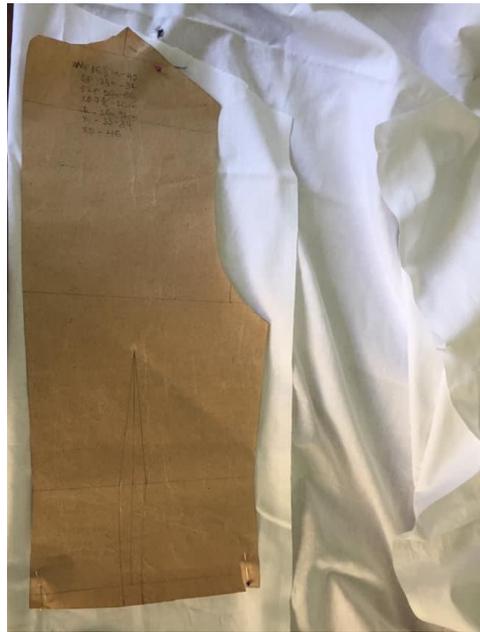


Plate 3.25c: Basic Bodice Block for the Top of fourth (4th) Garment

3.9.14 Construction of Garment 4 (Trouser and Top)



Plate 3.26a: *Finished Trouser*



Plate 3.26b: *Finished Top*

3.9.15 Stencilling, Pictorial Batik, Applique, Dyeing, Colouring and Finishing of Garment 4 - Trouser and Top



Plate3.27: Image of the 'Palm' in black and white for Preparation of Screen for Printing



Plate 3.28a: Stencilling of fonts on Trouser pending Waxing and dyeing (Lettrism)



Plate 3.28b: Coloured and Waxed Fonts



Plate 3.28c: Dripping of Red brown and Black Dye on Trouser and Top



Plate 3.28: Garment after de-waxing



Plate 3.28e: Garment after Application of Red Print Paste



Plate 3.29a: Hard Vilene was used to reinforce the tensile strength of 'Palm' image and 'hermit' was used to attach the cut out image to the garment prior to the applique process



Plate 3.29b: Applique of Image 'Palm' with zig-zag stitches to trouser and top after drying out and pressing



Plate 3.30: Beading and Finishing of Garment 4

3.10 Design and Decoration of Accessories (Fascinators)

Wikipedia, (2019) defines a fascinator is a formal headpiece for women, a style of millinery, originally of lightweight knitted fabric. It further states since the 1990's the term refers to a type of formal headwear worn as an alternative to the hat; it is usually a large decorative design attached to a band or clip, sometimes incorporating a base to resemble a hat, in which case it may be called a hatinator.

3.10.1 Tools and Materials

The following are the tools and materials employed in the production of the fascinators.

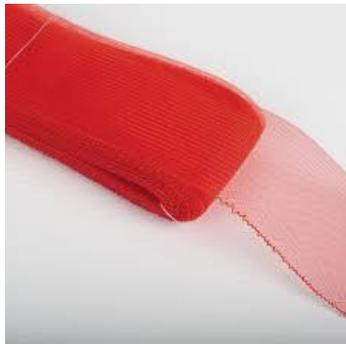


Plate 3.31a: Red Crinoline



Plate 3.31b: Black Crinoline

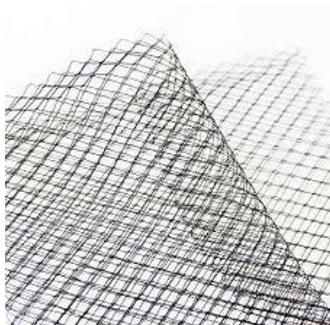


Plate 3.31c: Black Millinery net

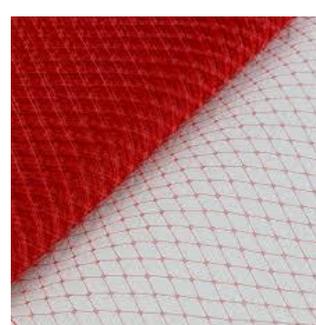


Plate 3.31d: Red Millinery net



Plate 3.32: *Tailors Scissors*



Plate 3.33: *Tape Measure*



Plate 3.34: *Hand Needle and thread*



Plate 3.35: *Millinery comb*

3.10.2 Process for the production of making the Crinoline Fascinator

- **Step one:** The researcher measured the required length of crinoline and millinery net and cut them out
- **Step two:** The researcher threaded the hand needle pulled out the string to ‘gather’ both ‘fabrics’
- **Step three:** The researcher roughened up the crinoline to befit the theme of the project work.



