

Aesthetic and Functional Roles of Dress Accessories in Contemporary Garment Design: Perspectives from Fashion Industry in Ghana

Beatrice Amoah-Danquah

Department of Fashion Design Technology, Kumasi Technical Institute, Kumasi, Ghana

Bans-Akutey Mawufemor

Sunyani Technical Universities, Sunyani, Ghana

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Abstract: *Dress accessories are attached in the garment during production. No garment can be sewn without dress accessories. This study investigates the various categories of dress accessories, its functions and the factors that users consider for the selection of the accessories. Survey research design was adopted for the study. Purposive sampling was used in selecting 245 respondents comprising; 12 lecturers, 218 students and 15 fashion designers. Questionnaire was used to gather information from the respondents. The study revealed that visible and invisible dress accessories are predominantly used in garment production. The findings indicated significant variations in the mean scores for factors influencing the selection of a particular dress accessory among designers, lecturers, and students. Statistical analysis revealed a notable difference in participants' perspectives. Fashion institutions and training centers should integrate comprehensive modules on dress accessories into their curriculum. Also, fashion designers should be encouraged to explore innovative and creative ways of incorporating dress accessories to enhance the uniqueness, quality, and market appeal of garments.*

Keywords: dress accessories, garment design, aesthetic, functionality

INTRODUCTION

Garment production focuses on the creation of clothing or the establishment of factories dedicated to clothing manufacturing (Kabish, 2023). This process requires skilled workers in various fields such as design, pattern-making, sewing, trimming, embroidery, and textile printing (Kabish, 2023; Anneke, 2018). Clothing holds great significance for all people, making the garment industry continually expand as the global population grows. Today, it is one of the largest and fastest-growing sectors and has become an important economic powerhouse (Andreadakis & Owusu-Wiredu, 2023). Clothing is not just a passive reflection of identity but plays an active role in shaping, maintaining, and even challenging individual and group identities (Andreadakis & Owusu-Wiredu, 2023; Aydın et al., 2022).

Clothing for Men's and women's are crafted from various materials, which also includes dress accessories (Latif, 2021). Dress accessories are fabrics used in a garment that differ from the primary fabric. Dress accessories are very important to make garments aesthetic, functional and commercially acceptance. Garments cannot be sewn without using dress accessories, especially in garments exporting, the presence of labels is mandatory (Dihan, 2021). Dress accessories serve both ornamental and functional purposes in clothes. There are various types of dress accessories used in making garments, such as label and motif, zipper, button, sewing thread, interlining, lining, hook and loop fastening, lace braid and elastic, wadding, and shoulder pad etc. They are materials used to ornament or enhance garments (Kiron, 2022). For increasing the beauty of the garments, special dress accessories are attached to the outer side of the garments. The choice of dress accessories significantly impacts the final appearance of a garment, as each accessory is tailored to complement specific fits, styles, and adjustments. Proper use of these accessories helps establish the identity of a garment, reflecting the deeper intentions behind its design (Sharma, 2010).

Due to the significance of dress accessories in garment production, current studies have strived to investigate the functions and importance of different dress accessories in Garments (Dihan, 2021; Latif, 2021; Chatterjee et al., 2015). Nonetheless, some of these studies suffer methodological weaknesses and are limited in scope in terms of seeking the views of expert and practitioners. Their work gave only report on dress accessories not empirical study on dress accessories. This makes their findings not comprehensive for decision making purposes and often generated weaker reliability and observed data. On the other hand, the known studies on the dress accessories used different words (Kiron, 2022; Dihan, 2021, Woodward, 2005). For instance, Dihan (2021) used the word garment accessories, however, Chatterjee et al. (2015) selected garment accessories; trims, and closures in place of dress accessories. On the other hand, the report by Kiron (2022) emphasized on the use of trims in garments. There had also been numerous confusions concerning these words, “dress and dressing accessories”. Correspondingly, there are little known studies that have been conducted in Ghana regarding dress accessories. The implication of the discussion indicates a gap in the literature concerning the documentation of dress accessories specifically developing countries like Ghana.

