

Benefits of Design Theory and Prospects of Master Craftsmen in Dressmaking within the New Juaben Municipality in Ghana

Shine Adzo Asimah¹, Valeria Makafui Dzidzornu¹, Vida Adzo Amegbanu² and Johnson Kofi Kassah^{1,*}

¹Department of Fashion Design and Textiles, Faculty of Art and Design, Ho Technical University, Ho, Ghana

²Department of Technical and Vocational Education, Mampong Technical College of Education, Ashanti Mampong, Ghana

Received: 5 Sep. 2025, Revised: 1 Oct. 2025, Accepted: 30 Nov. 2025

Published online: 1 Jan. 2026

Abstract: The purpose of this study was to investigate the benefits of design theory and prospects of master craftsmen in dressmaking within the new Juaben municipality in Ghana. This study employed a cross-sectional survey to collect both quantitative and qualitative data. The sample size for the study was 95 (master craftsmen 83 & apprentices 12). The study found that the dressmaking apprentice received training in taking measurements, freehand cutting, stitching, hemming, fixing zippers, fixing buttons, and seam finishing. The study further revealed that almost all the Master Craftsmen agreed that there was no curriculum or syllabus. However, there was some training for apprentices, which was solely practical, whereas no such theoretical training was being undertaken in the industry within the municipality. The study recommended that the Ghana National Tailors and Dressmakers Association (GNTDA) introduce a curriculum for master craftsmen to train their apprentices in the New-Juaben Municipality, to guide their teaching and learning processes. The study also recommended that the teaching and learning processes should include theoretical phases, since the practical is undertaken, to provide proper apprenticeship training and expertise, as apprenticeship is a system of acquiring knowledge and occupational skills through a combination of practical work experience and theoretical components.

Keywords: Design theory, master craftsmen, dressmaking, teaching and learning processes, and apprentices.

1. Introduction

Throughout its long history, clothing, also termed as clothes and attire, has long been a core human necessity, offering protection while also supporting social identity and communication. It encompasses textile materials worn on the body to cover, safeguard, and embellish the human form [1]. Historically, clothing developed chiefly to shield individuals from environmental factors such as heat, cold, and rain. In addition to this utilitarian role, clothing functions as a mode of non-verbal communication, signaling details about the wearer's identity, social standing, personality, and cultural affiliation through visual presentation and stylistic choices [2]. Clothing is defined as items that are worn with the intended purpose of providing cover for the surface of the body [3]. Without clothing, one cannot come out of his or her chamber. One can decide to go without food and sleep in the open for days without facing any social rejection, but in the normal sense, one cannot live without clothing for just a day. Society will reject and keep in mind anyone who attempts it.

Cloth is a powerful means of communication, conveying meaning. Each outfit worn creates a visual image that conveys something about the individual [4]. Clothing is a silent language that conveys information about its wearer before one has a chance to speak. It is used in different ways and for different purposes, and it is important to learn how to use it correctly to benefit from its use [5]. If individuals want more control over the messages they are sending, they need to learn to use the language of clothes. This language has different parts, just as speech has parts. The parts of speech are nouns, verbs, adjectives, and pronouns. The basic terms used in clothing communication are design theory, which includes the elements and principles of design. Clothing's language is visual. This means it consists mostly of what the eye observes. To learn to use the visual language of clothes, one needs to understand how the eyes receive and interpret messages about clothes. [6]. Clothing is also significant to the economy, and people are engaged in producing raw materials, designing and manufacturing garments, and selling the garments people wear.

Dressmaking is the skill of clipping or sewing objects using stitches made with a needle and thread. Dressmaking plays a significant role in Ghanaian culture. It portrays people's heritage and history and reminds them of their origin [7]. Dressmakers are expert costume manufacturers who cut, alter, mend, and repair imperfect sewing in finished garments for individuals. They are also general garment makers or specialized line makers for women's clothing, including blouses, dresses, suits, slit and kaba, evening wear, wedding and bridesmaids' gowns, and sportswear, but master craftsmen mostly start on a small scale from home premises or shops.

