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CONTENTS

Sr. No.	TITLE & NAME OF THE AUTHOR (S)	Page No.
1.	PERFORMANCE EFFICIENCY OF AGRICULTURAL MARKET COMMITTEES (AMCS) IN INDIA – DATA ENVELOPMENT ANALYSIS (DEA) APPROACH <i>E. S. V. NARAYANA RAO, A. A. CHARI & K. NIRMAL RAVI KUMAR</i>	1
2.	A STUDY ON COMPETITIVE INDIAN BANKING INDUSTRY WITH REFERENCE TO PRE E-BANKING AND POST E-BANKING <i>SRI HARI.V, SUNIL RASHINKAR, DR. B. G SATYA PRASAD, DR. SREENIVAS.D.L & AJATASHATRUSAMAL</i>	6
3.	ONLINE SERVICE QUALITY AND CUSTOMER SATISFACTION – A STUDY IN INTERNET BANKING <i>J. NANCY SEBASTINA & DR. N. YESODHA DEVI</i>	10
4.	AN EMPIRICAL STUDY ON THE EFFECTS OF COMPUTER OPERATING HOURS ON STUDENT STRESS LEVEL USING TOPSIS METHOD <i>DR. RAVICHANDRAN. K, DR. MURUGANANDHAM. R & VENKATESH.K</i>	15
5.	IMPLICATION OF INNOVATION AND AESTHETICS FOR BUSINESS GROWTH AMONG SMALL AND MEDIUM SCALE ENTERPRISES (SMEs): THE CASE STUDY OF BONWIRE KENTE WEAVING INDUSTRY <i>DR. GORDON TERKPEH SABUTEY, DR. J. ADU-AGYEM & JOHN BOATENG</i>	27
6.	A COMPARATIVE STUDY OF ONLINE OFF-CAMPUS COUNSELING FOR ADMISSION TO ENGINEERING INSTITUTIONS IN INDIA <i>VIJAY BHURIA & R. K. DIXIT</i>	40
7.	CUSTOMER SATISFACTION TOWARDS THE CHARGES AND SERVICES OF THIRD PARTY LOGISTICS SERVICES FOR INTERNATIONAL TRADE – AN EMPIRICAL STUDY <i>P. NALINI & DR. D. MURUGANANDAM</i>	44
8.	GROWTH AND DEVELOPMENT OF MSME IN NORTH-EAST INDIA <i>CHIKHOSALE THINGO & SUBHRANGSHU SEKHAR SARKAR</i>	49
9.	GREEN MARKETING: HABITUAL BEHAVIOUR OF HOUSEHOLDS WITH SPECIAL REFERENCE TO KAKINADA, EAST GODAVARI DISTRICT, ANDHRA PRADESH <i>DR. V. V. RATNAJI RAO CHOWDARY & R. SREENIVASA RAO</i>	54
10.	A GENERALIZED CLASS OF PREDICTIVE ESTIMATORS OF FINITE POPULATION MEAN IN SAMPLE SURVEYS <i>MANJULA DAS</i>	60
11.	FINANCIAL LEVERAGE AND CAPITAL STRUCTURE PLANNING IN SMALL-SCALE INDUSTRIES <i>DR. VINOD KUMAR YADAV</i>	64
12.	IMPACT OF SERVICE QUALITY ON SATISFACTION AND LOYALTY: CASE OF SINJAY RESTAURANT <i>PRIBANUS WANTARA</i>	69
13.	E – COMMERCE RISK ANALYSIS USING FUZZY LOGIC <i>S. R. BALAJI, R. DEEPA & A. VIJAY VASANTH</i>	74
14.	A SECTORWISE ANALYSIS OF NON PERFORMING ASSET IN STATE BANK OF TRAVANCORE <i>DEVI PREMNATH, BALACHANDRAN .S & GEETHU JAMES</i>	82
15.	SOFTWARE DEFECT PREDICTION USING REGRESSION STRATEGY <i>R. DEEPA & A. VIJAY VASANTH</i>	88
16.	SUGGESTED MODEL FOR XBRL ADOPTION <i>AWNIR RAWASHDEH</i>	93
17.	PURCHASE PERIOD WITH REFERENCE TO CONSUMERS' OF HOUSEHOLD COMPUTERS OF VELLORE DISTRICT IN INDIA <i>DR. D.MARIA ANTONY RAJ</i>	97
18.	PRIMARY EDUCATION IN INDIA <i>DR. T. INDRA</i>	101
19.	DEVELOPMENT OF AN ORGANIZATIONAL CAPABILITY PROFILE FOR SMALL BUSINESS FIRMS IN JAMMU AND KASHMIR <i>AASIM MIR</i>	104
20.	LIQUIDITY RISKS MANAGEMENT PRACTICES BY COMMERCIAL BANKS IN BANGLADESH: AN EMPIRICAL STUDY <i>ARJUN KUMAR DAS, SUJAN KANTI BISWAS & MOURI DEY</i>	107
21.	AN ANALYSIS OF COST OF PRODUCTION OF BANANA AND PROFITABILITY AT NARSINGDI AND GAZIPUR DISTRICT IN BANGLADESH <i>MOSAMMAD MAHAMUDA PARVIN, MD. NOYON ISLAM, FAIJUL ISLAM & MD. HABIBULLAH</i>	113
22.	THE ENTREPRENEURSHIP DEVELOPMENT IN VOCATIONAL & TECHNICAL TRAINING (A CASE STUDY: KASHAN) <i>MARYAM FIROUZI & DR. MOHAMMAD REZA ASGARI</i>	119
23.	MANAGING CURRICULUM CHANGE IMPLEMENTATION IN GHANA: DOES GENDER MAKE A DIFFERENCE IN TEACHER CONCERNS? <i>COSMAS COBBOLD</i>	125
24.	OVERCOMING THE PERCEIVED BARRIERS OF E-COMMERCE TO SMALL AND MEDIUM SCALE ENTERPRISES IN GHANA – A PROPOSED MODEL <i>AMANKWA, ERIC & KEVOR MARK-OLIVER</i>	129
25.	ORIGINAL EQUIPMENT MANUFACTURING IN ETHIOPIA <i>M. NARASIMHA, R. REJIKUMAR, K. SRIDHAR & ACHAMYELEH AEMRO KASSIE</i>	138
26.	AN ANALYSIS OF COST OF PRODUCTION OF GROUNDNUT AND PROFITABILITY AT MANIKGONJ DISTRICT IN BANGLADESH <i>ABU ZAFAR AHMED MUKUL, FAZLUL HOQUE & MD. MUHIBBUR RAHMAN</i>	144
27.	LEVEL OF JOB SATISFACTION OF GARMENTS WORKER: A CASE STUDY ON SAVAR AREA IN DHAKA DISTRICT <i>MOSSAMAD MAHAMUDA PARVIN, FAZLUL HOQUE, MD. MUHIBBUR RAHMAN & MD. AL-AMIN</i>	151
28.	INDIRECT TAX SYSTEM IN INDIA <i>C. AZHAKARRAJA.</i>	159
29.	BOARD MECHANISMS AND PROFITABILITY OF COMMERCIAL BANKS IN KENYA <i>MUGANDA MUNIR MANINI & UMULKHER ALI ABDILLAH</i>	162
30.	FOOD SECURITY AND PUBLIC DISTRIBUTION SYSTEM IN INDIA: AN ANALYSIS <i>HARSIMRAN SINGH & JAGDEV SINGH</i>	170
	REQUEST FOR FEEDBACK	174