LITERATURE/THEORETICAL UNDERPINNING

Overview of the Fashion Industry in Ghana

Fashion encompasses a broad spectrum of clothing, textiles, and their critical analysis (Mensah & Korankye, 2025). This definition highlights that fashion is not limited to merely trendy styles; it also pertains to garments and accessories that adorn the human body (Mensah & Korankye, 2025; Pardie et al., 2023). Furthermore, fashion extends to textiles used in various settings, including homes, offices, and even manufacturing processes, making it an integral part of various curricula. The fashion industry is responsible for the production and sale of these fashion-related products (Mensah & Korankye, 2025; Ayesu et al., 2024). Its significance goes beyond aesthetics; it plays a crucial role in the socioeconomic development of nations by generating income and providing individuals with their clothing needs (Mensah & Korankye, 2025). Through its various functions, the fashion industry contributes to the livelihoods of many, demonstrating its importance in the fabric of society

Ghanaian fashion dates back to the pre-colonial period when indigenous tribes adorned themselves with materials sourced from nature, such as tree barks and animal skins (Obinnim & Pongo, 2015;

Sarpong et al., 2011). The evolution of design in Ghana is thought to have begun during the colonial era, when colonial rulers introduced wax prints and new styles of clothing (Sarpong et al., 2011). In recent years, globalization has significantly transformed Ghanaian fashion, contributing to its rapid growth. With a population of approximately 31 million, Ghana has experienced a notable surge in the fashion industry (News Agency, 2020). This burgeoning scene has been fueled by the dedicated efforts of various organizations and individuals who strive to elevate the industry and promote Ghana on the global stage. The dynamism of Ghanaian fashion is evident in the way traditional garments, once worn by ancestors, continue to exist but are now reimagined in contemporary styles. This blend of the old and new ensures that fashion remains timeless, reflecting both heritage and modernity (Sarpong et al., 2011).

Concept of Dress and Dressing Accessories

Dress accessories hold a significant place in the history of fashion, just like clothing itself (Shopify, 2022). According to Mayedul (2021), some accessories have a classic appeal, remaining stylish across generations, while others are more trend-driven, gaining fleeting popularity before being replaced by the latest fashions. Throughout history, people have used these accessories not only to enhance their garments but also to add flair to their overall appearance (Shopify, 2022; Mayedul, 2021). In the early 2000s, dress accessories became widely produced across the globe, with manufacturers located in regions ranging from South America to Southeast Asia (McLeod, 2007). These accessories accounted for a substantial share of sales in the international fabric industry and were incorporated into various fashion sectors, such as evening wear, bridal dresses, children's apparel, youth fashion, uniforms, costumes, and hat-making.

Dressing accessories play a crucial role in fashion design by helping to create a complete look and convey a specific fashion statement (Rony, 2022). These accessories are the various materials used during the garment production process, including threads, buttons, linings, beads, zippers, motifs, and patches (Rony, 2022). They significantly enhance the overall style of the garment. According to Harshani (2021), these elements are essential, as a garment cannot simply be made from fabric and sewing thread alone. Dress accessories contribute to the finish and quality of the final product. While fabric serves as the foundation of garment manufacturing, it is the selection of these accessories that adds depth and character. The choice of accessories must be made thoughtfully, ensuring they not only complement the fabric visually but also function effectively for the garment's intended use. This careful consideration enhances both the aesthetic appeal and practical performance of the piece, underscoring the importance of accessories in the world of fashion (Harshani, 2021).

Classification of Dress Accessories

Many individuals categorize dress accessories based on their functionality and usage. As Kiron (2022) explains, the primary elements of garment accessories fall into two main categories: Support Materials and Garment Closures. These components must be selected to not only enhance the visual appeal of the outer fabric but also to ensure the garment operates effectively for its intended purpose. Flat accessories, as defined by Rony, are used to embellish garment surfaces, contributing to the overall style. This category includes various types of braids, twill tapes, ribbons, knit tubing, narrow weaves, embroidery, appliqués, and screen-printed elements. Additionally, other accessories like nail heads, rivets, grommets, and buckles are attached to garments using specialized equipment (Rony, 2022). These accessories play a crucial role in both the aesthetics and functionality of clothing.