However, the first step in making a garment is creating a design. In clothing or garment designing, someone comes up with

*Corresponding author e-mail: jkassah@htu.edu.gh

a completely new idea for a garment. The impression is presented to others usually in the form of a sketch [8]. Designing makes it possible to transform ideas into pictorial form. Thus, it makes it possible for what is imaginary and in the mind of one person to be made concrete for everyone to see and access. It guides a clothing manufacturer to produce exactly what is desired or what the client expects. A good design hides figure faults and highlights physical quality features on the body, and it is also the basis of quality work. Work that is not initially designed does not progress smoothly because the processes involved are easily forgotten.

The acquisition of knowledge and skills necessitates meticulous study and dedicated practice. While certain garment manufacturers pursue formal educational pathways, a significant number attain their expertise through apprenticeship programs [9]. Historically, apprenticeship has served as a vital mechanism for the intergenerational transmission of vocational skills. Within the dressmaking industry, novices cultivate their practical abilities by working alongside seasoned master craftsmen. [10]. This apprenticeship framework is predominantly oriented towards practical experience, characterized by its flexibility, self-directed nature, and often self-funding, thus rendering it accessible to individuals who might not qualify for conventional educational routes. Apprenticeships can occur in informal settings, such as skill transfer from parent to child, or through formalized agreements between a master craftsman and an apprentice. In these arrangements, the trainee typically works in a specific trade for three to five years, gaining hands-on experience and professional mentorship [11].

Generally, a craftsman usually begins as an apprentice, working for and learning from a master craftsman, and after four to seven years is released from his master's service as a tradesman or a journeyman. Training in craft and trade within the European cultures has been a recognized tradition since the late Middle Ages [12]. Apprenticeship carries meanings of quality training, leading to meaningful and reasonably well-rewarded work in what were traditionally seen as the "skilled trades" for dressmaking, engineering, carpentry, plumbing, and so on. Apprenticeship is a system of acquiring knowledge and occupational skills through a combination of practical work experiences and a theoretical component under the mentorship of a Master-Craftsman, either in the classroom or at home [13].

In spite of the fact that the master craftsmen in dressmaking provide vital skills acquisition in a lot of countries, it is observed that a greater number of dressmakers do not know the theory of design, let alone appreciate the need to incorporate it in their work. Some of them also do not have the precise stuff needed to modify dressmaking in accordance with contemporary styles or designs in the profession. Besides, the huge majority of the master craftsmen in dressmaking do not understand the usage of some essential tools and materials in dressmaking, which influence the quality and the appearance of a finished product.

There was a brief discussion and interview with the Regional Secretary of the Ghana National Tailors and Dressmakers Association (GNTDA), Mr. Alfred Yaw Kissi, on how to introduce design theory to master craftsmen in the New Juaben Municipality. He shared his fervent opinion and raised salient points that "when the theoretical aspect of designing is introduced to dressmakers, it will help them improve their designs and also enable them to be creative and innovative in the scope of operation". He also clarified that "it will aid the dressmakers to meet the ever-changing new trends in dressmaking". Further, he finally made it clear that "it will also help bridge the gap between school-based and non-school-based dressmakers".

This opinion corroborates the definition of apprenticeship, which is believed to be a system of acquiring knowledge and occupational skills through the merging of practical work experiences and theoretical components under the mentorship of a master craftsman (MC) either in the classroom or at home. Clothing uses the principles and elements of design to create designs to suit various figure types and different occasions. Dressmaking has a distinctive contribution to the development of a country's Gross Domestic Product since it creates job opportunities for the youth in the country. On the contrary, there is a lack of dynamism in the face of dressmaking in the country.

The problem, however, is that there is little understanding and involvement of design theory in the operations of dressmakers in the New Juaben Municipality, which, in most cases, makes their end products obsolete and vague. Thus, the dressmakers are unable to offer professional advice to their customers with regard to what exactly they want and also how to create world-standard designs as required of master craftsmen in dressmaking. This has deprived them of the beautiful transition in the Fashion World where great minds keep introducing incredible designs to meet all human needs. The research, therefore, sought to introduce to master craftsmen in dressmaking in the New Juaben Municipality, design theory which would enable them to acquire the needed knowledge and skills that would thereby enhance their garment production, and also fit them into the Fashion industry.

