

RESEARCH ARTICLE

The Influence of Youth Culture on Fashion Trends in Ghana: A Sociocultural Analysis

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Abstract

This study sought to explore the youth culture that shapes fashion trends in Ghana; social, cultural and economic factors that determine fashion trends amongst the youth. The study used case study under qualitative research method; Interview and Focus Group Discussions, conducting a survey among the Ghanaian Youths of 18-30 Years. It became clear that youth fashion as indicated in the findings is a product of a synchronization of the global, traditional, social media, peer group and economic forces. Today young people are so motivated by western media and celebrities and their fashion that they stick to these fabrics only during occasions like weddings and funerals where traditional outfits such as kente and batahari are embraced. There was also some evidence of gender blurring in fashion, meaning that youth who appeared androgynous broke the gender stereotypes of dressing code. In addition, fashion choices

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were significantly determined by costs stating that (obroni wawu) second-hand clothes were embraced through economic constraints by the youths. The study recommended encouraging the usage of fashionable and quality local materials in fashion designing, using social networks for the marketing of local fashion. In all, this qualitative study helps to understand the current state for fashion in Ghana calling for the emergence of youth fashion entrepreneurship to foster the new culture and economy.

Introduction

Fashion, as a dynamic form of cultural expression, has long been influenced by the sociocultural context in which it evolves (Quartey, 2019). In Ghana, a country rich in cultural heritage and diversity, fashion serves not only as a mode of self-expression but also as a reflection of the collective identity of its people. Among the various demographic groups, the youth have emerged as a significant force shaping contemporary fashion trends. This phenomenon can be attributed to the interplay of global influences, traditional values, and the unique aspirations of young Ghanaians.

The influence of youth culture on fashion trends in Ghana is multifaceted, reflecting the complex and evolving nature of Ghanaian society. Historically, fashion in Ghana was deeply rooted in traditional practices, with clothing styles often signifying one's ethnic background, social status, and religious affiliation (Asiedu, 2021). However, in recent decades, there has been a noticeable shift, with the youth increasingly embracing a blend of traditional and modern styles, creating a hybrid fashion culture that is uniquely Ghanaian. This transformation can be seen in the popularity of streetwear, the incorporation of traditional fabrics like *kente* and *batakari* into contemporary designs, and the adoption of global fashion trends with a local twist (Amoah & Asiedu, 2021).

Globalization and the proliferation of digital media have played a pivotal role in shaping the fashion choices of Ghanaian youth. Exposure to global fashion through social media platforms, music videos, and international celebrities has led to the adoption of styles that were once considered foreign (Mensah, 2020). This adoption is not merely a passive acceptance but a creative reinterpretation, where the youth infuse their cultural identity into these global trends. This process of globalization where global trends are adapted to fit local

contexts—has given rise to a vibrant fashion scene in Ghana that is both modern and culturally resonant (Mensah, 2020).

Moreover, the youth's influence on fashion is closely linked to their broader sociocultural and economic aspirations. Fashion in Ghana is increasingly being used as a tool for social commentary and activism, with young designers and consumers alike using their clothing choices to make statements about issues such as gender equality, environmental sustainability, and political change (Quartey, 2019). This trend reflects the growing consciousness among Ghanaian youth about their role in shaping the future of their society, using fashion as a platform to express their ideals and advocate for change (Ofori-Atta, 2019).

Understanding the influence of youth culture on fashion trends in Ghana requires a comprehensive sociocultural analysis that considers the historical, economic, and global factors at play. This study explores how Ghanaian youth navigate the intersection of tradition and modernity in their fashion choices, and how these choices, in turn, reflect broader societal changes. By examining the ways in which youth culture shapes and is shaped by fashion, this research contributes to a deeper understanding of the evolving nature of identity, creativity, and cultural expression in Ghana.

Literature Review

Theoretical Frameworks on Fashion and Youth Culture

The relationship between fashion and youth culture has been extensively studied through various theoretical lenses, particularly in the context of identity formation and socialization. According to social identity theory, fashion plays a crucial role in the construction and expression of personal and group identities. For the youth, fashion is a tool for self-expression, allowing them to assert their individuality while simultaneously aligning with peer groups (Tajfel & Turner, 1986). In Ghana, where communal values coexist with increasing individualism, fashion serves as a medium through which young people negotiate their identity in both traditional and modern contexts (Amoah & Asiedu, 2021).