Mayedul (2021) categorizes dress accessories into two main types: visible and invisible. Some accessories serve a functional role, while others are primarily decorative. Additionally, he identifies four basic categories of dress accessories: bindings, edging, flat applications, and other trims. Supporting Mayedul's perspective, Harshani (2021) and Shiksha (2013) also distinguish between two groups of accessories: conspicuous and inconspicuous, which essentially refers to visible and invisible accessories. This classification highlights the dual purpose of dress accessories, as they can both enhance the garment's appearance and provide essential functions.

Factors influencing the Selection of Dress Accessory for Garment

Dress accessories are fundamental to garment production, and ensuring high quality is essential for creating garments that are durable and free from defects (Wijendra, 2021). The costs associated with dress accessories can be significant, making their careful selection and application vital (Wijendra, 2021). Designers utilize dress accessories to embellish and elevate garments, as noted by Wijendra (2021). These accessories serve as prominent elements of clothing that enhance visual appeal on hangers, differentiate products, align with contemporary fashion trends, and maintain a cohesive theme throughout a collection. Dress accessories encompass a wide variety of materials and finishes, which can be applied on the surface or integrated into the structure of almost any garment. Their significance in achieving the perfection of garments is substantial, as emphasized by both Rony (2022) and Wijendra (2021).

As noted by Islam (2021), dress accessories are chosen for both decorative and functional reasons. Decorative accessories are added to enhance the visual attractiveness of a garment but are not crucial for its overall function and performance. In contrast, functional accessories are essential to the garment's structure and purpose, although their decorative aspects may not be necessary. Rony (2022) highlights that dress accessories are frequently attached to garment parts before they are assembled, which aids in their application and handling. When these accessories are incorporated early in the production process, they become a more integral part of the finished garment. A diverse range of materials can serve as garment accessories, including fabric pieces, supportive materials, fasteners, sewing threads, and specialized fabric constructions (Rony, 2022). These accessories can be applied to garments in various ways, such as bindings, edgings, and flat applications.

Dress accessories serve to elevate a basic garment, making it stand out (Dihan, 2021; Ahuja, 2021). A garment paired with inappropriate accessories may struggle to attract buyers. High-quality accessories can enhance the appearance of even budget-friendly garments, while subpar buttons or laces can detract from the charm of a well-crafted piece. Additionally, certain accessories appeal to specific market demographics. Ahuja (2021) noted that the choice of dress accessories in garment production is influenced by various factors, including comfort, current fashion trends, age, climate, occasion, income level, and profession.

Theoretical Framework

This study is particularly grounded in the trickle-down theory (TDT) and trickle-up theory (TUT). According to TDT, the upper class serves as the trendsetters for new fashion. For instance, specific luxury dress accessories are first introduced and embraced by consumers in the highest social tiers. Gradually, these styles gain acceptance among individuals in lower social strata (Veblen, 2012). The functioning of this trickle-down effect relies on a hierarchical society where different social classes

aspire for upward mobility, creating a desire to adopt trends that originate at the top. The trickle-down effect significantly influences the choice of dress accessories within the garment industry. When the upper class selects certain accessories, they do so to enhance the suitability and appeal of their garments, setting a standard for fashion. As these styles become associated with luxury and status, individuals from middle- and lower-income groups often seek to emulate these trends. They do this by incorporating similar accessories into their clothing, but typically at more affordable prices.

The TUT suggests that fresh trends originate from everyday life and are often found on the streets, flowing from the lower classes to the upper classes (Blumberg, 2014). This perspective stands in stark contrast to traditional theories of fashion consumption, such as those proposed by Georg Simmel and Thorstein Veblen, which argue that it is the upper classes who dictate the direction of fashion trends (Mohr et al., 2022; Sassatelli, 2007). The trickle-up effect emphasizes the role of grassroots innovation and the influence of everyday styles on higher fashion. According to TUT, new trends in dress accessories for garment decoration begin in everyday environments and move from the lower classes to the upper classes. This demonstrates how practical, expressive, and culturally rooted accessories can influence mainstream and luxury fashion.