2. Objectives of the Study

- i. To identify the skills dressmaking apprentices received during their training.
- ii. To determine the teaching and learning processes used by master craftsmen in training their apprentices in dressmaking in the New Juaben Municipality.

- iii. To analyse the impact of design theory on the performance of master craftsmen in dressmaking within the New-Juaben Municipality.

3. Research Questions

- i. What are the skills dressmaking apprentices received during their training?
- ii. What teaching and learning processes do master craftsmen use in training their apprentices in dressmaking in the New-Juaben Municipality?
- iii. What are the significant impacts of the use of design theory on the performance of master craftsmen in the dressmaking production within the New-Juaben Municipality?

4. Materials and Methods

This study employed a cross-sectional survey to collect both quantitative and qualitative data. According to Wang and Cheng [14], cross-sectional studies are observational studies that analyze data from a population at a single point in time. A cross-sectional survey is often described as a “snapshot” of a population at a certain point in time because exposure and outcome are determined simultaneously for each subject [15]. The Target population for the study comprised dressmakers’ zonal leaders, master-craftsmen, and apprentices from the New-Juaben Municipality. This study used simple random sampling and purposive sampling techniques. The simple random sampling technique was used to select the apprentices because the researchers could not collect data from all the dressmaking apprentices from the New-Juaben Municipality. The purposive sampling technique was employed to collect data from dressmakers’ zonal leaders and master craftsmen and women in the target population since they possess the requisite skills and knowledge in the practice of dressmaking to answer the questionnaire.

The sample size for the study was 95 (master craftsmen 12 & apprentices 83). The data collection instruments used in this study were a questionnaire, an interview guide, and an observation guide. The questionnaire was used to collect data from apprentices. The interview guide was used to gather data from the master-craftsmen in the dressmaking vocation. Non-participant observation was used to observe the teaching and learning processes employed in training apprentices in the New Juaben Municipality of Ghana.

To collect data, the researchers sent permission letters to the general secretary of the tailors and dressmakers association, zonal leaders, and selected master craftsmen to obtain permission to conduct the study. A meeting was held with the general secretary of the tailors and dressmakers’ association to agree on the days and times for the administration of the questionnaires and interview guides.

The prepared questionnaire for master-craftsmen and apprentices was administered personally by the researchers during their general meeting. The researcher offered assistance by clarifying areas where the respondents had difficulties. Respondents who could not read or write were given assistance by the researchers by explaining or clarifying the question to them in the Akan and Ewe Languages, and the answers provided were translated and written in English. Respondents were given sufficient time to complete the questionnaire.

Before undertaking the interview, the researchers visited the informants to:

- i. Seek informed consent to have an interview with them.
- ii. Explain the aim of the research to the informants
- iii. Seek an appointment date and time appropriate for the interview.

Permission was sought from the interviewees to record the conversation during the time of the interview.

The quantitative data collected were analysed using the Statistical Package for Social Sciences (SPSS Version 23) to generate descriptive statistics. The descriptive statistics generated were percentages. The qualitative data were analysed manually under the various themes.

5. Findings and Discussions

5.1 Findings

Objective one: To identify the skills dressmaking apprentices received during their training.

This objective was to identify the skills dressmaking apprentices acquire during their three years of training. The results

from open-ended questions and an interview guide indicated that taking body measurements, ironing or pressing, freehand cutting, stitching, hemming, fixing zippers, fixing buttons, and working on buttonholes, as well as seam finishing, were the major skills trainees learned during their training.

Objective two: To determine the teaching and learning processes used by master craftsmen in training their apprentices in dressmaking in the New Juaben Municipality

The respondents in the New Juaben Municipality carefully examined the apprenticeship process. The responses shown in Figure 1, response 74 (96.4%) indicated that there was no GNTDA curriculum or syllabus for training, nor one covering both theoretical and practical training; the remaining 3 (3.6%) were unsure.