Plate 3.36: 'Roughed up' Crinoline

- **Step Four:** The '*Roughed up*' Crinoline and the millinery net were attached to the fascinator comb aided by the needle and thread

CHAPTER FOUR

RESULTS AND DISCUSSIONS

4.0 Overview

This Chapter presents and appreciates the final work(s), designed and produced to serve as a social action against sexual abuse of Ghanaian women. These ‘concept generated’ garments portray the negative effects of sexual abuse against women, as well as the four garments representing to four most widely spoken languages from the selected four ethnic groups. It also discusses the significance of the garments and their respective places to be mounted. The final appearance of the four finished garments here is presented on life models to determine the final fit and aesthetic appeal, and to also determine their functionality and importance.

4.1 Finished “Newspaper Print “Garment 1 – Wrap Skirt and Top



Plate 4.1a: Front View of Finished Garment

Plate 4.1b: Side View of Finished Garment



4.2 Finished 'Pictorial Batik' Garment 2 – Long Dress

Plate 4.2a: Side View of Finished Garment

Plate 4.2b: Front View of Finished Garment

4.3 Finished 'Appliqué and Screen Printing' Garment 3 – Dress



Plate 4.3a: Front View of Finished Garment



Plate 4.3b: Back View of Finished Garment

4.4 Finished ‘Appliqué, Pictorial Batik and Screen Printing’ Garment 4 –



Trouser and Top

Plate 4.4a: Front View of Finished Garment



Plate 4.4b: Back View of Finished Garment



Plate 4.5a: Finished Red Fascinator



Plate 4.5.b: Finished Black Fascinator

4.5 Appreciation of Garments

The researcher brainstormed through very artistic and ‘catchy’ phrases for the labelling of the finished Garments. The consensus was to label these clothes bearing in mind the objectives for which they have been produced. All works were produced in the Greater Accra Region of Ghana. Garment construction was done in Accra Technical University (ATU) and KNUST (FOA), and subsequently dyeing and printing was done in also KNUST (FOA) and the Textiles section of the ‘Arts Centre in Jamestown – Accra.

Deducing from the first objective of this research, the researcher decided to label the Garments in accordance with the four widely known dialects in Ghana; owing to the fact that the ordinary Ghanaian would be drawn to the work and the purpose for which they stand. These vernaculars are;

- **Ga:** The Ga language is a dialect spoken by the people of the South-East Coast of Ghana. The Ga phrase selected for Garment 1 was “*Ny3 kpaɔ yei*

yakayakanii ni feemo”, which is translated to mean “Stop sexual violence against Women”.

- **Twɪ:** Twi is common name for two former literary dialects of the “Akan” language. The Twi (Akan) phrase carefully chosen for Garment 2 was “*Y3n gyaɛ mbaa mmɔnatɔo*”, interpreted to connote: Stop sexual violence against Women.
- **Ewe:** The “Ewe” people are an ethnic group in the Southern Volta part of Ghana. History suggests that some archeological evidence discovered show that the ethnic group can be traced to 13th Century Nigeria (Wikipedia, 2019). The Ewe phrase selected for Garment 3 was “*Tɔdi*”, which is translated to mean “Stop!”.
- **Hausa:** Alphabets for the Hausa language was said to have been developed by Europeans in the early 19th Century, using Latin alphabets. The Hausa phrase selected for Garment 4 was “*Dakatar da zina*”, which is translated to mean “Stop sexual violence against Women”.

4.5.1 Appreciation of Garment 1 – “Ny3 kpaa yei yakayakanii feemo”

A size twelve standard basic block(s) for women was used as measurement for the production process. Screen-printing, dyeing (marbling) and beading techniques were used in the production. ‘Mediums/Media’ used were vat dyestuff and print paste. Mercerized cotton and organza fabric was used in the construction of the garment.