METHODOLOGY

Research design

Survey design was adopted for this study. Surveys involve gathering data from a significant number of participants to describe or understand the characteristics, views, or behaviors of a larger population through a representative sample (Mellinger & Hanson, 2020). According to Holtom et al. (2022), surveys are an effective method for collecting information from a subset of individuals, allowing researchers to make broader inferences about the general population.

Population

The targeted population addressed for this study was 985 individuals. This group included 120 fashion designers from the Kwadaso and Asafo districts, as well as 25 fashion instructors. The study also included 840 fashion students from Akenten Appiah-Menka University of Skills Training and Entrepreneurial Development (AAMUSTED) and Kumasi Technical University. Level 200 and 300 students were chosen from technical universities, whereas AAMUSTED featured Level 300 and 400 students. Table 1 has extensive data on this group.

Table 1: Population of the study

Category	Total population			
	Schools	Kwadaso	Asafo Area	Total
Fashion designers		20	20	40
Fashion lecturers		5	28	33
Regular Students	AAMUSTED	Level 300	175	269
		Level 400	94	
	KsTU (HND)	Level 200	102	247
		Level 300	145	
Total		294	295	589

Sample size and sampling technique

To determine the sample size for this study, the study used a Table developed by Krejcie and Morgan (1970). According to this table, for a population of 589, a sample size of 245 is required, which is approximately 37% of the total population. The sample included fashion lecturers, fashion designers, and fashion students, as shown in Table 2. The study purposively selected the Kwadaso and Asafo areas because AAMUSTED and Kumasi Technical University (KsTU) are located in these regions. In selecting individual respondents, including fashion students and fashion designers, convenience sampling technique was used. This technique allows the researcher to gather useful data even when formal lists of the population are not available. Moreover, 8 fashion lecturers from AAMUSTED and 3 from KsTU were selected using purposive sampling. The rationale for using this method was the assumption that the researcher could choose individuals who would provide a representative sample of the target population.

Table 2: Sample Size Determination

Respondents	Population	Sample size
Fashion lecturers	33	12
Fashion Designers	40	15
Fashion Students	516	218
Total	589	245

Data Collection Instrument

Close-ended questionnaire was employed. This method was selected because it allows respondents to complete the surveys easily and facilitates straightforward data analysis (Monday, 2020). The questionnaire was designed to capture respondents' perspectives on various aspects related to the study, using two main types of question formats: dichotomous and rating scale questions. The dichotomous questions required respondents to choose between two options, typically "Yes" or "No," which helped in obtaining clear and direct answers. The rating scale questions, on the other hand, employed a five-point Likert scale, where respondents indicated their level of agreement with specific statements ranging from 1 (Strongly Disagree) to 5 (Strongly Agree).

Data analysis

The collected data were coded and entered into the Statistical Package for the Social Sciences (SPSS-23.0) for analysis. Descriptive statistics such as frequencies and percentages were used to summarize categorical variables, while means and standard deviations described continuous variables. Furthermore, ANOVA was used to test significant difference between the views of designers, lecturers and students on the factors influencing the selection of a particular dress accessory.

RESULTS/FINDINGS**Demographic Characteristics of Respondents**

This section describes the demographic information of the respondents (Table 3). The background information is meant to make use of the respondents' characteristics in cross tabulations in order to establish more trends on the respondents' responses.

Table 3: Demographic characteristics of Respondents

Categories	Fashion lecturer		Fashion student		Fashion designers	
	N	%	N	%	N	%
Age of respondents						
18-25years	0	0.0	124	79.5	3	21.4
26-35years	2	16.7	26	16.7	2	14.3
36-45years	5	41.7	6	3.8	2	14.3
46years and above	5	41.7	0	0.0	7	50.0
Total	12	100.0	156	100.0	14	100.0
Gender						
Male	3	25.0	29	18.6	2	14.3
Female	9	75.0	127	81.4	12	85.7
Total	12	100.0	156	100.0	14	100.0

As depicted in Table 3, the respondents were fairly distributed across the age brackets outlined in the questionnaire. Specifically, for fashion lecturers at the sampled universities, the statistics show that 16.7% of the respondents were between the ages of 26-35 years. Additionally, 41.7% of the lecturers fell within the 36-45 years age range, and another 41.7% were 46 years and above. On fashion students, the age distribution revealed that a substantial majority, comprising 79.5% of the respondents, fell within the 18-25year age bracket. Additionally, 16.7% of the fashion students were between 26-35 years old. A smaller fraction, 3.8%, were aged between 36-45 years. This shows the predominant presence of younger individuals pursuing education in the field of fashion. With reference to the fashion designers, 21.4% were aged between 18-25 years, and 14.3% fell within the 26-35year age bracket. Similarly, 14.3% of respondents were aged between 36-45 years, and 50.0% of the fashion designers surveyed were above 45 years old.