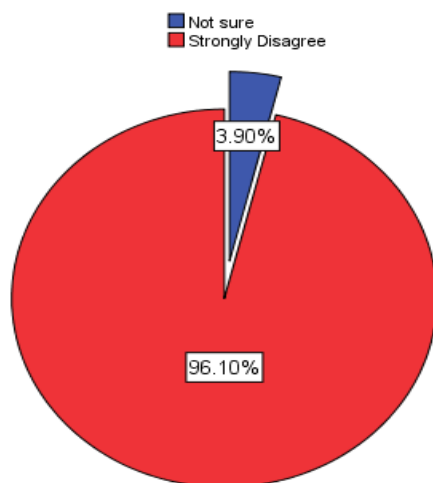


Fig. 1: Results on the GNTDA curriculum or syllabus for training

The results in Figure 2 showed that the majority of the respondents, 67(87.01%), agreed to the statement that both practical and theoretical skills are taught during the dressmaking apprenticeship programme, with a smaller number, 8 (10.39%), disagreeing with the statement, and 2 (2.597%) were not sure about the statement.

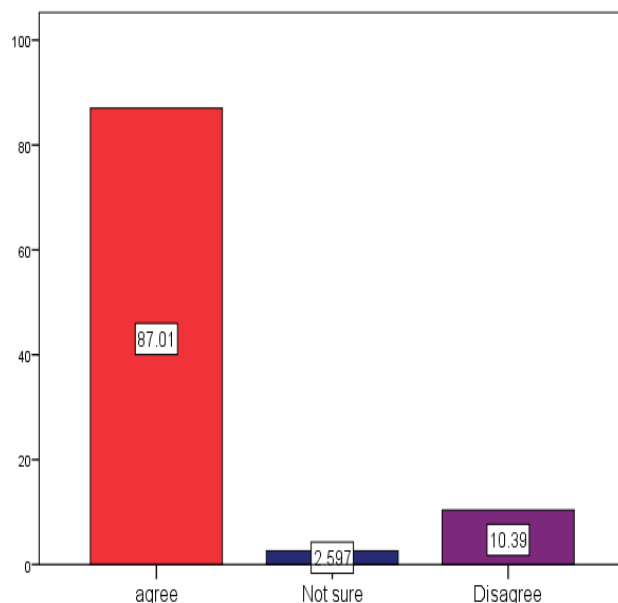


Fig. 2: Results on skills taught during training

The results in Figure 3 indicated that the majority of the respondents, 49 (63.64%), said master craftsmen vary their teaching techniques, while a smaller number, 23 (29.87%), agreed that master craftsmen vary their teaching techniques. However, 5 (6.49%) were not sure whether master craftsmen vary their teaching techniques.

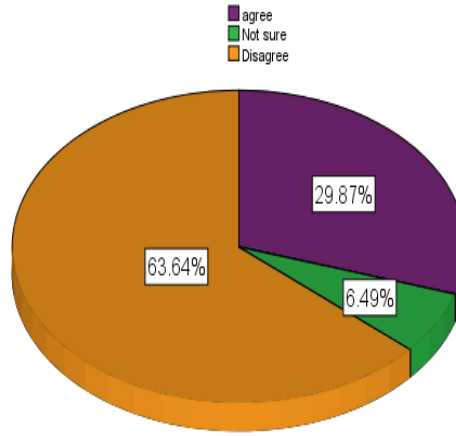


Fig. 3: Results on teaching techniques of master craftsmanship

In Figure 4, the majority of the respondents, 62(77.92%), opined that dressmaking practical lessons are handled with the appropriate teaching method, while 15(22.08%) were not in support of the statement.

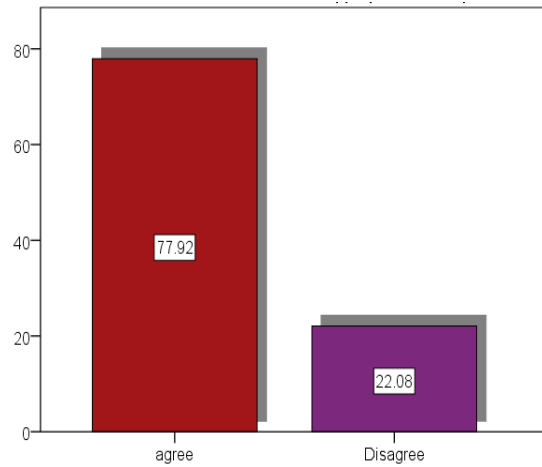


Fig. 4: Results on how practical lessons are handled

The results in Figure 5 indicated that the majority of the master craftsmen, 67(87.01%), often test their apprentices to find out their defects during their training, while 10(12.99%) were not sure of the statement.