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IMPLICATION OF INNOVATION AND AESTHETICS FOR BUSINESS GROWTH AMONG SMALL AND MEDIUM SCALE ENTERPRISES (SMEs): THE CASE STUDY OF BONWIRE KENTE WEAVING INDUSTRY

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ABSTRACT

Research has shown that application of innovation on products to enhance aesthetic qualities and marketing as strategy is important to the development and survival of a business. However, only few businesses are adopting this concept as a major strategy due to their negligence to its imminent contribution to the firm's goal. Many of the early adopters of this concept are also not achieving the most from it due to their lack of proper understanding of its benefits. In the past, the Asante Kente weavers were mostly producing for their Kings, Chiefs and most important personalities with emphasis on their cultural values. Today, the art has been commercialized. This study analysed pragmatically the implication of product innovation and aesthetics for business success through maximized sales and market share, profit, customer satisfaction and retention, using the Bonwire Kente Weaving Industry (BKWI) as a case study. Identified research questions concerning the relationship between product innovation with aesthetic concept and the industry's corporate goal were answered with the use of interviews, questionnaires and observation to stimulate responses from staff of the firm and the consumer of its products. Data were also collected from available relevant or related literature based on the topic. The stratified random sampling, focused group discussion, snowballing and purposive sampling were used to sample master weavers, junior weavers and apprentices. In all, 80 respondents were selected from a population of 300 weavers, that constitute more than 30% of the population. These weavers were selected from four Kente weaving centers within the Ashanti region. Moreover, in the case of the customers or users of the Kente cloth, questionnaires were administered to express their views on the innovation and aesthetic concept of the cloth. The researchers however, thematically analysed the data by utilizing the SPSS Data Analysis Programme. Analysing the responses obtained from the field study showed that lack of product innovation and aesthetics as well as strategic marketing strategies put in place could affect the organisation's profit and consumer satisfaction because of their great impact on consumers' buying decision. Monitoring and responding accordingly to changes in consumers' taste will ensure success in product innovation. Evidently, adoption of product innovation can lead to increase in sales and profit of a firm's product. Findings also revealed that, by improving upon existing products, customers' satisfaction could be achieved, hence profit. The findings of this research work will be essential to the industry used as a case study in regards to better development of its innovation funnel with feedback from market trends and consumer dynamic needs. Although, this research work used a single industry for analysis, however the result of the findings can be adequately applied to other firms especially firms within the same industry. The researchers unearthed from the findings that the Bonwire Kente weavers are mostly dwelling on innovation and aesthetics as well as effective strategies such as innovative marketing strategies consisting of internationalization, relationship marketing, sales promotion and exhibitions to enhance value of the trade and profit. By introducing and improving upon existing products, customer's satisfaction could be achieved, hence profit.

KEYWORDS

Aesthetic qualities, Business Growth, Innovation, SMEs, Sales and Profit.

INTRODUCTION

The issue of business growth has become a major concern to many entities, both governmental and non-governmental bodies due to the fact that, if business thrives, revenue increases and profit opportunities usually grow with it, hence, increasing shareholders' value, enhancing corporate image thereby creating opportunities for company's future in the face of competition. In pursuit of development, companies are exploring simpler, better, faster, cheaper, creative or innovative and technological ways of producing and marketing company's goods and services. For example, in comparison with developed companies like MTN, Guinness Ghana Limited, Barclays Bank Ghana Limited, and so on, one would say that they seriously embarked on innovation in their business operations and systems. Conversely, many businesses have ran downhill due to failure to improve their operations through exploring innovation to enhance aesthetic qualities, as well as a total neglect of the force of information technology thereby resulting in technological deficiency and sweeping most companies off the business world (Kotler and Keller 2006).