Concerning the gender distribution of respondents, 25.0% of the fashion lecturers were male, whereas a significant majority, comprising 75.0%, were female. This gender distribution clearly indicates that females overwhelmingly dominated the cohort of fashion lecturers across the sampled universities. The analysis of gender distribution among fashion students revealed that 18.6% were male, while a significant majority, comprising 81.4%, were female. This indicates a clear predominance of female students pursuing education in fashion-related disciplines. Similarly, among fashion designers, 14.3% were male, contrasting with 85.7% who were female. This disparity underscores the prevalence of female representation within the professional landscape of the fashion industry.

Perception of fashion professional on various categories of dress accessories

This section addresses fashion professionals' perception on the various categories of dress accessories used in garment production. The respondents were asked to express their agreement or disagreement with various categories. The findings are summarized in Table 4.

Table 4: Responses on the Various categories of dress accessories

S/No	Various dress accessories	Visible accessories		Invisible accessories		Both		No Idea	
		<i>f</i>	%	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%
Cd1	Buttons	151	83.0	28	15.4	3	1.6	0	0.0
Cd2	Sewing thread	19	10.4	104	57.1	59	32.4	0	0.0
Cd3	Applique / Motif	180	98.9	0	0.0	0	0.0	2	1.1
Cd4	zippers	124	68.1	15	8.2	43	23.6	0	0.0
Cd5	Eyelet / Gromment	125	68.7	29	15.9	15	8.2	13	7.1
Cd6	Labels	26	14.3	141	77.5	12	6.6	3	1.6
Cd7	Interlining	0	0.0	176	96.7	0	0.0	6	3.3
Cd8	Beads	179	98.4	0	0.0	0	0.0	3	1.6
Cd9	Velcro	57	31.3	102	56.0	23	12.6	0	0.0
Cd10	Lining	9	4.9	173	95.1	0	0.0	0	0.0
Cd11	Lace	181	99.5	0	0.0	0	0.0	1	0.5
Cd12	Sequins	176	96.7	0	0.0	0	0.0	6	3.3
Cd13	Elastic	2	1.1	166	91.2	13	7.1	1	0.5
Cd14	wadding	0	0.0	182	100.0	0	0.0	0	0.0
Cd15	Shoulder pads	5	2.7	174	95.6	0	0.0	3	1.6
Cd16	Snaps	34	18.7	103	56.6	16	8.8	29	15.9
Cd17	Ric Rac	175	96.2	0	0.0	0	0.0	7	3.8
Cd18	Bias strip	122	67.0	34	18.7	23	12.6	3	1.6
Cd19	Ribbon	182	100.0	0	0.0	0	0.0	0	0.0
Cd20	Stays (Bone)	0	0.0	162	89.0	0	0.0	20	11.0
Cd21	Fringes	180	98.9	0	0.0	0	0.0	2	1.1
Cd22	Glitters	179	98.4	0	0.0	0	0.0	3	1.6
Cd23	Rhinestone	182	100.0	0	0.0	0	0.0	0	0.0
Cd24	Frills	180	98.9	0	0.0	0	0.0	2	1.1
Cd25	Cords	63	34.6	46	25.3	73	40.1	0	0.0
Cd26	Buckles	162	89.0	18	9.9	0	0	2	1.1

In the perception of dress accessories categorization, participants largely classified several items as either visible or invisible, with some items falling into both categories. The majority identified Buttons (83.0%), Applique/Motif (98.9%), Zippers (68.1%), Eyelets/Grommets (68.7%), Beads (98.4%), Lace (99.5%), Sequins (96.7%), Ric Rac (96.2%), Bias Strips (67.0%), Ribbons (100.0%), Fringes (98.9%), Glitters (98.4%), Rhinestones (100.0%), Frills (98.9%), and Buckles (89.0%) as visible dress accessories. These items are generally considered prominent on the exterior of clothing, contributing to the aesthetic and decorative appeal.