Symbolic interactionism also provides a valuable perspective on the influence of youth culture on fashion. This theory posits that fashion choices are symbols that communicate meaning in social interactions. For Ghanaian youth, clothing is not just about aesthetics but also about signalling their aspirations, values, and social status (Blumer, 1969). The symbolic significance of fashion in Ghana is evident in the way young people blend traditional and modern styles to create unique expressions of their identities. This blending of styles can be

seen as a form of "cultural bricolage," where different cultural elements are combined to create new meanings (Hebdige, 1979).

Globalization and its Impact on Ghanaian Fashion

Globalization has significantly influenced fashion trends worldwide, and Ghana is no exception. The proliferation of digital media has exposed Ghanaian youth to global fashion trends, leading to the adoption of styles from Western cultures, particularly through social media, music, and film (Mensah, 2020). However, this influence is not unidirectional; Ghanaian youth have also been active agents in reinterpreting and localizing these global trends. The concept of glocalization, which refers to the adaptation of global ideas to fit local contexts, is particularly relevant here. Mensah (2020) notes that while Ghanaian youth may embrace global fashion trends, they often infuse these trends with local elements, such as incorporating traditional fabrics like Kente into modern designs.

Additionally, the rise of Afrocentrism in global fashion has had a reciprocal effect, with Ghanaian fashion gaining international recognition. Designers from Ghana and other African countries have become prominent in global fashion circles, showcasing how African aesthetics can influence global fashion trends. This dynamic has further empowered Ghanaian youth to embrace their cultural heritage while participating in global fashion discourses (Owusu, 2021).

Traditional Clothing and Modernity

Traditional clothing in Ghana, such as the kente, batakari, and smock, has long been a symbol of cultural identity and social status. These garments are rich in symbolic meaning, often associated with ethnic identity, rites of passage, and social hierarchy (Boateng, 2017). In recent years, there has been a resurgence of interest in traditional clothing among Ghanaian youth, but with a modern twist. This phenomenon is often described as "cultural hybridity," where traditional elements are combined with contemporary styles to create new fashion expressions that resonate with young people today (Amoah & Asiedu, 2021).

For example, the batakari, once reserved for special occasions, is now being incorporated into everyday fashion by the youth, who pair it with jeans or sneakers. This shift reflects the changing attitudes towards tradition and modernity, where young people are finding ways to honour their heritage while also expressing their individuality (Quartey, 2019). The rise of local fashion brands that specialize in modern interpretations of traditional clothing has further fuelled this trend, making it accessible and appealing to the younger generation.

Fashion as a Form of Social Commentary and Activism

Fashion in Ghana is increasingly being used as a platform for social commentary and activism, particularly by the youth. This trend is part of a broader global movement where fashion is seen as a tool for expressing social and political views. In Ghana, young designers and fashion influencers are using their platforms to address issues such as gender equality, environmental sustainability, and social justice (Ofori-Atta, 2019).

One notable example is the rise of sustainable fashion, where designers create clothing from eco-friendly materials or upcycle existing garments. This movement resonates with the growing environmental consciousness among Ghanaian youth, who are increasingly concerned about the impact of fashion on the environment (Osei, 2020). Additionally, fashion shows and social media campaigns have become spaces for advocating for gender equality, with many young designers challenging traditional gender norms through their work (Asante, 2018).

The use of fashion as a form of activism is also evident in the response to political and social issues in Ghana. For instance, during periods of political unrest, fashion has been used to express dissent, with clothing and accessories featuring slogans or symbols of resistance. This trend highlights the role of fashion as a powerful tool for social change, allowing young people to voice their concerns and advocate for a better future (Ofori-Atta, 2019).