It is arguable that, there are a few companies that are still in existence without active innovation to enhance aesthetics on their business operations and systems. Even in such situations the rate of company development and growth is retarded. Nonetheless, there are few Small and Medium Scale Enterprises (SMEs) such as the Kente producing industries that are still vibrant in business by operating solely on indigenous technology since their items or products of trade are culturally driven, it is again arguable that to face modern trends, their business would strongly be augmented by blending such technologies with innovations. This fact can strongly be supported by what Rose(1996), discussed on Culture Change initiatives based on the findings from global studies on innovation that Traditional business models no longer hold for industrial success.

Although, Bonwire Kente Weaving Industry (BKWI) is pursuing Kente production and sales, a traditional craft, the business appears to be in growth and thriving in a market flooded with cheaper textiles in Kente products and other similar goods. This paper focus on the implication of innovation to enhance aesthetic qualities of products, as well as exploring whether in the current vibrant innovative and technological business trend, the Kente Weaving Industries are still embarking on the indigenous ways of producing and marketing the textile or have to introduce some innovative ways to remain in business, maximize profit, fight competitors, maximize market share and satisfy their customers using the Bonwire Kente Weaving Industry as a case study.

Again, the researchers view that companies or industries of today cannot do without innovation to improving aesthetic look. This paper, therefore, seeks to identify, analyze, assess and discuss the role of innovation and aesthetics in business operations such as production and marketing strategies of the Kente Weaving Industries that enabled them endure the test of time by achieving industrial goals through growth among small and medium scale enterprises (SMEs) such as sales and profit maximization, product survival, customer taste and satisfaction etc., in the mist of today's vibrant competition such as the influx of other similar products on the market; and moreover, to use those concepts or knowledge as a tool to enhance the teaching and learning of business or marketing strategies in Ghanaian intuitions of learning and other industries in similar endeavours. It also aims at discovering the causes of innovation, that is causes of development of product innovation, new strategies and effect of competition on innovation. The paper also seeks to address the following questions:

- Can lack of innovation by the firm affect the organisation's profit and consumer satisfaction?
- Do the activities of competitors bring about product innovation?
- Is product obsolescence responsible for product innovation?
- How does product innovation done by the firm have impact on consumer's buying decision?
- What are the likely impacts of consumers' taste in bringing about product innovation?
- What are the innovative strategies put in place to market their products and what impact do they have on sales and profit?

According to Basadur (1995), Firm's innovation is defined as a deliberate change-making process of problem finding, problem solving and solution implementation. The corporate goal of a company could be multifarious but the most common one that cut across many firms in a competitive market is survival, which is achieved partly through profits. To achieve this goal, the blend of product innovation and marketing concept philosophy must be harmonized with the company's global strategy. What was a profitable product yesterday may not be profitable tomorrow. Furthermore, successful new products command substantially higher profit margin than mature or declining products. However, it should be noted that product innovation is not only carried out at the declining stage of a product, it can also be done to a totally novel product at the introductory stage. Marketing of new product goes through a period of growth, reach a peak, and eventually decline.

According to Avins and Quick (1998), and Midwest Global Group (2007), Several hundred years ago, Bonwire Kente Weaving Industry (BKWI) was established with mission statement and goals to manufacture to preserve tradition, design products mainly for their rulers and important dignities of society, a trade handed down from generation to generation. But today, the trend has changed, the products were no longer meant for only the affluent but the one who understands the philosophy of the products and could afford. This perception was also confirmed by the staff of BKWI during the research exercise. When this perception changed, production maximized, eventually gaining popularity in several towns and villages, other than Bonwire or the Ashanti Region. Many ethnic groups and other African Nations also adopted the profession; thus, producers decided to adopt it as entrepreneurship, a business to satisfy economic needs.

In their view, however, Avins and Quick (1998), elaborated that Kente cloth is a status cloth. It has great significance for the Asante peoples and their leaders. It is an indicator of position, gender and authority as well as taste. According to a report submitted by Midwest Global Group, (2007), in its cultural context of use, Kente is more than just a cloth. Like most of Africa's visual art forms, Kente is a visual representation of history, philosophy, ethics, oral literature, religious belief, social values and political thought. Originally, its use was reserved for their royalty and limited to special social and sacred functions. There are over 300 different types of cloth designs, each with its name. Each cloth design comes with numerous variations - in colour and distribution of motifs. Symbolisms are given interpretations on the basis of the general Akan culture and aesthetic values. Colour symbolism within the Akan culture affects the aesthetics of Kente. Colours are chosen for both their visual effect and their symbolic meanings.

For years, the mission of the BKWI was to deliver high quality products and services that meet the needs of its customers and consumers and at the same time, maintain pride of the Asante Kingdom and Ghana as a whole as well as ensure good return on investment.

1.2 CONCEPTS OF INNOVATION

Many businesses and organizations have ran downhill due to failure to improve their operations through exploring innovation, as well as a total neglect of the force of information technology thereby resulting in technological deficiency and sweeping most businesses off business world (Kotler & Keller 2006). Rose (1996) discussed on Culture Change initiatives based on the findings from global studies on innovation that traditional business models no longer hold for industrial success. Simmons (1980), said, unless countries have access to innovations that have been used successfully, they risk repeating unnecessary years of trial and error. If they could understand how innovations are successfully propagated, developing countries could reduce their dependence on foreign consultants. That is the reason why Shepherd (1990), cried that, innovation is glamorous, because it can generate large cumulative gains in productivity.

According to Lamberton and Minor-Evans (2002), creativity is your ability to come up with new and useful ideas. Simply put, it is thinking up new and useful ideas. They further stated that business factors such as the number and quality of products created are affected strongly by the creativity or innovation of the people in an organization. This idea was supported by Certo (2006), Belch and Belch (1998), Guerrillas (2007), Runco (2004), Feldman, (1999), and McLaren, (1999).