Conversely, other items were categorized predominantly as invisible dress accessories. These include Sewing Thread (57.1%), Labels (77.5%), Interlining (96.7%), Velcro (56.0%), Lining (95.1%), Elastic (91.2%), Wadding (100.0%), Shoulder Pads (95.6%), Snaps (56.6%), and Stays (89.0%). These accessories are typically concealed within garments, playing crucial roles in structure, fit, and functionality rather than in visible design elements.

Interestingly, a notable percentage of participants categorized certain accessories as both visible and invisible, reflecting the versatility of these items in different contexts. Sewing Thread (32.4%), Zippers

(23.6%), Eyelets/Grommets (8.2%), and Labels (6.6%) were identified by the participants as falling into both categories. Additionally, Velcro (12.6%), Elastic (7.1%), Snaps (8.8%), Bias Strips (12.6%), Cords (40.1%), and Buckles (9.9%) were also seen as serving dual roles depending on their application within garments. Figures 1 - 3 provide graphical representations of these categorization results.

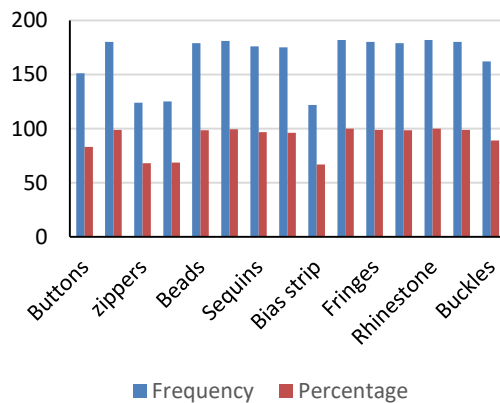


Figure 1: Visible accessories categorized

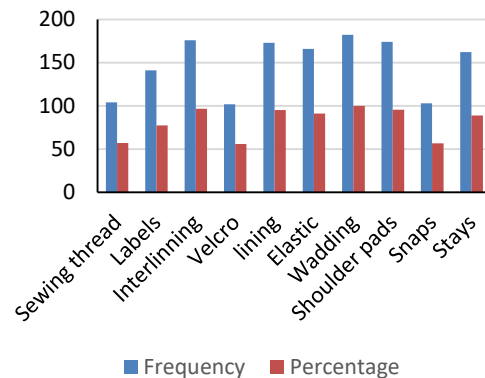


Figure 2: Invisible accessories categorized

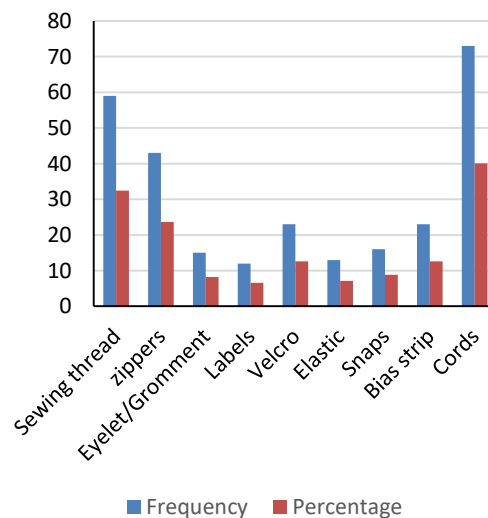


Figure 3: Both accessories categorized

The perception of accessories as both visible and invisible underscores their integral role in enhancing garment aesthetics, comfort, and functionality. It also reflects the evolving trends in fashion design, where the boundaries between decorative and structural elements are increasingly blurred, allowing accessories to contribute to both the visual identity and performance quality of garments.

Factors that influence the selection of dress accessories for a garment

This section presents the factors that influence the selection of dress accessories for garments. The factors were measured with mean and standard deviations and the significant mean level was set at 3.0. The results obtained are presented in Table 5.