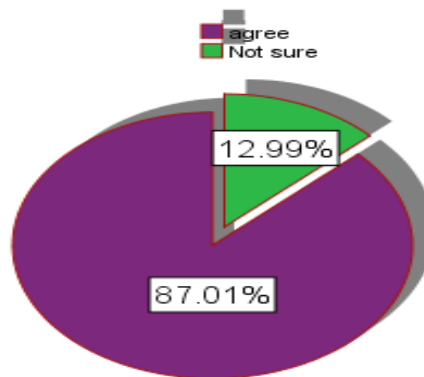


Fig. 5: Results on assessment of apprentices

Objective three: Impacts of the use of design theory on the performance of master craftsmen in Dressmaking Production within the New Juaben Municipality

It is revealed in Figure 6 that the majority of the respondents, 61 (7.22%), indicated that the use of design theory indeed

helped to increase dressmaking opportunities for master craftsmen to a great extent, while 11 (14.29%) disagreed with the statement, and 5 (6.494%) were not sure of the statement.

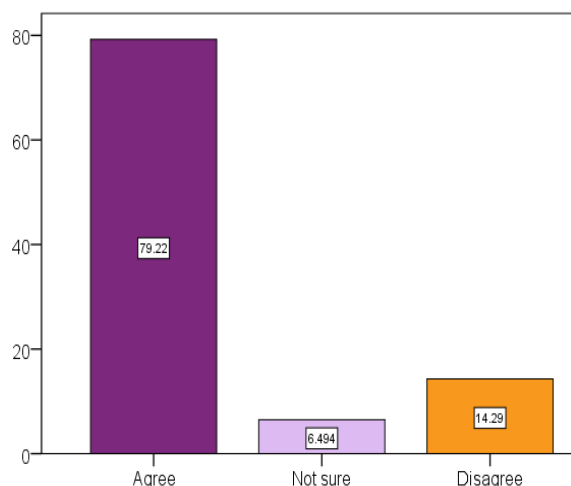


Fig. 6: Results on the importance of design theory

5.2 Discussions

Research question one: What skills did dressmaking apprentices receive during their training

The study found that the dressmaking apprentice received training in taking measurements, ironing or pressing, freehand cutting, stitching, hemming, fixing zippers, fixing buttons, working buttonholes, and seam finishing. Therefore, dressmaking is seen as an art that requires the accuracy and precision of science, where garments are made to fit particular sizes or body types.

Research question two: What teaching and learning processes do master craftsmen use in training their apprentices in dressmaking in the New-Juaben Municipality?

The study found that the training process of dressmakers in New-Juaben Municipality was mainly reliant on informal and unstructured methodologies, emphasising experiential learning over established curricular frameworks. It was revealed that dressmaking apprenticeship in New-Juaben Municipality predominantly used an observational learning process and lacked consistent, policy-compliant training structures. The absence of a formal curriculum leads to apprentices acquiring competencies purely through hands-on experience, often neglecting the systematic incorporation of theoretical frameworks that could deepen their comprehension of design fundamentals, entrepreneurial practices, or safety regulations.

This study revealed that dressmaking apprentices engage in both practical and theoretical education to some extent during their training period. This observation implies that, despite the conventionally informal characteristics of the apprenticeship programme in New-Juaben Municipality, master craftsmen include some level of organised theoretical teaching along with practical exercises. The integration of both practical competencies and theoretical understanding enables apprentices to not only execute specific tasks but also comprehend foundational concepts such as garment construction, fabric characteristics, and design methodologies. These findings are in support of the findings of [16] and [17], who state that acquired knowledge empowers apprentices to innovate, effectively resolve issues, and uphold superior quality in their output.

