



Examining The Evolution And Influence Of Visual Art On Modern Fashion Design In Ghana

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Abstract:

This research highlights the importance of visual art in Ghana's contemporary fashion design, focusing on its impact on cultural dynamics and creative processes. The region's rich history of artistic traditions, including indigenous Ghanaian art forms, has influenced the growth of fashion design in Ghana. The study areas, including Asante, Fante, Gas, Ga-Adamgbes, Dagombas, and the Ewes, were chosen based on their rich cultural traditions, particularly textiles and clothing. The research aims to understand the relationship between Ghanaian visual art and modern fashion design, as well as the potential for collaboration between dispersed subjects and study topics with stronger correlations. The findings may encourage multi-subject and cross-thematic research in the field of art and design. The idea of combining traditional art forms into contemporary fashion design has gained popularity recently. Many Ghanaian fashion designers have begun including components of Ghanaian visual art in their collections, producing one-of-a-kind clothes that are important to the country's culture. This confluence of fashion and art not only highlights Ghana's traditional heritage but also gives designers and artists a platform to showcase their talents and advance the global fashion industry. This cannot be done in a single day, but it can be done with the dedication and perseverance of key stakeholders, including the government, professors, designers, and trend spotters. Once the desired look has been developed, professors should be required to use it as a training tool for design students so that when they create their own sense of personal style, they are conscious of the Ghanaian aesthetic. It's important to note that these are just potential implementations, and the actual study design may vary depending on the specific research goals, available resources, and the expertise of the researchers involved.

1.0 Introduction

In order to better understand the historical and cultural relationships between visual art and fashion in Ghana, a study has been conducted on the development and influence of visual art on contemporary fashion design in that nation. It aims to comprehend how Ghanaian modern fashion design practices have been impacted by and molded by traditional art forms like painting, sculpture, textiles, and other visual expressions. This study's history may be traced back to Ghana's voluminous creative legacy and its wide range of cultural practices. Outstanding visual art, including as traditional sculptures, fabrics, and Adinkra symbols, has long been created in Ghana. For millennia, Ghanaian society has employed these artistic manifestations to communicate cultural, social, and spiritual themes. The idea of combining traditional art forms into contemporary fashion design has gained popularity recently. Many Ghanaian fashion designers have begun including components of Ghanaian visual art in their collections, producing one-of-a-kind clothes that are important to the country's culture (Amankwah, A. M., Howard,2012).

This confluence of fashion and art not only highlights Ghana's traditional heritage but also gives designers and artists a platform to showcase their talents and advance the global fashion industry. Researchers hope to shed insight on how modern fashion design has changed and been influenced in Ghana by looking at the development of visual art. They might look at how visual art styles, themes, and aesthetics are incorporated into clothing, as well as how fashion designers modify and reinterpret classical art forms to appeal to modern fashion sensibilities. The study may also examine the cultural, social, and economic effects of this artistic fusion, looking at how it affects local populations, craftspeople, and Ghana's entire fashion industry. In the end, this research highlights the significance of visual art as a source of inspiration and innovation in the sector and adds to our understanding of the cultural dynamics and creative processes that create contemporary fashion design in Ghana (Opoku-Asare, N. A. A., & Siaw, A. O. (2015).

The analysis of the connection between visual art and fashion within the Ghanaian setting serves as the framework for the study looking at the evolution and influence of visual art on modern fashion design in Ghana. This research tries to comprehend how changes in visual art, including traditional and modern artistic expressions, have affected the growth of fashion design in Ghana. Ghana, a nation in West Africa, has a long history of artistic traditions and a rich cultural heritage. The region has long been influenced by indigenous Ghanaian art forms like Adinkra symbols, Kente textiles, and traditional textile patterns. Vibrant colours, complex patterns, and symbolic content define these art genres. The idea of combining Ghanaian visual art with modern fashion design has gained popularity recently. Many Ghanaian fashion designers drew inspiration from traditional art forms and incorporated aesthetic elements into their works. This blending of art and fashion has produced one-of-a-kind, cutting-edge creations that highlight Ghana's cultural character (Edusei, K. (2004). The study's goal is to investigate the historical development of Ghanaian visual art, following its progression from traditional to contemporary representations. It will look at the ways in which Ghanaian contemporary fashion designers have been impacted by aesthetics, creativity, and the design process as a whole. The social, cultural, and economic

effects of infusing visual art into fashion may be studied, as well as how it may help to promote Ghanaian heritage and culture. This study intends to provide light on the creative processes, inspirations, and cultural dynamics that define the fashion industry in Ghana by examining the development of visual art and its influence on contemporary fashion design in Ghana (Essel, O. Q., & Opoku-Mensah, I. (2016).