Table 5: View of respondents on factors influencing the selection of dress accessories for a garment.

Factors influencing selection of dress accessories	FL (n=12)		FS (N=156)		FD (N=14)		Overall		ANOVA ^(a)	
	Mean	Std. Dev	Mean	Std. Dev	Mean	Std. Dev	Mean	Std. Dev	F	Sig.
Dress accessories are selected for decorative and functional purpose.	2.67	1.614	4.04	1.130	4.07	1.385	3.95	1.227	7.545	.001
Decorative accessories are applied to enhance the aesthetic appeal of a garment	3.75	1.215	4.19	1.002	4.50	1.160	4.18	1.033	1.729	.180
Marketability of garments determine the use of certain dress accessories	3.00	1.414	3.85	1.076	3.00	1.414	3.73	1.161	6.370	.002
Dress accessories are good option for the wearer to feel active and confident	3.00	1.706	3.97	.986	3.43	1.284	3.86	1.096	5.826	.004
Dress accessories are selected to give more professional look during an occasion	3.00	1.128	4.03	1.072	3.85	1.345	3.94	1.120	4.930	.008
The age of the wearer determines the type of dress accessory usage.	3.33	1.303	3.94	1.157	4.50	1.092	3.94	1.176	3.264	.041
Dress accessories are very important elements in designing garment for different body shape.	2.42	1.621	3.88	1.107	3.54	1.391	3.76	1.217	9.086	.000
Dress accessories are used to create comfortable feeling to the wearer	3.17	1.467	3.65	1.195	3.50	1.345	3.60	1.224	0.910	.405
Dress accessories are used to make ordinary garment special	3.50	1.382	3.92	1.094	4.29	.914	3.92	1.106	1.643	.196
Certain specialized activities (occupation) require special dress accessories	3.33	1.557	4.01	1.061	4.43	1.158	3.99	1.119	3.234	.042
Latest fashion trend influences the application of certain dress accessories	3.17	1.193	4.03	0.963	4.00	1.240	3.97	1.019	4.166	.017
Average Score	3.12	1.174	3.94	0.773	3.78	0.872	3.87	0.834	5.745	.004

Key: FL=Fashion lecturer; FS=Fashion student; FD=Fashion designers;

^aP < 0.01, ^bP < 0.05, ^cP < 0.1 $\bar{x} \geq 3.0$ = Accepted

Presented in Table 5 are the mean score showing the difference between the respondent views and factors influencing the selection of a particular dress accessory. The ANOVA analysis shows significant difference between the views of the fashion designers, lecturers and students that dress accessories are selected for decorative and functional purpose ($F=7.545$, $p=.001<0.05$), marketability of garments determine the use of certain dress accessories ($F=6.370$, $p=.002<0.05$), dress accessories are good option for the wearer to feel active and confident ($F=5.826$, $p=.004$), dress accessories are selected to give more professional look during an occasion ($F=4.930$, $p=.008$), age of the wearer determines the type of dress accessory usage ($F=3.264$, $p=.041$), dress accessories are very important elements in designing garment for different body shape ($F=9.086$, $p=.000$), certain specialized activities (occupation) require special dress accessories ($F=3.234$, $p=.042$), and latest fashion trend influences the application of certain dress accessories ($F=4.166$, $p=.017$). However, on whether the mean for factors influencing the selection of a particular dress accessory differ with respect to the participants view, there was a significant difference ($F=5.745$, $p=0.004$ [$p<0.05$]) between the views of designers, lecturers and students on the factors influencing the selection of a particular dress accessory. This indicates that the difference between the two means ([FL ($M=3.12$, $SD=1.174$)], [FS ($M=3.94$, $SD=0.773$)], [FD ($M=3.7$, $SD=0.872$)] is statically significantly different from zero at the 5% level of significance.