Economic Considerations in Youth Fashion

The economic dimension of youth fashion in Ghana cannot be overlooked. The rise of a vibrant fashion industry in the country has provided new opportunities for entrepreneurship and economic empowerment among the youth. The fashion industry, particularly in urban areas, has become a significant contributor to the local economy, with young designers, tailors, and fashion entrepreneurs driving innovation and creating jobs (Adomako, 2021).

However, the economic challenges faced by many Ghanaian youths also influence their fashion choices. The affordability of fashion is a key consideration, leading to the popularity of second-hand clothing markets (known locally as "obroni wawu"), where young people can access trendy clothing at lower prices. This phenomenon has sparked debates about the impact of second-hand clothing on the local fashion industry, with some arguing that it undermines local production, while others see it as a necessary option for economically disadvantaged youth (Nyarko, 2018).

Despite these challenges, the rise of local fashion brands that cater to the youth market has demonstrated the potential for economic growth in the fashion sector. These brands often

emphasize affordability, creativity, and cultural relevance, making them appealing to young consumers who want to support local businesses while staying fashionable (Owusu, 2021).

The Role of Education and Media in Shaping Fashion Trends

Education and media are critical factors in shaping fashion trends among Ghanaian youth. Fashion education programs in tertiary institutions are increasingly popular, providing young people with the skills and knowledge needed to enter the fashion industry. These programs often emphasize creativity, entrepreneurship, and the importance of cultural heritage, equipping students to contribute to the development of a uniquely Ghanaian fashion identity (Boakye, 2020).

Media, particularly social media, has also played a transformative role in the fashion landscape. Platforms like Instagram, TikTok, and YouTube have become essential tools for young fashion influencers and designers to showcase their work, connect with a broader audience, and shape trends. The democratization of fashion through social media has allowed for greater diversity in fashion representation, giving rise to new voices and perspectives within the Ghanaian fashion scene (Amoah & Asiedu, 2021).

Methodology

Research Approach

This study adopted a qualitative research approach to explore the influence of youth culture on fashion trends in Ghana. The qualitative approach was chosen because it allows for an in-depth understanding of the social and cultural dynamics that shape fashion trends among Ghanaian youth. Unlike quantitative methods, which emphasize numerical data and statistical analysis, qualitative research focuses on the meanings, experiences, and interpretations of the participants, making it suitable for a study of this nature (Creswell, 2013).

Research Method

A case study method was employed to investigate the phenomenon within its real-life context. The case study method is particularly effective for exploring complex social phenomena, such as the intersection of youth culture and fashion, where the boundaries between the phenomenon and the context are not clearly defined (Yin, 2018). Multiple case studies were conducted in different urban centres in Ghana, including Accra, Kumasi, and Takoradi, to capture the diversity of youth fashion trends across the country. Data were collected through semi-structured interviews, focus group discussions, and participant observations.

Population for the Study

The target population for this study comprised Ghanaian youth aged 18 to 30 years who were actively engaged in fashion, either as consumers or creators (designers, tailors, fashion influencers, etc.). This age group was selected because it represents a critical period in the formation of personal and social identity, during which fashion plays a significant role (Amoah & Asiedu, 2021). The study focused on youth residing in urban areas, where fashion trends are more pronounced due to greater exposure to global influences and the availability of diverse fashion resources illustrated in Table 1.

Category	Target Population	Accessible Population	Sample Size
Youth Consumers	50	25	15
Fashion Designers	25	10	3
Fashion Influencers	10	6	2
Total	85	41	20

Table 1: Distribution of accessible population and sample size for the study

Source: Researchers Fieldwork (2024).

Sampling Techniques

A purposive sampling technique was employed to select participants who were deemed most likely to provide rich, relevant, and diverse data for the study. Purposive sampling is appropriate for qualitative research as it allows the researcher to focus on specific characteristics of a population that are of interest, which will best enable the researcher to answer the research questions (Patton, 2015). The sample included 20 participants, consisting of 10 males and 10 female youth. Participants were selected from different socio-economic backgrounds to ensure a wide range of perspectives on fashion trends.

For the case studies, three local fashion designers, two fashion influencers, and five fashion consumers were selected from each of the urban centres studied. This ensured that the study captured the perspectives of those involved in creating, promoting, and consuming fashion trends. The sample size was determined based on the principle of data saturation, where no new themes or insights were emerging from the data (Guest et al., 2006).