1.2 Objectives:

The objectives of the study examining the evolution and influence of visual art on modern fashion design in Ghana may include:

1. **To Examine the development of visual art in Ghana historically:** This goal entails exploring the cultural and historical context of Ghanaian visual art, including traditional art forms and artistic expressions that have inspired fashion. The goal of the study is to lay a foundation for understanding the influence of visual art on contemporary fashion design by looking at the origins of visual art in Ghana.
2. **To examine the impact of visual art on the aesthetics and creative process of contemporary fashion designers in Ghana:** This goal is to investigate how visual art has inspired the conceptualization, originality, and aesthetics of Ghanaian current fashion designers. It entails analysing how visual art-inspired methods, themes, patterns, colours, and symbols are used in fashion designs. This analysis will help the study pinpoint the precise ways that Ghanaian modern fashion has been shaped and inspired by visual art.
3. **To recognise and record particular visual art forms and motifs incorporated into contemporary Ghanaian fashion design:** This goal entails locating and cataloguing the visual art styles, motifs, and components that have been included in Ghanaian contemporary fashion design. Examples could be Adinkra symbols, patterns on Kente cloth, conventional textile designs, or other creative components. The study seeks to offer a thorough understanding of the visual art traditions that have influenced fashion design in Ghana by cataloguing and documenting these influences.
4. **To determine how the promotion and preservation of Ghana's cultural heritage are affected by the incorporation of visual art into fashion design:** This goal is to comprehend how the confluence of fashion design and visual art benefits the promotion and preservation of Ghana's cultural heritage. It explores how infusing visual art into fashion design promotes cultural identity and protects cultural legacy for future generations while showcasing and celebrating Ghanaian traditions.

1.3 Research Questions:

The research questions for the study examining the evolution and influence of visual art on modern fashion design in Ghana may include:

- How have visual art in Ghana can be developed with time, particularly concerning traditional art forms and contemporary artistic expressions?
- How to examine the impact of visual art on the aesthetics and creative process of contemporary fashion designers in Ghana?
- How to recognise and record particular visual art forms and motifs incorporated into contemporary Ghanaian fashion design?
- How to determine the promotion and preservation of Ghana's cultural heritage are affected by the incorporation of visual art into fashion design?

These research questions aim to explore the historical, artistic, cultural, and economic dimensions of the relationship between visual art and modern fashion design in Ghana. By addressing these questions, the study aims to provide a comprehensive understanding of the evolution, influence, and implications of visual art on fashion design in Ghana, while offering practical recommendations for the industry (Opoku-Asare, N. A., & Siaw, A. O. (2016).

1.4 Cultural Narrative Art in Ghana's Contemporary Art History:

A suggested an episodic interpretational relationship between elements is created in African visual story art by the employment of cultural symbolism, totemic artefacts, and proverbs. The potential of the artworks to reveal historical event(s) or era(s), whether in a figural group or single composition, is unabated. The pioneers animated or mythological history and real events passed down by the Ghanaian heritage and those modern cultures the artists themselves encountered were captured in academic creative language through their unique visual expressions of social realism. The paintings "blended transcultural techniques and styles that produced fresh dynamic creations of representational and non-representational imageries." Essel (2014)b They were frequently written in an episodic compositional manner to dramatise the tale they portray (Wendl, T. (2001).

Trial of B. K. Dogbe (born 1944) By Ordeal (plate 2) expresses elegiac lamentation for the superstitious and dehumanising act of accusing people of wrongdoing and putting them through a religious, magical, ritualistic, or harmful trial, such as dipping one's hand in a scalding pool of oil, holding a scorching metal object, or consuming a poisonous mixture to demonstrate one's innocence. Under this trial, the accused person is feared to suffer harm or even pass away, leaving the innocent party untarnished. One was guilty of an infraction if they refused to kowtow and submit to this trial. Dogbe displays his sentimental opposition to the practise of trial by ordeal by firmly grasping a bowl that is tilted vertically and extending his lengthy hands towards the lips of the seated, nearly naked figure (Adams, M. (1989).