Plate 4.6 (a & b): Final Garment One (1)

The finished product was exhibited at the Faculty of Art in KNUST. The garment tells a story using Lettrism. Newspaper articles on Sexual assault and the Domestic Violence Report from (DOVVSU) have been printed onto the skirt, to communicate to society and create awareness on the social vice. Elements and principles of design, such as line, colour, shape and balance were used to effectively communicate the researcher's ideas. Marbling, a subset of the dyeing was used to create an illusion of

blood spill and stain in the garment, prepared dyes were poured in horizontal lines; the colours red, brown and black were used in the form of print paste and dyes.

Functionality and Aesthetic appeal of Garment 1

Garment 1 is a 'smart casual' women's daytime wear. It is complimented with a black crinoline fascinator with a black veil. The Garment was produced for a female, preferably a Minister of state or a Television and Media personality; to be worn to a high-profile event where it makes the impact in society, for which it has been created; making a 'Loud Fashion Statement'.

4.5.2 Appreciation of Garment 2 – “*Y3n gyae mbaa mm)nat)o*”

A size twelve standard basic block(s) for women was used as measurement for the production process. Batik-making, dyeing (marbling), painting and beading techniques were used in the production. Mediums' used were vat dyestuff, paraffin wax and print paste. Mercerized cotton and organza fabric were used in the construction of the Garment. The finished product was exhibited at the Faculty of Art in KNUST.

The garment tells a story using Lettrism incorporated with pictorial batik. An image on sexual assault, which displayed a female being strangled by an older man, was transferred onto the middle front part of the garment with the aid of a drawing instrument, a pencil. The drawn out image was then filled out with molten wax with the aid of a djantin (a collector used in batik making). Stenciling was used to couch out the word 'stop sexual abuse'; the lettering was subsequently filled with dye and molten wax. Final dyeing was made in three shades of red and brown colour; de-waxing followed after. Beadwork was done by hand to fill up the word 'STOP' in the

phrase; the intent of this, was to communicate to the general public and create a consciousness on the immorality.



Plate 4.7: Final Garment Two

Elements and principles of design, such as line, colour, shape and balance were used to effectively communicate the researcher's ideas. Pictorial batik making, a subset of the dyeing was used to create an image that communicated on the theme. An illusion of blood spill and stain in was also created on the garment, as prepared dyes were

poured in horizontal and vertical lines; the colour red, brown and black were applied with brush using print paste and subsequently dyes.

Functionality and Aesthetic appeal of Garment 2

Garment 2 is an ‘evening dress’, a women’s night-time wear. The garment is classified as such due to its length and the gracefulness it carries; and is complimented with a red crinoline fascinator with a red veil. The Garment was produced for a female, preferably a Media personality or an actress; to be worn to a Music/Television Awards ceremony. This garment also seeks to make a ‘Bold and Audacious Fashion Statement’ on the subject of sexual abuse.

4.5.3 Appreciation of Garment 3 – “*Akpasese Gbordodor*”

A size twelve standard basic block(s) for women was also used as measurement for the construction process of this garment. The applique, screen printing, dyeing (marbling), painting and beading techniques were used in the construction. ‘Mediums/media’ used were ‘dyestuff’ and print paste. Mercerized cotton fabric was used in the construction of the Garment. Synthetic black leather fabric was inserted in the opposite sides of the garment to grant an aesthetic appeal. The finished product was exhibited at the Faculty of Art in KNUST.

The garment tells a story using Lettrism incorporated screen printing and applique. An image of the human hand (palm), which displayed a gesture of an outstretched hand depicting the stop sign was designed and printed out on a mercerized cotton fabric. The fabric was laid out onto a yard of hard ‘Vilene’, pressed and then fixated onto selected portions of the garment using the hemming tape. The affixed image was then attached onto the actual garment using an embroidery machine. The palm image comprises of words such as; stop rape, stop sexual abuse etc. The intent of this was to

interconnect ideologies on the theme and also awaken the consciousness of society on the immorality.