Kotler & Keller (2006) indicated that, instead of "product-centered" business has shifted to a "customer-centered" philosophy. This means that, the satisfaction of the consumers has now become one of the means through which an organization could survive. Again, they said that product life cycle (PLC) is a model or concept that helps marketers interpret a product and market dynamics. It can be used for planning and control as well as useful as forecasting tool. This idea was supported by Gordon in Akindipe (2007). The author added that innovation covers all that goes on from the beginning of an idea, to an invention, through to the marketing of a new product and the use of a new process. The author stressed that, It has become a common belief that a business enterprise has only two basic functions: Marketing and Innovating. Companies develop new products to meet shifting consumer demands, to capitalize on new technologies and to keep ahead of competition. Being innovative is seen as a necessary strategy for the modern day businesses.

To maintain an effective product mix, a firm just has to modify its existing products or introduce new ones. This is known as innovation. Stanton (1988), expressed a similar view. The researchers deduce that product innovation could make an old product become new. An obsolete product could be modified to satisfy the needs of its users more than ever before.

1.3 MEANING AND CONCEPT OF AESTHETICS

Warren (1990), has pointed out the understanding of the creative process as well as the process of evaluation of art objects lures and challenges scholars today just as it has for centuries. During the past several decades the study of these processes in Africa has provided stimulation for future thought, research, and contention, and has resulted in fruitful interactions and collaborations between social scientists, art historians and aestheticians. According to Nyarkoh (2011), Willett (1971), asserted that: "The greatest contribution Africa has made so far to the cultural heritage of mankind is its richly varied sculpture", (Personal conversation 2011). It is an indisputable fact that, one of the greatest contributions Ghana has made so far to the cultural heritage of mankind is its richly varied Kente cloth. Kente weaving is one of the well known indigenous arts of Ghana. The Kente weavers of Asante have for centuries produced rich Kente cloths.

The World Book Encyclopaedia (2001), and the New Encyclopaedia (2003), claim that Aesthetics is a branch of philosophy, species of value theory or axiology, which is the study of sensory or sensory-emotional values, sometimes called judgments of sentiment and taste. Aesthetics is closely associated with the philosophy of art. Today the word "aesthetics" may mean (1) the study of the aesthetic (all the aesthetic phenomena), (2) the study of perception (of such phenomena), (3), the study of art (as a specific expression of what is perceived as aesthetic). This Idea was supported by Ross(1982), Haggard (1962), Wilson

(1971), Hospers (1969), Amenuke et al (1993), and Adu-Agyem (1990). In brief, Amenuke et al (1993), added that, aesthetics deals with individual's senses of perception which inspires creativity and innovation, reaction to beautiful objects, events, ideas and so on.

Jessup and Rader (1976) classify the scope of aesthetic experience into the enjoyment of nature or natural phenomena, the making and appreciation of whatever is beyond practical and intellectual needs of the things and affairs of daily living, and the production and appreciation of fine arts. This concept was supported by Gardner (1982).

Therefore, in summary, the term 'aesthetics' concerns our senses and our responses to an object. If something is aesthetically pleasing, it is 'pleasurable' and one likes it. If it is aesthetically displeasing, it is 'displeasurable' and one does not like it. But Coetzee and Roux (1998), expressed divergent view, that, *"African aesthetic standards are different from the 'accepted' standards of uniqueness and individuality; that African works of art, be they visual, musical, kinetic, or poetic are created as an answer to a problem and serve some practical end.* This idea was supported by Okeke (1982). Okeke added that *"The artist is responsible to society. Hence, Africa artists are held in high esteem by the society because they supply those design needs as are vital to their spiritual and physical well-being"*, (Okeke, P. 62). Vansina (1974) and Gyekye (1996) expressed similar view.

This philosophy is relevant to this publication. The indigenous Asante Weavers also play very significant roles in the Ghanaian societies and their works are fully integrated into ways of life revealing deeds of Ghanaian societies.

1.4 RELATIONSHIP BETWEEN AESTHETICS AND INNOVATION

It is very necessary that researchers link innovation to aesthetics from the concepts discussed above. It is deduced by the researchers that, innovation and aesthetics are inter-related. This is because in order for businesses or enterprises to delight customers to buy their works they have to develop innovative approach from production to sales coupled with the firms' business or market mix (product, price, place, promotion) and other strategies to gain competitive advantage in an industry full of competition. Mostly, organisations that are able to achieve this become market leaders in the sense that they are efficient and effective in utilizing resources, thereby releasing innovative, aesthetically beautiful and quality but reduced prices; hence maximizing sales and profit. This concept is directly related to the study. The indigenous Asante Kente weavers are likely to maximize sales if this concept is employed.

1.5 CONSUMERS' REACTION TO PRODUCT INNOVATION

Kotler (1984), discussed that, consumer reacts to production innovation in various ways depending on the type of product innovation that is carried out on the product and the marketing methodology. In addition, the performance of the old product and the market reputation of the product manufacturer may determine the subsequent reactions of the customers.

The success or otherwise of product innovation depends largely on the reaction of the consumers which of course could be influenced by some of the activities of the manufacturers of the product. It is obvious that not all "new" products quickly become a success. Consumers react positively or otherwise to a product with the price of the product acting as a determining factor. In addition, the quality of the product also determines the success or failure of the product. These experiences are common to the Kente weaving industries where some customers were resorting to printed textile of Kente products due to the high price. Meanwhile, consumers of higher economic and social status were patronizing the woven fabrics from these industries.

1.6 MATERIALS AND METHODS

This paper utilized the qualitative approach (descriptive survey and case study) as well as quantitative approach to quantify data in tables, graphs and percentages. The paper again examined and analysed some studies that have been done on innovation and aesthetics. The researchers also sought essential information from the sampled population, individuals and experts who have unearthed the concepts on the study.