This study again found that within the New Juaben Municipality, the teaching strategies applied in practical dressmaking courses were effective and conducive to skill development. These findings were in agreement with the findings of [18], who opined that, consistent with established practices in vocational and skills-oriented education, experiential learning and guided practice are essential for the development of competence. It was revealed in this study that master craftsmen frequently assess their apprentices throughout the training process to identify their shortcomings or deficiencies.

Research question three: What are the significant impacts of the use of design theory on the performance of master craftsmen in the dressmaking production within the New-Juaben Municipality?

The third objective concentrated on the perceived impacts of the use of design theory on the performance of master craftsmen in the dressmaking industry within the New Juaben Municipality. It is worth noting, according to the research, that there was a significant impact of design theory on the performance of master craftsmen within the dressmaking industry. This is seen where master craftsmen were all in agreement that the use of design theory would help increase their dressmaking opportunities, and also design theory brings about effectiveness and efficiency in sewing. It was also revealed that the use of

design theory increases productivity. Furthermore, it was uncovered that design theory helped to increase the customer base for the master craftsmen. The study revealed from the perspectives of the apprentices that there is indeed a perceived impact of the use of design theory on the performance of masters. They were all in agreement that if their masters (master craftsmen) used design theory, it would increase dressmaking opportunities for them and also bring about effectiveness and efficiency, and the resultant effect would be high productivity. These findings were in agreement with the findings of [19], who state that by incorporating design theory, both apprentices and experienced craftsmen gain insight into not just the execution of garments but also the innovation of designs, improvement of aesthetics, and fulfillment of consumer expectations, elements that are critical for maintaining competitiveness within the fashion sector.

6. Conclusions

The following conclusions have been drawn based on the findings of the study.

- i. The master craftsmen and apprentices articulate that there is no laid-down curriculum for their training, except that short courses are organised for them.
- ii. There are inadequate tools and equipment in the teaching and learning processes that master craftsmen used in training their apprentices in dressmaking.
- iii. Practical lessons are only undertaken by master craftsmen in the teaching and learning processes in training their apprentices in dressmaking.
- iv. The master craftsmen and apprentices do not have any idea about design theory. It came up as a result of the responses gathered from both master craftsmen and apprentices.

7. Recommendations

Based on the findings of the study, the following recommendations are suggested to help in the prospects of introducing design theory to master craftsmen in dressmaking within the New-Juaben Municipality in Ghana.

- i. GNTDA should introduce a curriculum for master craftsmen to train their apprentices in the New-Juaben Municipality to guide them in their teaching and learning processes.
- ii. Master craftsmen of the dressmaking industry at New-Juaben Municipality should include the provision of adequate tools, materials, and equipment to help improve quality teaching and learning processes in the apprenticeship training.
- iii. The teaching and learning processes should therefore include theoretical phases since the practical is undertaken, to give proper apprenticeship training and expertise, since apprenticeship is a system of acquiring knowledge and occupational skills through a combination of practical work experiences and theoretical components.
- iv. The GNTDA should organize regular workshops for all master craftsmen within the New-Juaben Municipality on the application of design theory to keep them abreast with modern techniques in dressmaking.

References

- [1] Kaiser, S., & Green, D. (2021). *Fashion and cultural studies* (2nd ed.). Bloomsbury Publishing.
- [2] Gwilt, A. (2023). *Fashion design for living*. Routledge.
- [3] Gilligan, I. (2023). Dress or cover? The origin and meaning of clothing. *Social Sciences & Humanities Open*, 8 (1), 1-6.
- [4] Valle-Noronha, J. (2019). *Becoming with clothes. Activating wearer-worn attachments through design* (published PhD thesis). Aalto University.
- [5] Todorović, T., Čuden, A. P., Kosak, K. & Toporišic, T. (2017). Language of dressing as a communication system and its functions – Roman Jakobson's linguistic method. *Fibres & Textiles in Eastern Europe*, 5(125), 127-135.
- [6] Bohn, C. (2018). *Clothing as medium of communication*. University of Lucerne.
- [7] Danquah, P.A., and Gavor, M.E (2016). The influence of stitch density on the strength, elongation and efficiency of plain seam in a real wax printed fabric. *African Journal of Applied Research*, 2 (2), 10-21.
- [8] McGilp, H.L. (2023). *Recording in the fashion design process* (unpublished PhD thesis). Faculty of Science, Technology Engineering and Mathematics, The Open University.