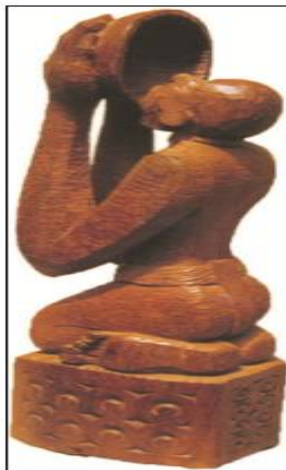


Fig.1: B. K. Dogbe. Trial by Ordeal. 1982. Wood (odum). 80cm high

Ghana, like many other developing nations, is experiencing economic hardship as a result of the underdevelopment of its domestic fashion industry. Historically, the local fashion sector in the country was growing, but due to stiff poor finishing and non-conformance to standards, its operations have decreased. Despite the fact that there is no scarcity of skill, textile traditions, or even industrial textiles, Herman (2002) claims that Ghana and Africa as a whole lack a clear policy direction that addresses the fashion industry. Ghana cannot boast of a robust and thriving fashion industry like other industrialised economies can. The country of Ghana is made up of numerous ethnic groups, each having its own distinct culture, worldview, and set of social mores, all of which are thought to have an impact on Ghanaian fashion trends (Langevang, T. (2017).

2.0 Literature Review:

The study of textile and clothing arts has raised awareness of the role that clothing plays in a variety of cultural and social contexts. It functions as a tool that logs environmental occurrences and concepts, improves communication, and supports diverse social interactions. However, the relationship between designs and the names given to them has not been examined in the literature. One of the contributing reasons in this context is "cultural appropriation," which appropriates by focusing only on the patterns and aesthetics of the clothing and textiles rather than the names and meanings that are ingrained in the clothing and textiles. The literature review has four sections for this study's aims. Trends in the study of fabric are examined in the first section. The second section aims to clarify how colonisation and decolonization are perceived in terms of the social and cultural dimensions of clothing and textiles. This section also analyses the literature on the history of textile and fabric commerce and production in West Africa, as well as the influence of colonialism. This review's second section focuses on a few themes related to the social and cultural significance of textiles and clothing. This will enable comparisons of topics that have been covered in the literature on clothing and textiles (Selase, G. R., & Christopher, M. (2013).

(Omojola, B. (1995). The following trends are revealed by studies of the textile and clothing literature. Since 1985, authors have been interested in the cultural and social implications of clothes. The artistic elements and connotations connected with the uses of cloth were explored in works by Steiner (Steiner 1985) and Schneider (Schneider 1987). However, as the majority of them were outsiders and unable to fully comprehend the cultures they intended to study, they were confronted with the issue of meaning and interpretation. As the discussion evolved from a Eurocentric point of view to an emphasis on an African perspective, works from this latter era were crucial. The social and cultural ideas were expanded in writings in the 1990s to include themes related to clothing and fashion. Dress is presented by Eicher and Roach-Higgins (Roach-Higgins and Eicher 1992) in a broader framework where additional body adornments complement and enhance clothing. The societal Skin hypothesis was developed by Turner (Turner 1993) and examines clothing as a second skin that conceals the private and unacceptable while presenting a societal viewpoint. This paved the path for examining the complexities and competing values related to clothes. Writing specifically about West Africa, Hansen (Hansen 2004), Yankah (Yankah 1995), and Bickford (Bickford 1994) studied the dramatic elements in the use of clothing and textiles.

(Tordzro, N. D. (2021). Due to colonialism and the slave trade, handcuffs were introduced in Africa as a symbol of authority, and control, and to enforce law and order among natives and slaves. However, Adolph Agbo writes in Values of Adinkra Symbols that it "rebukes all forms of slavery." By establishing a colony far from where it originated, a central system of dominant foreign power colonises an area and all of its inhabitants. Because it frequently involves an occupying culture gaining governmental power over an indigenous population those who already lived there before the settlers arrived colonization is viewed as a negative deed. There are numerous instances of this throughout West Africa's coast, particularly in Ghana. African textile industries started making cloth based on the Indonesian, Dutch, and British prototypes in the middle of the 20th century. These fabrics, which go by a variety of names depending on where they are made and how well they are made, are now widely used throughout much of Africa. A multitude of national, regional, and cultural identities might be evoked by wearing the clothing as a result of the layers of influences, inspirations, and reproductions that created it. In African fashion circles, wax patterns' Indonesian origins and the European mercantile impulse that catapulted them onto global markets are no longer overtly acknowledged since, despite their complex histories, they have become African textiles.

(Quayson, S. A. (2006). Another example of benign cultural colonialism is when researchers from the global north advocate for a group of practitioners while emphasising their own opinions by shaping the story to fit them rather than initiating a fair exchange. Language has always been a crucial element in both general and cultural colonisation. Indigenous cultures are not described by words like "discover," "rescue," or "elevate," which are used to describe practises and cultures all over the world. Reclaiming and healing are crucial, hence a decolonizing strategy is required. When one enters groups and societies that one is not a part of, terminology applies across

cultural boundaries and must apply to social practises. Depending on one's position in practise, the phrase "decolonization" is also viewed differently.