Data Collection

Data were collected using three main methods: semi-structured interviews, focus group discussions, and participant observation. Semi-structured interviews were conducted with fashion designers, influencers, and consumers to gain insights into their perceptions, experiences, and practices related to fashion. The interviews allowed for flexibility in exploring new themes that emerged during the conversations (Bryman, 2016).

Focus group discussions were conducted with groups of young people to explore collective views on fashion trends and the influence of youth culture. The focus group setting facilitated discussions that highlighted shared experiences and differences in perspectives among the participants (Morgan, 1997). Participant observation was carried out at fashion events, markets, and social gatherings to observe first-hand the fashion choices of Ghanaian youth and how these choices were influenced by cultural and social factors. Field notes and visual documentation (photographs) were used to complement the data from interviews and focus groups.

Ethical Considerations

The study adhered to ethical standards throughout the research process. Informed consent was obtained from all participants, who were fully informed about the purpose of the study, their rights, and how the data would be used. Participants were assured of confidentiality and anonymity, and they were given the option to withdraw from the study at any point without any consequences. The study received ethical approval from the relevant institutional review board before data collection commenced.

Validation and Reliability

To ensure the validity and reliability of the study, several strategies were employed. Triangulation was used to validate the findings by cross-checking data from different sources and methods (interviews, focus groups, and observations). This approach helped to corroborate the data and enhance the credibility of the findings (Patton, 2015).

Member checking was also conducted, where participants were given the opportunity to review and comment on the findings to ensure that their views were accurately represented. This process helped to confirm the accuracy and reliability of the data (Lincoln & Guba, 1985). Additionally, a detailed audit trail was maintained throughout the research process, documenting the steps taken in data collection, analysis, and interpretation, which provided transparency and allowed for the replication of the study (Merriam & Tisdell, 2015).

Data Analysis

Thematic analysis was used to analyse the data collected from interviews, focus groups, and observations. This method involved coding the data to identify key themes and patterns related to the influence of youth culture on fashion trends. The data were transcribed and manually coded, followed by a systematic review of the codes to refine and organize them into broader themes (Braun & Clarke, 2006). Thematic analysis was chosen because it allows for a detailed and nuanced understanding of the data, making it suitable for exploring complex social phenomena (Nowell et al., 2017).

Results and Discussion

The findings of this study provide insight into how youth culture influences fashion trends in Ghana. Through the analysis of interviews, focus group discussions, and participant observations, several key themes emerged. These include the interplay between traditional and modern fashion, the role of social media, fashion as a tool for identity formation, and the economic dynamics surrounding youth fashion.

Fusion of Traditional and Modern Fashion

A key finding of the study was the continued relevance of traditional clothing in the fashion choices of Ghanaian youth, but with modern adaptations. Respondents frequently mentioned their desire to incorporate traditional elements like kente, batik, and wax prints into contemporary styles. For instance, kente, which was historically reserved for special occasions, is now worn casually with jeans or used in accessories like bags and shoes. This blending of styles reflects the cultural hybridity among Ghanaian youth, who seek to express both their heritage and their alignment with global fashion trends (Amoah & Asiedu, 2021).

One respondent noted:

"I love wearing kente in a modern way because it shows I'm proud of my culture, but I'm also keeping up with fashion trends around the world."

The result of this fusion is a unique Ghanaian fashion identity that balances the local and the global, confirming previous studies that highlight the role of fashion in preserving cultural heritage while embracing modernity (Quartey, 2019).



Figure 1: Youth in Ghana often mix traditional fabrics like kente with modern clothing to create hybrid styles.

Source: Photo credit by the researchers (2024)

The Role of Social Media in Shaping Fashion Trends

Social media emerged as a significant factor influencing youth fashion in Ghana. Platforms such as Instagram, TikTok, and YouTube were cited as the primary sources of fashion inspiration for many respondents. Young people rely on these platforms to stay updated with global fashion trends, follow local and international influencers, and showcase their own style. This aligns with Mensah's (2020) argument that social media acts as a bridge between local and global fashion scenes, enabling youth to access and contribute to a broader fashion discourse.