In order to ascertain accurate information on the objectives, the researchers employed questionnaires, interviews and observations. Data were also collected from available relevant or related literature based on the topic, in the form of textbooks, magazines, news papers, internet and related sources. The stratified and simple random sampling, focused group discussion, snowballing and purposive sampling were used to sample master weavers, junior weavers and apprentices. In all, 80 respondents were selected from a population of 300 weavers, that constitute more than 30% of the population as shown in Table 1. These weavers were selected from four Kente weaving centers within the Ashanti region such as Bonwire, about 20 kilometres from Kumasi, Adanwomase, Ntonso and Centre for National Culture, Kumasi. Apart from Bonwire being the most popular for its unique Kente products, these centres are also noted for their beautiful, elaborate and authentic weaves. Moreover, in the case of the customers or users of the Kente cloth, questionnaires were administered to express their views on the innovation and aesthetic concept of the cloth. The researchers however, thematically analysed the data by utilizing the SPSS Data Analysis Programme.

TABLE 1: POSITION / STATUS OF WEAVERS

	Position	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Master weaver	62	77.5	77.5	77.5
	Junior weaver	14	17.5	17.5	95.0
	Apprentice	4	5.0	5.0	100.0
	Total	80	100.0	100.0	

Source: Authors' Field Study, 2012

The results of the interviews and questionnaires coupled with observations and review of various related literature on the subject, led to quality discussion of the subject matter. The researchers personally sent sets of questionnaire to these experts (weavers). They were interviewed using one-on-one and focus group methods. Others were observed in their workshops and sometimes participant observation was done.

RESULTS AND DISCUSSION

In this section, the researchers discovered, analysed and discussed the concepts of innovation and aesthetics based on the findings and the Kente weavers' philosophy using samples of Kente cloths selected from the various weaving centres namely Bonwire, Adanwomase, Ntonso and Centre for National Culture, all in Ashanti Region of Ghana.

TABLE 2: PRODUCTS PRODUCED AND SOLD BY WEAVERS

		Frequency	Percent	Valid Percent	Cumulat. Percent
Valid	Kente cloth	14	17.5	17.5	17.5
	Dress and accessory	4	5.0	5.0	22.5
	cloth, dresses and accessory	32	40.0	40.0	62.5
	all of the above	30	37.5	37.5	100.0
	Total	80	100.0	100.0	

Source: Author's Field Study, 2012

FIGURES 1A – 1D SHOWING SAMPLE OF INNOVATED PRODUCTS FROM BKWI

FIG.1A



FIG. 1C



FIG. 1B

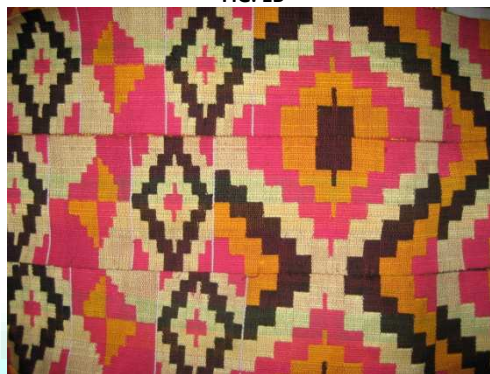


FIG. 1D

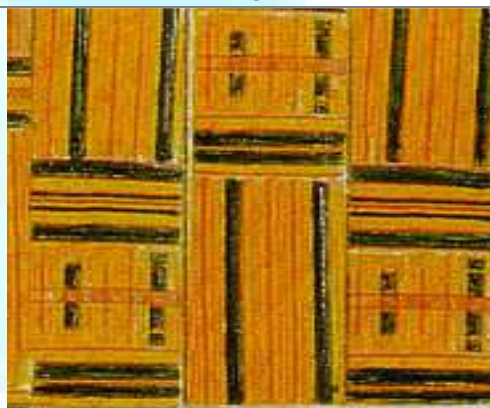


FIGURES 2A AND 2B SHOWING SAMPLES OF ANCIENT PRODUCTS FROM BKWI

FIG. 2A



FIG. 2B



FIGURES 3A & 3B SHOWING SAMPLES OF VARIOUS PRODUCTS FROM BKWI

FIG. 3A



FIG. 3B



FIGURES 4A & 4B SHOWING SAMPLES OF MATERIALS FROM BKWI
FIG. 4A FIG. 4B



The researchers researched into the kind of art works produced by the weavers apart from Kente cloth. It has been ascertained from 14(17.5%) out of 80(100%) respondents that the weavers produce Kente Cloth, 4(5%) indicated that they manufacture dress and accessories, 32(40%) said cloth, dresses and accessories, 30(37.5%) said all the items mentioned in the table. It is clear evidence judging from the above table that almost all the weavers from across the centres produce all the items since the largest percentage of the respondents confirmed to that. Fig. 1 to 4, however, illustrate innovated products (cloths), 5 and 6 show ancient (obsolete) products, 7 and 8 illustrate samples of other products while 9 and 10 show sample of raw materials, e.g. rayon and cotton yarns.

TABLE 3: INNOVATIONS OF CLOTH TO ENHANCE AESTHETIC CONCEPT

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	72	90.0	90.0	90.0
	Agree	8	10.0	10.0	100.0
	Total	80	100.0	100.0	

Source: Author's Field study, 2012

From table 3, data collected on innovation of cloth to enhance aesthetic concepts revealed that, the indigenous Asante Kente weavers engage in a very vibrant innovation. A total of 80 (100%) responded to the questionnaire, out of the total number, 72 (90%) strongly agreed to the fact that the indigenous Asante Kente weavers innovate their products, 8(10%) agreed on this fact. None of the respondents was uncertain or refused to the question whether the indigenous Asante Kente weavers engage on innovation. This means that, innovation serves as one of the factors that enhance the concepts of innovation and aesthetics among the indigenous Asante Kente weavers as well as sustaining their profession, improve their economic lives and promote national culture and tourism.