Plate 4.8 (a & b): Final Garment Three

Elements and principles of design, such as line, colour, shape and balance were used to effectively communicate the researcher's ideas. Screen printing, and marbling, which is a subset of the dyeing, as well as applique, was used to create a form/ an idea that communicated on the theme. An illusion of blood spill and stain in was also created on the garment, as prepared dyes were poured in horizontal and vertical lines; the colour red, brown and black were applied with brush using print paste and subsequently dyes. Subsequently the print paste was also applied on the detachable cape (made of organza fabric), that fell over the garment.

Functionality and Aesthetic appeal of Garment 3

Garment 3 is a comfortable and sleek 'haute couture' (expensive fashionable clothes by leading fashion houses), the garment appears as lush and regal. The dress is categorized as such owing to its dimension and the poise it brings; it is also complimented with an intriguing beadwork and a black crinoline fascinator with a black veil. This Attire was produced for a lady, preferably a 'model'; to be worn on a runway of a high-profile fashion show. Due to intricacy of the detachable detailed cape and the neatly inserted synthetic leather outlines. This garment correspondingly strives to make a 'Daring Fashion Statement' on the question of the existence of sexual abuse.

4.5.4 Appreciation of Garment 4 – “Dakatar da zina”

A size twelve standard basic block(s) for women was also used as measurement for the construction of this garment which comprises of the trouser and the top. The batik, applique, screen printing, dyeing (marbling), painting and beading techniques were used in the construction. Mediums' used were 'dyestuff' and print paste. Mercerized cotton fabric was used in the construction of the Trouser and the top. The finished product was exhibited at the Faculty of Art in KNUST.

The garment tells a story using Lettrism incorporated with batik making, screen printing and applique. An image of the human hand (palm), which displayed a gesture of an outstretched hand depicting the stop sign was designed and printed out on a mercerized cotton fabric. The fabric was laid out onto a yard of hard 'Vilene', pressed and then fixated onto selected portions of the garment using the hemming tape. The affixed image was then attached onto the actual garment (trouser and top) using an embroidery machine and the zig zag stitches. The palm image comprises of words

such as; stop rape, stop sexual abuse etc. The intent of this was to communicate ideas on the theme and also awaken the consciousness of society on the immorality.



Plate 4.9 (a & b): Final Garment Four (4)

Elements and principles of design, such as line, colour, shape and balance were used to effectively communicate the researcher's ideas. Screen printing, and marbling, which is a subset of the dyeing, as well as applique, was used to create a form/ an idea that communicated on the theme. An illusion of blood spill and stain in was also created on the garment, as prepared dyes were poured in horizontal and vertical lines; the colour red, brown and black were applied with brush using print paste and

subsequently dyes. Subsequently the print paste was also applied on the detachable cape (made of organza fabric), that fell over the garment.

Functionality and Aesthetic appeal of Garment 4

Garment 4 is a comfortable and sleek top and trousers (sporty looking garment); the attire appears quite simple; a petal sleeved top, with a gold zipper in the front. The attire is characterized with a sporty appeal; it is also complimented with an intriguing beadwork and a red crinoline fascinator with a red veil. This outfit was produced for a lady, preferably a sports woman or a media personality; to be worn to a sporting event or a sporting awards ceremony. This garment also makes a ‘Strong Statement’ on the existence of sexual abuse.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Overview

This chapter establishes a summary of the study, conclusion and the various recommendations made by the researcher at the end of the study.

5.1 Summary

Textiles serve as means of communicating events, beliefs, practices and identities amongst others, to the general public. Textiles art plays significant roles in contributing to consumer's satisfaction and admiration because of their meaning and aesthetic qualities. Textile art also serves as therapy for promoting self-management of many illnesses and related problems; including fatigue, pain and worry (Reynolds, 2014). This project has unearthed the possibility of creating textiles patterns and techniques of already sewn garments. The study objective was to design and produce garments and accessories, from concept based images of sexual abuse; the materials employed were however convention and in contrast to the application of techniques used.