The chieftaincy structures, their style of government, and the contributions they make within their local jurisdiction are most frequently mentioned when discussing traditional institutions. Politics, economy, and social issues pertaining to their cultural ideas and practises are examples of this. As a result, these institutions continue to have some impact and the state is still largely based on native social norms despite gradually shifting circumstances (Economic Commission of Africa, 2007; Galiev, 1998), making these institutions a point of contact. By doing this, these institutions have demonstrated their reliability, viability, and importance in Africa's sociocultural, economic, and political life over the ages, especially among the rural populace (Economic Commission for Africa 2007). Even though some of these are regarded as absolute, most African states' institutions, led primarily by kings, chiefs, and queen mothers, hold fast to the people's beloved traditional beliefs, values, and customs, making them a significant force in influencing the lives and development of their communities.

Governments are pressuring these traditional leaders to alter or do away with cultural customs that are detrimental to society and impede progress (Steegstra, 2005; 309), making their positions vital to the mental and physical advancement of their communities.

3.0 Methodology:

Data was gathered from both primary and secondary sources to ensure its legitimacy and to boost trust in the conclusion. The research's study areas, which include Asante, Fante, Gas, Ga-Adamgbes, Dagombas, and the Ewes, were chosen based on their rich cultural traditions, particularly those related to textiles and clothing. The justification for choosing these ethnic groups as the others' representatives come from the traditional reflection of costumes and modern influences in these ethnic settings, which reflect similarities on the other ethnic groupings within the nation and equally represent a good geographical distribution of the nation. The study uses a descriptive survey approach based on qualitative research methodology and made use of simple random sample techniques to achieve accurate, objective, valid, and reliable findings. Utilised data collection tools including surveys, in-person interviews, and observation. The research team was able to compare the primary data gathered from the chosen respondents using these three research tools, leading to conclusions and suggestions. Only data from those sources that the research team had verified, examined, and evaluated was allowed for use in the study. Interview respondents are represented by letters to safeguard their anonymity (Loots, E., Neiva, M., Carvalho, 2021). The study concentrated on participants in Accra and Kumasi. For the study, a sample size of 30 people was selected, consisting of 15 fashion students, 4 second-hand clothing dealers, 5 shop owners, 1 seamstress, 2 elderly, and 3 media men. Out of the 30 respondents who provided answers, 15 were between the ages of 15 and 25, five were between the ages of 26 and 35, five were between the ages of 36 and 45, three were between the ages of 46 and 55, and two were over the age of 55.

Ages of Respondents (Years)	Frequency	Percentage(%)
15-25	15	50
26-35	5	16.66
36-45	5	16.66
46-55	3	10
Above 55	2	6.6
Total	30	100

Table 1: Ages of respondents Source: Field Research (2023)

Twelve of these respondents were men and eighteen were women, or 40% and 60%, respectively. Five other well-known local fashion designers were also interviewed in addition to the aforementioned respondents. More than half of the questionnaire sets were given to young groups between the ages of 15 and 35, according to the personal information of respondents shown in Table 1. This is because young people in these age groups are typically involved in fashion and its trends when it comes to Western influences, which allowed the research team to evaluate the accurate reflection of conditions on the ground. Similarly to this, fashion tends to be more prevalent in the elite society and is more closely related to female society than male culture. This helped to explain why more female respondents filled out the survey, at least in part. In addition to making up the bulk of the elite groups, respondents from universities and other post-secondary institutions are also best qualified to reply to the inquiry.

When asked about the difficulties the fashion industry has had using locally produced fabrics, fashion designer A responded that although there have been difficulties, the industry has persevered and continues to produce the designs that we see on the catwalks and at fashion shows. In addition, with African print cloth receiving widespread exposure worldwide, we have seen a growth in the number of Ghanaian designers bringing a flare of eclectic and new patterns to the fashion business. The Ghanaian textile industry has produced some of the most significant textiles that are sold throughout the world. All fashion designers contributed to this claim. Never before in the history of the nation have more garments been created using domestic materials.

Then, the fashion institutions will educate fashion designers and trend forecasters who, together, can find a shared characteristic among the various cultural traditions of the Ghanaian people that might serve as a unifying characteristic in the designs created by the individual designers, who are also expected to have a distinctive appearance that distinguishes their design houses. This cannot be done in a single day, but it can be done with the dedication and perseverance of key stakeholders, including the government, professors, designers, and trend spotters. Once the desired look has been developed, professors should be required to use it as a training tool for design students so that when they create their sense of personal style, they are conscious of the Ghanaian aesthetic (Kassah, J. K., & Gbadagba, G. (2019).