Upon interview, researchers unveiled that change in customer taste plays a very significant role to the improvement of Kente designs. Customers mostly bring a wide variety of choices of designs and colours to be executed for them. It is therefore, deduced that these designs reflect politics, social, education, aesthetic pleasures, culture and other important activities. Kotler & Keller (2006) indicated that, instead of "product-centered" business has shifted to a "customer-centered" philosophy. The quest to preserve the Asante culture and for that matter Ghanaian culture as well as the heritage of this profession, made these weavers go extra mile to discovering ways of constantly improving upon existing designs while maintaining cultural values. The master weavers expressed emphatically that it was very imperative to improve upon the designs. The philosophical and the cultural significance or implications are not taken for granted since these concepts are the most important factors that make the cloth very authentic.

It is therefore, deduced by the researchers that irrespective of the design, Kente would always be called as such once it is executed on a traditional loom by an indigenous Asante Kente weaver. The Kente weavers are so skillful that issues with their profession are not compromised.

TABLE 4: WAY OF INNOVATION TO ENHANCING AESTHETIC QUALITIES

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Material Usage	4	5.0	5.0	5.0
	Design Innovation	18	22.5	22.5	27.5
	Creative Ideas	8	10.0	10.0	37.5
	All of the above	50	62.5	62.5	100.0
	Total	80	100.0	100.0	

Source: Author's Field Study, 2012

With reference to table 4, a total of 80 (100%) responded to the questionnaire, of the total number, 4(5%) said that the indigenous Asante Kente weavers innovate on material usage, 18(22.5%) confirmed that the indigenous Asante Kente weavers innovate or enhance aesthetics on design and improving the quality of the cloth, 8(10%) indicated that the indigenous Asante Kente weavers engage on innovation based on creative ideas while the largest number of respondents, 50(62.5%) said that the indigenous Asante Kente weavers innovate in all aspects of the ways indicated in the table above. No respondent said that the indigenous Asante Kente weavers engaged on technique innovation alone.

It is therefore, deduced that, depending upon the prevailing circumstances, there is a way to improve upon the general features and performance of the cloth to enhance innovation and aesthetic qualities by implementing all the ways stated in the table above. It is however recalled upon interview and observation by researchers from field that, right from the olden days the earliest weavers understood the essence to improve upon the general appearance of the cloth by changing the materials, techniques and designs of the cloth. It is therefore, revealed here that Kente designs are not static. This was supported by Ross(1982), Haggard (1962), Wilson (1971), Hoppers (1969), Jessup and Rader (1976), Amenuke et al (1993), and Adu-Agyem (1990). In brief, authors lament that, aesthetics deals with individual's senses of perception which inspires creativity and innovation, reaction to beautiful objects, events, ideas and so on.

The researchers again deduce that culture is not static, a clear evidence that like their ancestors, the weavers saw the need that by improving upon the appearance and the quality of the cloth it can go far even beyond the boundaries of Ghana to sustain and project cultural values and this they were able to achieve by exporting the cloth and promoting tourism. For example, upon interview with the master weavers researchers discovered Kente designs like "Ohene afro hyen", literally the king has boarded the plane, "Toku kra toma", literally Toku's soul cloth etc. were wide variety of clothing that projects the cultural, political, social and aesthetic value of their products as well as cloths used by kings and higher personalities, especially when travelling outside the country thereby transcending borders. Researchers therefore, alarm strongly that there is no aesthetics among the indigenous Asante Kente weavers without innovations or improvement, promoting the nation through economic, culture and tourism. Avins and Quick (1998), stated that Kente cloth is a status cloth.

Philosophically, researchers again deduce that, as a way of life, by maintaining those good values and conducts acceptable to societies and changing that which is frowned upon, there will be a great significance of life as well as living a great legacy for generation to generation to inherit like the Asantes, a great inheritance of Kente designs. According to findings from field, the Asante Monarchy is nothing without Kente and this is a fact - the Asantehehene as well as great personalities such as heads of states cannot celebrate Ghanaian or Asante functions respectively without Kente cloth. It is the voice of the Ghanaian culture. This fact could be supported by the 10th Anniversary of Otumfuo Osei Tutu II, the incumbent Asantehehene of Kumasi, Ghana. The aesthetic aspect could not be exempted. The Asante chief always changes Kente design for a function and it is because of the innovative power lying in the hands of these weavers.

TABLE 5: KIND OR WAYS OF KENTE INNOVATION TO ENHANCE AESTHETIC LOOK

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	New Designs different from existing ones	4	5.0	5.0	5.0
	Blending	20	25.0	25.0	30.0
	All of the above	56	70.0	70.0	100.0
	Total	80	100.0	100.0	

Source: Author's Field Study, 2012

In order to discover the ways of innovation the weavers undertake to improve upon aesthetic look, of the total of 80 (100%) respondents, table 5 reveals that, 4(5%) said that the indigenous Asante Kente weavers produce entirely new designs different from existing ones, 20(25.5%) said they innovate by blending existing (indigenous) creation with new ones, 56(70%) said innovation is in line with all kinds, that is, improvement (modernization) on existing or indigenous design, introduction of new, genuine creation. It is however deduced that, kinds of innovation on designs (Adwini) will depend on the trends and prevailing circumstances.