- [9] Osei, J., Menetey, B. K. & Ghann, P. (2022). Youth enrollment into dressmaking and tailoring apprenticeship programme. *Review of Socio-Economic Perspectives*, 7(3), 9-17.
- [10] Segbefia, P. S. (2020). *Effective dressmaking apprenticeship curriculum: A strategic approach to acquiring employable skills in the Volta Region, Ghana*. University of Education, Winneba.
- [11] International Labour Organization. (2021). *Skills development and apprenticeship systems in Africa*. ILO.
- [12] Sawyerr, N.O. (2023). A review of apprenticeship policies in Ghana. *International Journal of Innovative Research & Development*, 12 (10), 80-86.
- [13] Hunt, B. R. (2020). *Apprenticeship Participation at GE Appliances: An insider's ethnographic study of apprentice participation and factors contributing to student success*. Western Kentucky University.
- [14] Wang, X. & Cheng, Z. (2020). Cross-Sectional Studies: Strengths, weaknesses, and recommendations, *CHEST 158(1S)*, S65-S71.
- [15] Hemed, M. (2015). *Cross-sectional studies*. Geneva Foundation for Medical Education and Research.
- [16] Okeke, E. (2022). Integrating theory and practice in vocational training: Implications for skill acquisition. *Journal of Technical Education*, 18(3), 45–60.
- [17] Mensah, P., & Owusu, K. (2021). The role of knowledge integration in apprenticeship programs in Ghana. *African Journal of Vocational Education*, 9(2), 78–92.
- [18] Ojo, A. (2019). Experiential learning in technical and vocational education: Implications for student outcomes. *International Journal of Education and Training*, 7(3), 12–25.
- [19] Anyeta, K., & Suglo, E. (2024). *Apprenticeship training and skill acquisition in the fashion industry*. Ghana Textile Research Institute.

Biography:



Shine Adzo Asimah is a lecturer in the Department of Fashion Design and Textile, Ho Technical University, Volta Region, Ghana. Her area of specialisation is Art Education (Textiles Design and Millinery and Accessories). She is from Ho in the Ho Municipality of the Volta Region of Ghana. She had her Basic School Education at St. Cecilia R. C. School, Ho in the Volta Region from 1993 to 2001. She then proceeded to OLA Secondary School, Ho and completed in the year 2004. After her secondary education, she went to Takoradi Polytechnic to pursue HND Commercial Arts, Textiles option (2005-2008). After her National Service, Miss Asimah went to University of Education, Winneba for a top up Bachelor of Art in Art Education, Textiles option and graduated in the year 2012.

She then proceeded to Kwame Nkrumah University of Science and Technology, Kumasi to pursue Master of Philosophy in Art Education with research focus on Textiles and completed in the year 2018. In 2022, She was again admitted to Kwame Nkrumah University of Science and Technology in Kumasi to pursue a PhD in Art Education (Textiles Technology), which she is still pursuing. Miss Asimah taught textiles design, history of fashion, millinery and accessories, beauty culture, history of art and interior decoration in the Fashion and Graphic design Department of Koforidua Technical University in the Eastern Region of Ghana for seven years. She has published two scholarly works in credible journals.



Valeria Makafui Dzidzornu is a lecturer in the Department of Fashion Design and Textile, Ho Technical University, Volta Region, Ghana. She has specialisation in the areas of Textile Design and Technology. Valeria Makafui Dzidzornu is a Ghanaian and hails from Asadame in the Keta Municipality of the Volta Region of Ghana. She had her primary education from Amazing Love Schools, Denu, and completed in the year 1998; through Mawuli School in 1999, where she completed her Secondary School education in 2001. Miss Dzidzornu proceeded to train as a Teacher at Akatsi College of Education in 2005. After practicing for four years, she proceeded to Kwame Nkrumah University of Science and Technology to read Industrial Art – Textiles in 2009 and successfully completed in 2013. She had her National Service and posting after successful completion to the Sovie Technical and Vocational Institute

in Sovie. To further formalize her love for education, Miss Dzidzornu gained admission in the year 2015 to study Textile