Table 2a: Assessing the categories of clothes that truly reflects Ghanaian culture and tradition

Categories	Frequency	Percentage (%)
All garments produce in Ghana	61	14
Those from African prints	104	24
Batik, tie-dye, adinkra, kente, smock	229	54
Any form of clothe worn by a Ghanaian	32	8
Total	426	100

According to the replies in Table 2a, 32 respondents thought that any clothing worn by a Ghanaian was a representation of Ghanaian tradition and culture, while 61 respondents related it to all types of clothing made in the nation, representing 8% and 14% respectively. However, two hundred and twenty-nine (229) respondents connected true cultural identity and reflection to clothing made locally or traditionally and worn by Ghanaians, such as kente, adinkra, smock, batik, and tie-dye fabrics. One hundred and four (104) respondents thought that the tradition and culture of Ghanaians are reflected in the use of African prints. These 24% and 54% of respondents point out that Ghanaian culture is reflected in traditional designs and fabrics made in Ghana with a Ghanaian identity, thus it is important to support them for economic and cultural advancement. However, the justifications cited have to do with foreign influences from low-cost importation, which makes imported clothing more affordable than locally made clothing. influences from the entertainment cycle, particularly from the overseas music scene and the fashion worn by celebrities there. Others were connected to the collapse of our

textile industry, the expensive and lengthy production methods for our locally made textiles and clothing, as well as the subpar finishing techniques used on garments made in the nation.

3.1 Theoretical framework for the study:

Theoretical frameworks in this study provide different lenses through which researchers can analyze and interpret the evolution and influence of visual art on modern fashion design in Ghana. The specific framework chosen would depend on the research objectives, the research questions being addressed, and the perspectives that best align with the study's scope and focus. The theoretical framework of a study examining the evolution and influence of visual art on modern fashion design in Ghana could draw upon various theoretical perspectives and concepts. This framework explores how different cultures influence and borrow from each other, leading to the creation of hybrid styles. Researchers could analyze how visual art elements from Ghanaian culture have been appropriated and incorporated into modern fashion design, and examine the implications and power dynamics associated with this cultural exchange. The theoretical framework explores the interconnectedness of the fashion industry on a global scale. Researchers could investigate how visual art from Ghana intersects with global fashion trends, and how fashion designers in Ghana are influenced by international fashion markets. They could analyze the flow of ideas, inspirations, and collaborations between Ghanaian designers and the global fashion community.

4.0 Results and Discussion:

4.1 Examine the development of visual art in Ghana Historically:

Access archival materials, including photographs, documents, and exhibition records, to gather primary source information on the development of visual art in Ghana. This might involve visiting archives, museums, or art institutions in Ghana and consulting with knowledgeable individuals in the field. Archival research can provide insights into specific artistic movements, exhibitions, and the societal context in which visual art was created and exhibited. Engage in a visual analysis of artworks produced in Ghana throughout history. Study different art forms such as painting, sculpture, textiles, ceramics, and photography, and analyze their stylistic features, themes, and techniques. Consider the influences of indigenous Ghanaian art traditions, as well as the impact of external influences such as colonialism and globalization. Identify key shifts, innovations, and trends within the visual art scene.

In some parts of Ghana, reaching puberty is a ritual performed, usually after a girl's first menstrual period, to launch her into maturity. The Akans originally referred to these ceremonies as bragro; the Ga-Adamgbes refer to them as dipo; the Ewes refer to them as gbto; and the Gas-otofo currently have exclusive use of them in a renovated version. This is demonstrated by the responses given, as just thirty-two (32) of the respondents, or 8% of the total, indicated that this rite is still essential for promoting and maintaining Ghanaian values, customs, and culture. The ceremony serves to formally welcome young females into society as young adults. The purpose of the ritual is to prepare the kids for adulthood's reality (Steegstra, 2005:105–107). There are many different types

of attire and facial expressions, body painting, the wearing of beads, trinkets, and hairstyles, among other artefacts, that are connected to these ceremonies. In the puberty ceremony, all of these things that are a part of their covert training are highlighted.