Interestingly, several respondents emphasized that social media not only exposed them to global trends but also provided a platform for promoting local fashion designers and influencers. The hashtag #WearGhana, for instance, was mentioned by respondents as a popular movement that encourages the youth to wear locally made clothing. This shows how social media serves as both a tool for consuming and creating fashion trends in the Ghanaian context.

One respondent shared:

"I follow a lot of influencers on Instagram, and they inspire me to try new styles, but I also see many of them promoting Ghanaian designers. It makes me want to support our own fashion industry."

This finding highlights the dual role of social media as both a source of external influence and a space for promoting local fashion, fostering a sense of pride in Ghanaian youth regarding their culture and creativity.

Fashion as a Tool for Identity Formation

Fashion plays a critical role in the identity formation of Ghanaian youth, serving as a medium for self-expression, social alignment, and differentiation. Respondents expressed that their clothing choices are deeply tied to their personal identity and values. Many respondents noted that fashion allows them to stand out, express their individuality, and communicate their aspirations, such as aligning with particular subcultures or social groups.

For example, some youth identified with the "Afro-urban" style, which combines African prints with streetwear. This style was described by respondents as a way to show pride in being African while still being trendy and cosmopolitan. Others expressed that their fashion choices were influenced by their desire to be perceived as modern and progressive, reflecting the dual pressures of adhering to traditional values while also embracing the globalized world (Owusu, 2021).

One interviewee explained:

"My style is a mix of African prints and streetwear. It shows that I'm proud to be African but also aware of what's happening in the global fashion scene."

This finding aligns with social identity theory, which posits that individuals use fashion as a means to both assert their individuality and align with specific social groups (Tajfel & Turner, 1986).

Economic Considerations in Youth Fashion Choices

Economic factors significantly influenced fashion choices among Ghanaian youth. Many respondents indicated that while they are interested in fashion, affordability plays a major role in what they can actually purchase and wear. The second-hand clothing market ("obroni wawu") emerged as a crucial source of affordable fashion for youth, allowing them to access trendy clothing at low prices.

One participant noted:

"I love fashion, but I can't always afford new clothes from designers, so I buy a lot of second-hand clothes. You can still look fashionable without spending a lot of money."

However, some respondents expressed concerns about the impact of second-hand clothing on the local fashion industry, particularly regarding its effect on young local designers who struggle to compete with cheap imports. This issue has been widely debated, with some scholars arguing that second-hand clothing markets undermine local production, while others view it as a necessary economic option for low-income consumers (Nyarko, 2018).

At the same time, the rise of local fashion brands that cater to the youth market by offering affordable, culturally relevant clothing was noted as a positive trend. These brands often promote themselves through social media, attracting young consumers who want to support local businesses while staying fashionable.



Figure 2: The second-hand clothing market, or “obroni wawu”, is a key source of affordable fashion for Ghanaian youth.

Source: Photo credit by the researchers (2024)

Fashion as a Medium for Social Commentary and Activism

The study also found that fashion is increasingly being used by Ghanaian youth as a platform for social commentary and activism. Several respondents mentioned that they use their fashion choices to make statements about issues they care about, such as gender equality, environmental sustainability, and cultural pride. This finding supports Ofori-Atta's (2019) argument that fashion can be a powerful tool for social and political expression.

For instance, some young designers are using recycled materials to create sustainable fashion, aligning with the global movement towards eco-conscious fashion. Others are challenging

traditional gender norms by creating gender-neutral clothing, reflecting changing attitudes toward gender roles among the younger generation.

One participant stated:

"Fashion is more than just looking good. It's about making a statement. For me, wearing eco-friendly clothes is my way of supporting the environment."

This trend of using fashion as a form of activism reflects the broader global movement where fashion is not just a personal choice but also a medium for advocating for change (Asante, 2018).



Figure 3: Young Ghanaian designers are using fashion as a platform for promoting sustainability and social activism.