This project began with the introduction; followed by the review of related literature, which set the foundation, for the work to be carried out. Other information was also gathered from journals and magazines, to support the project. The primary sources of information was gathered from HND I, 11 and III female students in the Department of Fashion Design and Textiles Accra Technical University and also relevant information was retrieved from data gathered from the Domestic Violence and Victim Support Unit (DOVVSU) in Accra. The study was basically an art studio-based

research. The researcher aimed at exploring with different ideas and textiles techniques to produce garments on the theme of combating Sexual abuse in Ghana. During the compilation of this research work, it was discovered that; numerous concept based outfits have been produced using diverse textiles and fashion art techniques but none were particularly based on this research topic.

The study sought to introduce letterism appliqué, pictorial batik and dyeing technique into already sewn garments and to establish the feasibility these techniques have in relation to these garments that can communicate the researcher's idea and represent a social action and an advocacy against sexual abuse of women in Ghana.

A few problems were however encountered during the production designing and finishing of the final garments, and these are listed below; also settling on the most accurate textile techniques that could translate the idea of sexual abuse was intellectually challenging, as the researcher sought to produce very unique garments in this regard, however after months of research, the most appropriate fabrics and textile techniques were discovered and implemented.

5.1.1 Summary on Findings Discovered in the Studio

1. Finding suitable fabrics that would communicate easily the ideas of the researcher on the subject, was quite challenging, as a number of fabrics that were acquired had to be discarded after a few toiles had been produced. Initially '*kente print fabric*' and synthetic leather were employed for the construction of the final garments; none of these selected fabrics however were able to strongly communicate the ideas of the research work and were therefore discarded.

2. Mercerised cotton fabric eventually replaced the above mentioned fabrics after a number of tries; the purpose of the mercerised cotton fabric initially was for the production of toile garments. However the absorbent nature and resiliency of the fabric was realised during studio practice and the researcher resolved to employ its use in the construction on all four garments.
3. Organza fabric was selected as an accompanying fabric due to its chic and sheer look, to serve as embellishment for the finished garments. Vat dyes being used as colouring for the garments became quite challenging due to the unabsorbing nature of the organza fabric. The painting technique was employed with a range of brushes of different sizes and the use of printing paste to achieve the colouring of the organza fabric.
4. Preparing screens for the printing of the newspaper articles on the second garment was quite challenging, as the colour separation technique required very sharp fonts and lettering. Colour separation had to be effected a number of times and old screens discarded due to the inaccuracy of transferred fonts.

5.2 Conclusion

It is an established fact that the identity of most sexual offender is known to their victims, this disheartening act clearly shows that society is gradually failing women. In our strife to protect our rich culture, let's not paint the picture of patriarchy to seem as what it is not. Feminism is as diverse and acceptable as patriarchy, let society embrace both.

Social actions represented by diverse textiles and garment production techniques are a 21st century art practice that is here to stay. Highly used garment production of

techniques in the not too far future will be replaced by such intriguing trends in Textiles and Fashion.

5.3 Recommendations from Findings Discovered in the Studio

Based on interaction(s) in the studio, the researcher recommends that:

1. Garment and apparel designers and producers, would come up with unconventional and creative ways of translating ideas on paper into tangible, wearable and functional fashion artefacts. The researcher discovered whilst working in the studio, that creating the fabrics with images and the lettrism technique before constructing the final garments would be quite challenging, considering the fact that in laying out and cutting, her ideas represented in fonts and ‘articles’ could quite easily be cut or shred off. The researcher resorted to first producing garments with a breathable and absorbent fabric and subsequently applying vat dyes, print paste and other media; before finally incorporating suitable embellishing techniques such as ‘beading’ which was executed by hand and ‘applique’ which was done with an electric embroidery machine.
2. Due to the delicate nature of special fabrics such as ‘organza’, which was incorporated into three (3) of the final garments, it was discovered that organza is very susceptible to heat and that depending on which ‘pressing’ equipment is being used; fashion and textile designers in future endeavours; would ensure that irons and other pressing equipment would be regulated to suit the nature of the special fabric being used in order not to ruin them.
3. It was also discovered that vat dyes; regardless of the accurate measurements used in preparing dye baths does not penetrate ‘organza’ fabric , due to its in-

affinity and extremely low absorbency ratio, in comparison to cellulosic fabrics. The researcher experimented with hand painting using small, medium and large brushes; with water based 'printing paste' and the outcome in essence was near perfect and fit beautifully into the idea and concept of the research work.