Influential Factors	Frequency	Percentage (%)
Trade Liberalization	178	42
Entertainment Industry	70	16
Advance Technology in the Textile and Fashion Industries	98	23
Degrading Cultural Values and Norms	43	10
Education and Economic Emancipation	26	6
Lack of Self Realization	11	3
Total	426	100

Table.3 *What are the possible courses of modern influences on clothes associated with Ghanaian culture.*

In the current state of globalisation, influences from other cultures, both inside and outside a particular culture, are inevitable, but all cultures should be concerned with how much they are permitted to blend into and impart on existing cultures. Acculturation cannot be avoided, but it can be managed to conform to the standards and values of a treasured culture, such as Ghana's. Table 3 aims to ascertain how the cultural lives of Ghanaians are impacted by modern influences on clothing. Six (6) influential factors were thought to be potential sources of these influences; of the 426 respondents, 175 (178) believed that trade liberalisation among nations, which allows people to import clothing goods into the country without restriction, has an impact on the use of our traditional or indigenous clothes. Ninety-eight (98) respondents, or 23% of the sample, thought that the influences came from the development of textile and fashion industry technology, which Ghanaian clothing practises cannot keep up with. In other responses, seventy (70) of the respondents attribute it to the gradual deterioration of cultural values and norms within Ghanaian society, which they believe creates voids that modern influences are determined to fill; twenty-six (26) of them believed that formal education and empowering individuals economically call for modernity, which they believed to be revealed through modern influences; and eleven (11) of the respondents attribute it to a lack of self-awareness, which i.e. These amount to, correspondingly, 16%, 10%, 6%, and 3%.

4.2 Impact of visual art on the aesthetics and creative process of contemporary fashion designers in

Ghana:

The impact of visual art on the aesthetics and creative process of contemporary fashion designers in Ghana can be significant. Visual art serves as a rich source of inspiration for fashion designers in Ghana. They draw inspiration from various art forms, such as painting, sculpture, traditional textiles, and indigenous craftwork. Elements like colours, patterns, textures, and motifs found in visual art can be incorporated into garment designs, influencing the overall aesthetic and concept of the collection. Impact of visual art on the aesthetics and creative process of contemporary fashion designers in Ghana is evident in the infusion of cultural elements, the fusion of traditional and contemporary styles, the emphasis on craftsmanship, and the unique narratives and identities embedded in their designs. Visual art serves as a wellspring of inspiration, enabling Ghanaian fashion designers to create visually compelling, culturally rich, and globally resonant fashion statements.

These measures are crucial in elevating or producing clothing developed and produced in Ghana, which must have a cultural touch to them and good finishes to compete successfully in the market. They emphasise that modern influences can be matched up with equal technological advancement. To preserve our traditional fabrics and attire while also keeping up with contemporary trends for economic, cultural, and social reasons, a balance must be struck. To protect our small-scale industries throughout the industry, this is crucial. Stakeholders and the government are advised to make funds available to help regional textile and fashion craftspeople improve their goods. To develop their product and compete in the global market, producers must work to improve their skills (Ayiku, R. K. (1998).

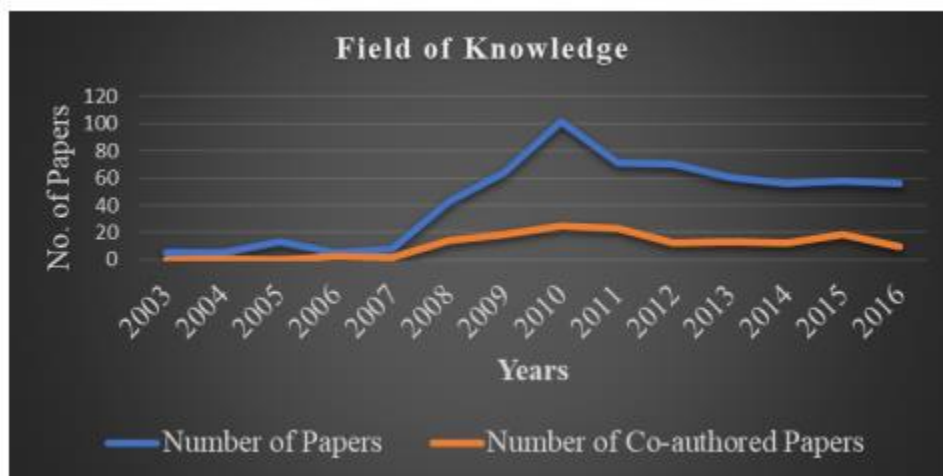


Figure 1 and the previous study show that there are three phases to the number of publications in the field of art and design. The first phase, which ran from 2003 to 2007, had a relatively small number of papers. In the second stage, which ran from 2008 to 2010, the number of articles started to increase quickly, but regrettably, in the third stage, which ran from 2011 to 2016, the number started to drop even though it was still at an all-time high. In this study, the major topics in the realm of art and design were categorised and condensed into three time periods (2003–2007, 2008–2010, and 2011–2016). The Bicom software was employed to extract the high-frequency

core themes in the area of art design. Additionally, a social network diagram representing the important motifs that frequently occur together in the realm of art and design was created using the Netdraw software.