Source: Photo credit by the researchers (2024)

Influence of Western Media and Celebrities

Another significant finding was the pervasive influence of Western media and international celebrities on the fashion choices of Ghanaian youth. Respondents often referenced Western music videos, movies, and international fashion shows as sources of inspiration for their style. The rise of global icons like Beyoncé, Rihanna, and Kanye West was repeatedly mentioned, indicating that these celebrities serve as trendsetters whose fashion choices are quickly adopted by Ghanaian youth.

For instance, several participants noted that they followed international fashion weeks and red-carpet events, using them as benchmarks for what is considered fashionable. While social media has made global fashion more accessible, the respondents highlighted that Western standard often dictate what is trendy, even though local styles are still incorporated. This finding aligns with the concept of cultural imperialism, where Western media exerts a dominant influence over local cultures.

One respondent commented:

"I get most of my fashion inspiration from American celebrities. They always wear the latest trends, and I try to replicate their style in my own way."



Figure 4: A young Ghanaian male wearing streetwear heavily influenced by Western celebrities

Source: (Na'ab Novelty, 2024)

This reflects the broader globalization of fashion, where local cultures are influenced by global trends, but the fusion with traditional elements creates a uniquely Ghanaian adaptation.

Gender and Fashion Preferences

The study also revealed clear gender distinctions in fashion preferences among Ghanaian youth. While both male and female participants expressed a strong interest in fashion, their

focus areas differed. Female respondents were more inclined toward experimenting with vibrant colours, accessories, and African prints in modern cuts, while male respondents leaned toward minimalist designs and streetwear inspired by hip-hop culture.

Additionally, some male participants expressed interest in wearing traditionally feminine garments, such as oversized tops or bright-coloured fabrics, challenging conventional gender norms. Female participants, on the other hand, spoke of using fashion to assert their independence and modernity, with many adopting trousers, jumpsuits, and androgynous clothing styles as symbols of empowerment.

This aligns with previous research on the role of fashion in redefining gender boundaries, where clothing choices are used to challenge stereotypes and assert new identities (Asante, 2018). Gender fluidity in fashion is becoming increasingly accepted among the youth, and this trend demonstrates how fashion serves as a tool for negotiating gender identities in contemporary Ghana.

One male participant explained:

"I sometimes wear oversized shirts, and people might think it's feminine, but I see it as a way to break the norm. Fashion is personal, and I don't think it should be limited by gender."

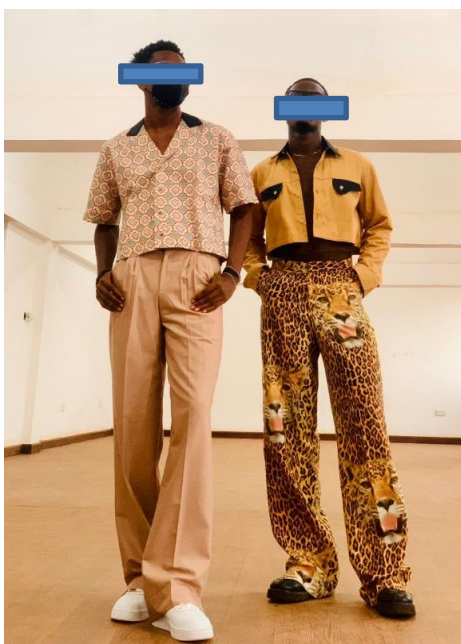


Figure 5: Some Ghanaian youth challenge gender norms through fashion, adopting androgynous styles.

Source: (Na'ab Novelty, 2024)

Peer Influence and Fashion Trends

Peer influence was found to be a key driver of fashion trends among Ghanaian youth. Respondents reported that their fashion choices were often shaped by their social circles. The need to conform to peer group expectations, whether in school, work, or social settings, was cited as a primary motivator behind certain fashion decisions. This peer influence often created a shared sense of identity, particularly among those belonging to the same socio-economic class or social group.

For instance, respondents mentioned that dressing similarly to their friends helped them fit in, feel accepted, and be part of the group. In contrast, those who deviated from the group's fashion norms risked being excluded or viewed as outliers. This finding is consistent with social identity theory, which suggests that individuals adopt group norms to enhance their sense of belonging and identity (Tajfel & Turner, 1986).