TABLE 6: DESCRIPTION OF INNOVATION AND AESTHETICS OF KENTE CLOTHS/ EFFECTS OF INNOVATION AND AESTHETICS ON PRODUCTIVITY, SALE AND BUSINESS SUCCESS

		Frequency	Percent	Valid Percent	Cumulat. Percent
Valid	increases production, sale prices / profit	16	20.0	21.1	21.1
	Product quality improvement	4	5.0	5.3	26.3
	improvement in techniques and production process	22	27.5	28.9	55.3
	product versatility maximizes	4	5.0	5.3	60.5
	growth and competitive edge	22	27.5	28.9	89.5
	all of the above	16	10.0	10.5	100.0
	Total	76	95.0	100.0	
Missing	System	4	5.0		
Total		80	100.0		

Source: Author's Field Study, 2008

According to table 6, 76 (100%) responded to the questionnaire, out of the total number, 16(21.1%) responded that the innovation increased production, sales and profit, 4(5.3%) said that innovation has helped in product quality improvement, 22(28.9%) said it assisted in improvement in techniques and production process, 4(5.3%) indicated that it maximized cloth versatility such as usage, while 22(28.9%) said it caused growth and gave the weavers competitive edge, the remaining 8(10.5%) said that they benefited in all the above ways. the remaining 4(5%) did not respond to this question. This revealed to the researchers that, weaving success largely depends on the above factors. Shepherd (1990), cried that, innovation is glamorous, because it can generate large cumulative gains in productivity. This is revealed in fig. 5.

FIG. 5: RESPONDENTS' VIEWS ON EFFECTS OF INNOVATION TO ENHANCE AESTHETICS

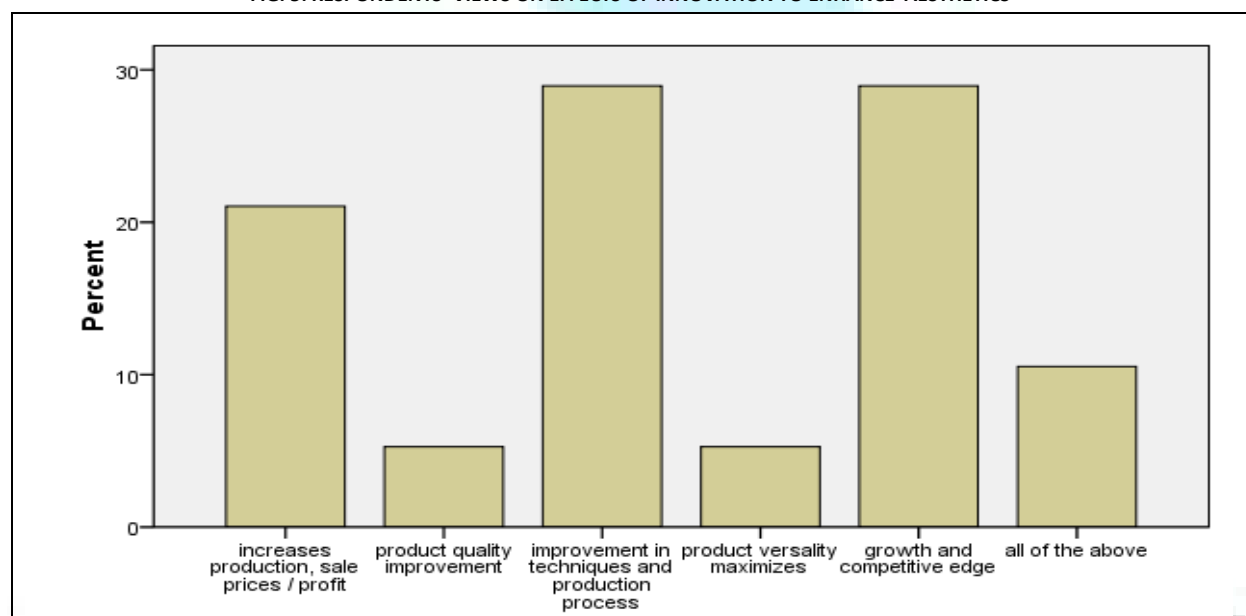


TABLE 7 FEATURES DIFFERED ON YOUR INNOVATED CLOTHS AGAINST PREVIOUS ONES

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	improvement on beauty and quality, texture	48	60.0	60.0	60.0
	change of material	10	12.5	12.5	72.5
	reduced in weight of products / improved flexibility / improved texture	22	27.5	27.5	100.0
	Total	80	100.0	100.0	

Source: Author's Field Study, 2012

Figures from table 8 illustrate the fact that, out of the 80(100%) who responded to the questionnaire, the largest percentage of the respondents, constituting 48(60%) described that features of innovated items or art works against existing items were in line with the improvement on beauty, quality and texture of product., 10(12.5%) said they innovated by changing the type or quality of raw material, 22(27.5%) said that they bring changes by reducing the weight of products, improve its flexibility and texture. It is therefore, empirical that matters concerning innovation to enhance aesthetic qualities among these weavers for cultural impact could not be taken for granted. Weavers embark on vibrant innovative strategies to gain competitive edge over others elsewhere. Lamberton and Minor-Evans (2002), supported this fact, that business factors such as the number and quality of products created are affected strongly by the creativity or innovation of the people in an organization. This idea was supported by Certo (2006), Belch and Belch (1998), Guerrillas (2007), Runco (2004), Feldman, (1999), and McLaren, (1999),

TABLE 8: SET OF VALUES / SIGNIFICANCE /FEATURES/CHARACTERISTICS OF CLOTH SERVING AS MOST IMPORTANT VALUES IN CONCEPTS OF AESTHETICS

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	cultural significance, beauty and design quality	32	40.0	40.0	40.0
	sophisticated, prestigious, elegance, quality, famous durability	14	17.5	17.5	57.5
	same likeness of either side, unique, difficult to imitate	6	7.5	7.5	65.0
	uniqueness in style weight, finishing, smooth, flexibility, attraction / bright colours / quality	16	20.0	20.0	85.0
	all of the above	12	15.0	15.0	100.0
	Total	80	100.0	100.0	

Source: Author's Field Study, 2012

Table 8 above revealed set of values, significance, features, characteristics of Kente works that serve as most important values in concepts of aesthetics and at the same time serving as competitive edge over rivals. 80 (100%) responded to the questionnaire where 40.0% said cultural significance, beauty and design qualities, 17.5% said products are sophisticated, prestigious, elegant, supreme quality, famous and durable, 7.5% indicated that Asante Kente weaves have features of same likeness of either sides, uniqueness and difficult to imitate, 2% attributed features or characteristics to be uniqueness in style weight, finishing, smoothness, flexibility, attraction or bright colours and supreme quality whilst 15% said products have all the above mentioned characteristics. This means the weavers are dynamic by having several ways to manipulate the designs to be competitive.