4.3 Visual art forms and Motifs Incorporated into Contemporary Ghanaian fashion design:

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Strongly Agree	15	15.0	15.0	15.0
Agree	11	11.0	11.0	26.0
Disagree	34	34.0	34.0	60.0
Strongly Disagree	40	40.0	40.0	100.0
Total	100	100.0	100.0	

The survey's findings divide respondents' opinions into four groups: Strongly Agree, Agree, Disagree, and Strongly Disagree. According to the survey, 15% of respondents highly agreed and another 11% agreed that visual art motifs and forms are included in modern Ghanaian fashion design. Together, these statistics imply that a sizable proportion of respondents recognize and welcome the influence of visual arts on Ghanaian fashion. On the other hand, a sizable portion of respondents disagreed with the use of visual art in fashion. A majority of 40% strongly disagreed with the statement, while 34% disagreed. This suggests that a sizable number of the participants do not think there is a strong relationship between fashion and visual art in Ghana. Interesting issues regarding the variables affecting these perspectives are raised by the disparity in attitudes regarding the use of visual art forms and themes in modern Ghanaian fashion design. A variation in the perception of what counts as visual art and how it relates to fashion might be one explanation for the discrepancy and severe disagreement. Different replies may result from participants' varying viewpoints on what constitutes the inclusion of visual art.

The survey results also call for a more thorough investigation of the specific instances or examples of the inclusion of visual art that respondents may have taken into account when formulating their judgments. Gaining knowledge on this topic would benefit from an understanding of the cultural setting and the various ways that Ghanaian visual art may be perceived and conveyed via clothing. Notably, Ghana has a long history of creative traditions that include Adinkra symbols, Kente fabric, and conventional weaving methods. These creative components have frequently influenced modern Ghanaian fashion, providing designers with ideas. Individual perceptions may be impacted by personal experiences, exposure, and cultural backgrounds, albeit the degree to which these factors are taken into account may differ.

In conclusion, the survey findings show that respondents' opinions on the incorporation of visual art forms and themes into modern Ghanaian fashion design are mixed. A combined 26% responded with agreement or strong agreement, indicating support for the inclusion of visual art elements in Ghanaian fashion, despite a sizeable number strongly disagreeing or disagreeing.

To go deeper into the causes of these conflicting viewpoints and to analyze particular instances of visual art inclusion in Ghanaian fashion, additional study and analysis are required. A deeper grasp of this topic may be gained through comprehending the cultural background, historical relevance, and many interpretations of visual art in fashion. In the end, the incorporation of visual art forms and themes in modern Ghanaian fashion design offers a chance to honour and safeguard Ghana's rich cultural past while expanding the possibilities for artistic expression. By promoting communication and understanding, participants in the fashion industry may endeavour to close the perception gap and advance the integration of visual art into Ghanaian fashion, supporting the expansion and advancement of the nation's creative industries

4.4 Promotion and preservation of Ghana's cultural heritage are affected by the incorporation of visual art into fashion design:

Gain a comprehensive understanding of Ghana's cultural heritage, including its visual art traditions, cultural practices, and historical significance. Study traditional art forms, symbols, motifs, and craft techniques that hold cultural and historical significance in Ghanaian society. This knowledge will provide a foundation for evaluating how the incorporation of visual art into fashion design impacts the promotion and preservation of cultural heritage. Study the approaches employed by Ghanaian fashion designers when incorporating visual art into their designs. Examine how designers engage with cultural elements, symbols, or motifs, and evaluate the extent to which they respect and honour the cultural heritage they draw inspiration from. Consider whether designers accurately represent and contextualize cultural art forms within their designs, or if they risk misappropriation or misrepresentation.

This feature may encourage innovative research in the realm of art and design that is multi-subject and cross-thematic. Research directions that collaborate on knowledge can take numerous paths. It can be observed by combining the maximum K-number of cores that the greatest number of K-cores in the field of art design was just 6, showing that there were no substantial groups designed between study subjects in this field. Research themes with high significance did not display any groupings, indicating that the collaboration and docking mechanisms between research themes in the field of art design were not sufficiently developed. This shows that a key theme network was beginning to form in the area of art and design, indicating that there was plenty of possibility for collaboration between the dispersed subjects and the study topics with a stronger correlation (Gafa, I. (2021).

4.5 Implementation:

There are many ways to study the development and impact of visual art on contemporary Ghanaian fashion design. Here are a few strategies that researchers might take into account:

Review of Literature: Conduct a thorough analysis of all published works, including scholarly articles, books, and online sources. This will make it easier to build a knowledge base and discover important themes, theories, and earlier research findings.