DISCUSSION

In the categorization of dress accessories, participants largely classified several items as either visible or invisible, with some items falling into both categories. The majority identified Buttons, Applique/Motif, Zippers, Eyelets/Grommets, Beads, Lace, Sequins, Ric Rac, Bias Strips, Ribbons, Fringes, Glitters, Rhinestones, Frills, and Buckles as visible dress accessories. These items are generally considered prominent on the exterior of clothing, contributing to the aesthetic and decorative appeal. In addition, sewing thread, labels, interlining, velcro, lining, elastic, wadding, shoulder pads, snaps, and stays (Bone) were categorized predominantly as invisible dress accessories. These accessories are typically concealed within garments, playing crucial roles in structure, fit, and functionality rather than in visible design elements. The findings align with Wijendra (2021), who identified visible accessories like buttons, sewing thread, zippers, buckles, Velcro, snaps, beads, labels, ribbons, and motifs as essential components in garment production. Harshani (2021) also noted that visible dress accessories, such as zippers and buttons, are sometimes used decoratively to enhance the beauty of craft projects. According to Wijendra (2021), both visible and invisible dress accessories are indispensable in garment production, especially in the context of garment exports, where their presence is mandatory. This highlights the critical role of these accessories in the overall quality and appeal of garments, confirming their necessity in the industry.

The findings from the study indicate significant variations in the mean scores for factors influencing the selection of a particular dress accessory among designers, lecturers, and students. Statistical analysis revealed a notable difference ($F=5.745$, $p=0.004$ [$p<0.05$]) in their perspectives. Specifically, the mean scores were recorded as 3.12 ($SD=1.174$) for lecturers, 3.94 ($SD=0.773$) for students, and 3.7 ($SD=0.872$) for designers. In the study conducted by Wijendra (2021), designers were found to have distinct perceptions regarding the factors influencing the selection of dress accessories. Wijendra emphasized that designers use dress accessories to embellish or enhance garments, highlighting their role in aesthetic enhancement and product differentiation. Similarly, Rony (2022) also discussed how

various factors influence the selection of dress accessories, noting that stakeholders in the fashion industry hold diverse perceptions based on their roles and perspectives. This underscores the complexity and diversity of considerations involved in the selection process, reflecting differing priorities and objectives among designers, lecturers, and students in the fashion field.

Implication to Research and Practice

The finding of the study holds a significant implication for research and practice within the fields of fashion design, garment production, and apparel education. The result of the study provides a foundational understanding of the factors influencing the selection and use of dress accessories among fashion designers, fashion lecturers and fashion students. Additionally, the study contributes to the growing body of literature on fashion by emphasizing the importance of integrating dress accessories knowledge and selection principles into fashion curricula to enhance design competency and creativity. The study underscores the critical role of dress accessories in improving garment aesthetics, functionality and market appeal. The significant difference in perception among fashion professionals suggested that design practitioners should adopt a more holistic and consumer-oriented approach when selecting accessories. Understanding the relationship between functionality, aesthetics, and wearer characteristics such as age, body shape, and occupational needs can help designers produce garment that are both fashionable and practical. The study bridges the gap between theoretical knowledge and practical application in fashion design, offering a framework for integrating dress accessories into the broader process of garment creation, education and commercialization.

CONCLUSION

Dress accessories serve as a vital component in garment design and production, contributing significantly to both functionality and aesthetic value. According to the study, visible dress accessories, such as buttons, sewing thread, applique/motifs, and zippers, are predominantly used in garment production, and invisible dress accessories, including garment labels, interlining, and linings, are consistently incorporated into garment production. These components play a crucial role in providing structure, comfort, and additional information to the wearer, ensuring that the finished products meet high standards of quality and performance. The usage of dress accessories for garment production is influenced by the aesthetic appeal of a garment, certain specialized activities (occupation), latest fashion trend, decorative and functional purpose, and professional look during an occasion. Dress accessories play a crucial role in enhancing the overall appearance of garments, imparting special features, and improving both visual appeal and functionality of garment. It appeared that the dress accessories were noted for their ability to elevate ordinary garments, provide finishing touches, promote stylistic variations, and contribute to uniqueness in design.

Future Research

Future research should build upon the findings of this study by exploring more advanced and context-specific dimensions of dress accessory utilization and garment design. A comparative study between different regions or ethnic groups in Ghana to determine variations in dress accessory preferences, cultural influences, and production practices could be studied. Studies could be focused on investigating the relationship between consumer perception and purchasing decisions regarding garments with various types of dress accessories.

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