4. After the construction of the third garment and the application of final colour, synthetic leather was then inserted into the sides of the dress. This step in the garment construction process was relegated to the final stages due to the harsh nature of sodium hydroxide and sodium hydrosulphite during dyeing; this was to prevent corrosion of the surface structure of the synthetic leather fabric.
5. All four garments were 'hand washed' twice after the application of colour (vat dye and print paste), to ensure that all excess 'dye' had been carefully removed with detergent and mild soap to prevent redness and sore skin, as garments were fitted onto life models after the production process.

5.2.1 General Recommendations

From the study, the researcher recommends that:

1. Parents, Guardians, Family and Friends, would model supportive and strong relationships, where they can rely on each other to fight against sexual assault. By discussing such occurrences openly and without shame, giving sound advice and assistance in situations where they are required.
2. That society would stand up for a victim in cases where suspicion of abuse is detected or realised, that cases that are overbearing would be handed over to the Police and appropriate authorities to be taken up.

3. Local assault centres should be provided, where sexual abuse victims can easily walk in or even place a phone call or send an email and would be attended to. This is necessary because the availability of internet connectivity, smart and mobile phones has made the world a global village, therefore avoidable complexities of reporting sexual abuse to the appropriate authorities/ headquarters should be made easier for the Ghanaian woman.
4. Subjects such as biology and Life skills which teach on Adolescent reproductive health and the dangers associated with them, should be reintroduced and emphasised. These subjects being introduced in the formative years of a child would educate on the subject of sexual abuse, its consequence's and how to avoid or flee them. According to the data collected, most abused women were caught unawares, and in naivety.
5. Other researchers would attempt innovative ways of producing textiles and garments, with the existing techniques and also by brainstorming and critical thinking, coming up with new ideas which would help society by addressing pertinent issues and helping in nation building.
6. The researcher humbly requests, that legislators would enforce laws governing sexual abuse that have not been fully rolled out or implemented.

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APPENDIX A

KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY
DEPARTMENT OF TEXTILES
FACULTY OF ART AND BUILT ENVIRONMENT
DRESS AS A SOCIAL ACTION AGAINST SEXUAL ABUSE OF WOMEN IN
GHANA

INTERVIEW GUIDE

This research is for academic purposes only and all information provided will be treated confidentially. The researcher is a Master of Fine Art (Textile design) student and the Department kindly entreats you to complete the questions with utmost honesty; the topic is ‘Dress as a social action against sexual abuse of women in Ghana’. The researcher hopes to assess information of students who have in one way or the other experienced sexual abuse. We understand how sensitive the topic is; however, the minutest information given would be very much appreciated. Thank you for taking time to complete this survey.

Section (A) Personal data of respondents

Please Tick the option that best expresses your opinion and supply answers where necessary.

1. Age of Respondent: 18 - 23 24 - 29 30 - 35
36 - 41 42 - 47 48 - 53
2. Year of entry into ATU:
2016 - 2017 2017 - 2018 2018 - 2019
3. Entry Qualification: Advanced Fashion Senior Secondary/ WASSCE
Matured

Section (B) What has been your experience with Sexual Abuse?

4. What is the identity of this person(s)?
 Relative (Family)
 Friends
 Work Colleague

School Colleague

Other (Please Specify)

5. For how long have you had this experience; whether in the past or present?

Past

Present

Other (Please Specify)

6. Are you currently engaged in any form of employment aside your tertiary education?

Yes No

7. Could you briefly share your experience with sexual abuse?

.....
.....
.....
.....

9a. Can a Fashion/Textile designer, help in curbing sexual abuse in the Ghanaian Society?

Yes No

10b. How? Why not?

.....
.....
.....
.....

11. The following are suggested ways a Fashion/Textile designer can help in curbing sexual violence; please tick your preferred option:

| | |
|---|--|
| Creating a fabric with text and images which speak on the topic | |
| Sewing a garment that communicates women's experience with sexual abuse, which will be showcased on a fashion blog. | |
| Other (Please tick & specify below the table) | |

.....
.....
.....
.....