Field research: Visit Ghana's art galleries, museums, fashion shows, and cultural festivals to conduct field study there. Observe and record the relationships between fashion design and visual art, taking note of the influences, methods, and aesthetic components used by designers.

Interviews and surveys: Speak with well-known Ghanaian fashion designers, artists, curators, and specialists. Ask them about their experiences, sources of inspiration, and thought processes as well as how visual art has changed over time and affected fashion design. To acquire a wider spectrum of perspectives, surveys can also be given out to professionals or students studying fashion design.

Case Studies: Conduct in-depth case studies on a few eminent Ghanaian fashion designers who have incorporated visual art into their creations. Examine their output, design philosophies, inspirations, and how visual art has influenced their collections. Studying their sketches, mood boards, fabric selections, and runway presentations may be necessary for this.

Historical Analysis: Examine the historical background of Ghana's fashion design and visual arts. Look at the conventional themes, cultural symbols, and art styles that have impacted modern fashion. Look at the sociocultural elements that have influenced the development of fashion and visual art in the nation.

Visual Analysis: Examine works of fashion design and visual art to find recurring motifs, themes, and stylistic components. Examine how colour, texture, patterns, and other elements are used in both media. List particular examples of how fashion design has been directly impacted by visual art.

Comparative Analysis: Examine the development and impact of visual art on fashion design in Ghana in comparison to other nations or regions. This can give information about international fashion trends, cross-cultural influences, and distinctive Ghanaian fashion traits.

Assemble a thorough documentation of Ghana's fashion and visual arts. Create a collection of illustrations, sketches, interviews, and other pertinent resources to help preserve the knowledge and advance related future studies. Create educational initiatives or seminars to spread knowledge about Ghana's relationship between fashion and visual art. Work together with academic institutions, galleries, and design programmes to incorporate this subject into the curriculum and encourage interdisciplinary study. Create exhibits or publish research findings to present the study's findings. Within the academic and creative communities, this can aid in the dissemination of knowledge, encourage discussion, and encourage further investigation of the subject. It's important to note that these are just potential implementations, and the actual study design may vary depending on the specific research goals, available resources, and the expertise of the researchers involved (Ross, D. H. (1981).

5.0 Conclusion:

This research highlights the significance of visual art as a source of inspiration and innovation in the sector and adds to our understanding of the cultural dynamics and creative processes that create contemporary fashion design in Ghana. This research tries to comprehend how changes in visual art, including traditional and modern artistic expressions, have affected the growth of fashion design in Ghana. Ghana, a nation in West Africa, has a long history of artistic traditions and a rich cultural heritage. The region has long been influenced by indigenous Ghanaian art forms like Adinkra symbols, Kente textiles, and traditional textile patterns. Vibrant colours, complex patterns, and symbolic content define these art genres. The idea of combining Ghanaian visual art with modern fashion design has gained popularity recently. Data was gathered from both primary and secondary sources to ensure its legitimacy and to boost trust in the conclusion. The research's study areas, which include Asante, Fante, Gas, Ga-Adamgbes, Dagombas, and the Ewes, were chosen based on their rich cultural traditions, particularly those related to textiles and clothing. The justification for choosing these ethnic groups as the others' representatives comes from the traditional reflection of costumes and modern influences in these ethnic settings, which reflect similarities on the other ethnic groupings within the nation and equally represent a good geographical distribution of the nation. In some parts of Ghana, reaching puberty is a ritual performed, usually after a girl's first menstrual period, to launch her into maturity. The Akans originally referred to these ceremonies as bragro; the Ga-Adamgbes refer to them as dipo; the Ewes refer to them as gbto; and the Gas-otofo currently have exclusive use of them in a renovated version. This is demonstrated by the responses given, as just thirty-two (32) of the respondents, or 8% of the total, indicated that this rite is still essential for promoting and maintaining Ghanaian values, customs, and culture. The ceremony serves to formally welcome young females into society as young adults. This feature may encourage innovation research in the realm of art and design that is multi-subject and cross-thematic. Research directions that collaborate on knowledge can take numerous paths. It can be observed by combining the maximum K-number of cores that the greatest number of K-cores in the field of art design was just 6, showing that there were no substantial groups designed between study subjects in this field. Research themes with high significance did not display any groupings, indicating that the collaboration and docking mechanisms between research themes in the field of art design were not sufficiently developed. This shows that a key theme network was beginning to form in the area of art and design, indicating that there was plenty of possibility for collaboration between the dispersed subjects and the study topics with stronger correlation.

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