Ecology in the Department of Textile, Merchandising, and Fashion Design at Seoul National University, Seoul, South Korea, and successfully completed in 2018. Miss Dzidzornu is currently pursuing her PhD education at the Kwame Nkrumah University of Science and Technology, Kumasi in Textiles Design and Technology, which started in the 2023/2024 academic year. Miss Dzidzornu tested fabrics at the Fashion Textiles Center in South Korea using the Kawabata System for two (2) years and taught Textiles at Sovie Vocational/ Technical Institute, Sovie in Ghana for two years. In Asadame A.M.E Zion Schools, Asadame in the Volta Region of Ghana, Miss Dzidzornu taught Vocational Skills at the Junior Secondary School level. Miss Dzidzornu published three (3) scholarly works in credible journals.



Dr Vida Adzo Amegbanu is a lecturer in the Department of Technical and Vocational Education at Mampong Technical College of Education in the Ashanti Region, Ghana. Her area of specialisation includes Fashion Design, Textiles Technology, Apparel Technology, Accessories, and Psychology Education. She is an academician with a PhD in Educational Technology (Fashion Design and Textiles) from Kenyatta University, Nairobi, Kenya. She also holds a Master of Technology in Fashion and Textile Design and Technology, a Master of Education in Teacher Education from the University of Cape Coast, a Bachelor of Education from the University of Education, Winneba, Ghana, and a Diploma in Education in Competency-Based Training at Akenten Appiah Menka University of Skills Training and Entrepreneurial Development. Dr Vida Adzo continued her fashion training at Ho Polytechnic, Ho, Ghana, after her vocational education at St Anne's Vocational Institute, Nuaso, Ghana, and the Social Advance Institute in Accra, Ghana, where her fashion career started. She began her professional career as a teacher at Sόμε Secondary School (Sôme Senior High School) in 2001. She later moved to Mampong Technical College of Education as a tutor, where she has served from 2004 to date. She is currently serving as the Head of Department for the Department of Technical and Vocational. Her research enthusiasm spans across Creativity in Apparel Technology, Promotion of Creative Teaching and Learning, Collaboration for improved Fashion Education, Perception of Modern Fashion, etc. She has always felt that creative education is the key to improving the quality of technology education. Throughout her career, Dr Vida Adzo has consistently strived to provide excellent education to all. She has contributed significantly to knowledge sharing in these areas through teaching, research, training, advice, and mentorship. Dr Vida Adzo is also a member of several professional organisations. She serves as a member of the College of Education Tutors Association of Ghana (CETAG) and the Training Centre of Communication in Africa Community (TCCAC). She is also a member of the Institute of Textiles and Fashion Professionals – Ghana.



Dr. Johnson Kofi Kassah is a senior lecturer in the Department of Fashion Design and Textile, Ho Technical University, Volta Region, Ghana. His area of specialisation is fashion and textiles design. Dr. Kassah is from Dzodze, a town in the Ketu North Municipality of the Volta Region of Ghana. He completed his basic education at Dzodze Central R. C. Junior Secondary School in the year 1997. He then proceeded to Dzodze-Penyi Secondary School and completed in the year 2000. After his secondary education, Dr. Kassah went to Takoradi Polytechnic to read HND Textiles and completed in the year 2005. After his National Service, Dr. Kassah went back to Takoradi Polytechnic to do a top-up and graduated in the year 2009. He then proceeded to the University of Education, Winneba, Kumasi campus to pursue a Master of Technology Education in Fashion Design and Textiles Technology, and completed in the year 2013. In 2016, Dr. Kassah was admitted to Kenyatta University, Nairobi, Kenya, to pursue a PhD in Art and Fashion Design Education. He completed his PhD programme successfully in the year 2019. Dr. Kassah taught vocational skills at St. Francis College of Education, Hohoe, Ghana, for seven (7) years. He also taught Textiles and General Knowledge in Arts in Zion College of West Africa, Anloga, and Adidome Senior High School, all in the Volta Region of Ghana. Dr. Kassah has published over twenty (20) scholarly works in credible journals.