A participant remarked:

"When I go out with my friends, we often dress alike or in similar styles. It's like our way of showing we belong together."

This demonstrates the strong link between fashion and social cohesion, where peer groups play a critical role in influencing individual style choices.



Figure 6: Peer groups strongly influence the fashion choices of Ghanaian youth, promoting a sense of belonging.

Source: www.gamelclodin.com

Seasonal and Occasion-Based Fashion

Another finding revealed that Ghanaian youth often select their fashion based on seasons and specific events. For example, participants discussed how their clothing choices varied between the rainy and dry seasons, with lighter fabrics like cotton and linen favoured during the dry season, while heavier and more waterproof fabrics were chosen during the rainy season.

Occasion-based fashion was also prominent, with respondents highlighting that special events such as weddings, parties, funerals, and festivals significantly influenced their fashion choices. Traditional garments, such as kente for weddings and batakari for funerals, were often chosen for their cultural significance during such events. However, modern adaptations of these traditional styles were increasingly popular, particularly for younger generations who wanted to maintain cultural relevance while remaining fashionable.

One respondent explained:

"I always dress differently depending on the event. For weddings, I usually go for something traditional like kente, but with a modern twist. It's important to keep up with both cultural expectations and fashion trends."

This finding confirms that fashion is highly situational, with Ghanaian youth adapting their styles to fit the context and purpose of the occasion.



Figure 7: Fashion choices among Ghanaian youth are often dictated by seasons and special occasions, with traditional attire modernized for contemporary settings.

Source: www.pinterest.com/traditionalclothing/html

Conclusion and Recommendation

The findings of this study demonstrate the multidimensional role of youth culture in shaping fashion trends in Ghana. Youth fashion choices are influenced by a mix of traditional and modern elements, social media, economic constraints, and a desire for self-expression and activism. Ghanaian youth are not passive consumers of fashion; they actively engage with global trends, adapt them to their local context, and use fashion as a medium for personal and social expression. This highlights the importance of understanding fashion within its broader sociocultural context, particularly as a dynamic space where identity, culture, and activism intersect.

Recommendations

Based on the findings of this study, several recommendations can be made to address the influence of youth culture on fashion trends in Ghana. These recommendations aim to support various stakeholders, including fashion designers, industry professionals, policymakers, educators, and youth themselves, in fostering a more vibrant, sustainable, and culturally relevant fashion landscape.

The integration of traditional Ghanaian fabrics, like kente and batik, into modern fashion is crucial for maintaining cultural relevance among youth. Fashion designers are encouraged to innovate by blending these fabrics with contemporary styles to attract younger audiences. Educational institutions should include traditional textiles in their fashion curricula to help students understand how to merge heritage with modern designs.

Additionally, leveraging social media is essential for promoting local fashion. Brands should enhance their presence on platforms like Instagram and TikTok, using visual storytelling and collaborations with influencers to engage young consumers. Government initiatives could support designers in accessing online marketing tools.

Lastly, addressing economic factors is vital, as many youths prefer affordable fashion options. Supporting initiatives that promote local, affordable fashion can help sustain the industry while catering to the needs of the youth demographic. Together, these strategies can foster a vibrant and culturally rich fashion scene in Ghana.

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Kwame Baah Owusu Panin is a lecturer at AsanSka University College of Design and Technology and a PhD student in African Art and Culture at the Department of Painting of Sculpture, KNUST. He holds a master of fine art in Jewellery and Metalsmithing from KNUST. He takes inspiration from biomimicry and manipulates complex designs into metal products by fabricating and casting them. As a jeweller and metal product designer, he works with different, precious, ferrous and scrap metals bringing them into the light by recycling and forming artwork out of it. Kwame believesthere is nothing impossible under this sun, just find who you are and do it on purpose.

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Mary Eddy Takyi is a notable fashion designer and lecturer at AsanSka University College of Design and Technology who has made significant contributions to the fashion industry, particularly in the context of Ghana. Her work often emphasizes the importance of integrating traditional Ghanaian textiles and motifs into contemporary fashion designs, promoting cultural heritage while also appealing to modern aesthetics.

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