TABLE 9: REASONS FOR INNOVATION/ WHY WEAVERS ENGAGE IN INNOVATION

		Frequency	Percent	Valid Percent	Cumula. Percent
Valid	Impr't of product performance	26	32.5	32.5	32.5
	Attract customers	6	7.5	7.5	40.0
	All of the above	48	60.0	60.0	100.0
	Total	80	100.0	100.0	

Source: Author's Field Study, 2008

The researchers discovered from the above table, 9, that, 80 responded to the questionnaire to discover reasons to improve or innovate their art works out of which 26(32.5%) said that they did so to improve upon the performance of artifacts, 6(7.5%) said weavers did so to attract customers, 48(60%) constituted the largest who confirmed that, weavers innovate to improve products performance, attract customers, fight competitors and increase their profit. None (0%) said that they innovate to fight competition and enlarge profit margin alone. It can therefore, be deduced that weavers are very sensitive to activities that will improve their art works and business.

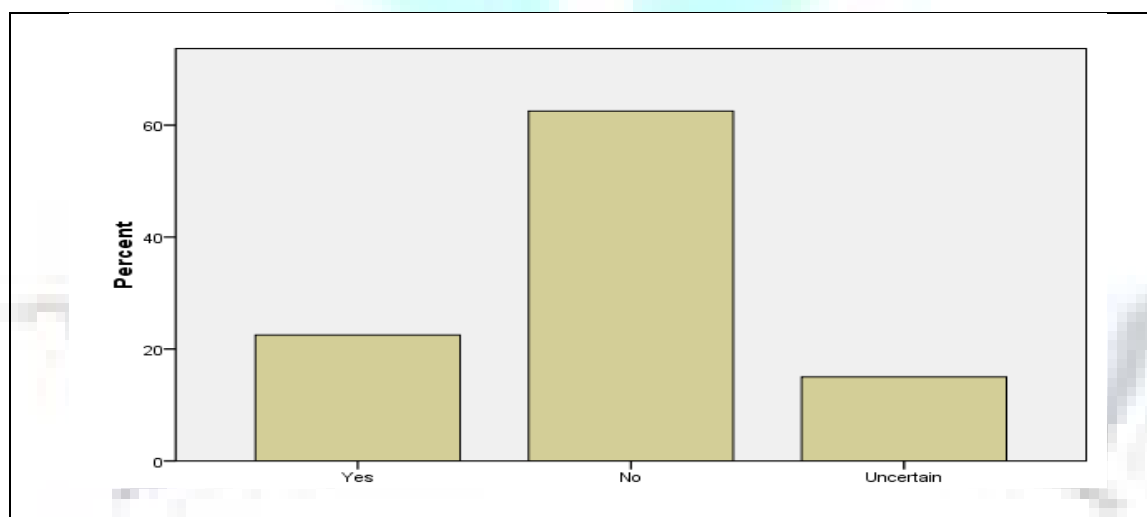
TABLE 10: SUCCESS WITHOUT PRODUCT INNOVATION

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	18	22.5	22.5	22.5
	No	50	62.5	62.5	85.0
	Uncertain	12	15.0	15.0	100.0
	Total	80	100.0	100.0	

Source: Author's Field Study, 2012

From table 10, again, the researchers deduced from the total of 80(100%) respondents, the essence was to discover development in the absence of innovation, of the total number, 18(22.5%) were in agreement, 50(62.5%), the greatest proportion was in opposition, whilst 12(15%) were not certain.

It is always important to improve upon the talents or what you have since it always brings positive impact. Nevertheless, this fact contradicts with what some of the respondents (of the customers' questionnaire) said, that, they would go in for ancient designs because, tourists preferred the beauty and philosophy associated with those products, therefore, that sell more due to that segment of the market. The researchers, however, deduced that, although it is necessary to innovate it is equally essential to identify and maintain that which can make positive impact. See fig. 6.

FIG. 6: SUCCESS WITHOUT KENTE INNOVATION**TABLE 11: REASONS FOR INTERNATIONALIZATION**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	market and profit maximization	44	55.0	55.0	55.0
	product and national recognition / identity	16	20.0	20.0	75.0
	international market is most profitable	6	7.5	7.5	82.5
	competition and choked local markets	12	5.0	5.0	87.5
	all of the above	10	12.5	12.5	100.0
	Total	80	100.0	100.0	

Source: Author's Field Study, 2012

The researchers discovered from the field that the weavers are really exporting their works, therefore, want to diagnose the real reasons for this action. Table 11, explores reasons for internationalization as innovative marketing strategies. A total of 80 (100%) responded to the questionnaire, where 44 (55%), the largest portion said they did so to maximize market share and profit, 16 (20%) attributed the reason for product and national recognition or identity, 6 (7.5%) said international market was most profitable, while 4(%) said competition and choked local markets led to the discovery of new strategies and 10(12.5%) attributed the reason to all the above listed reasons.

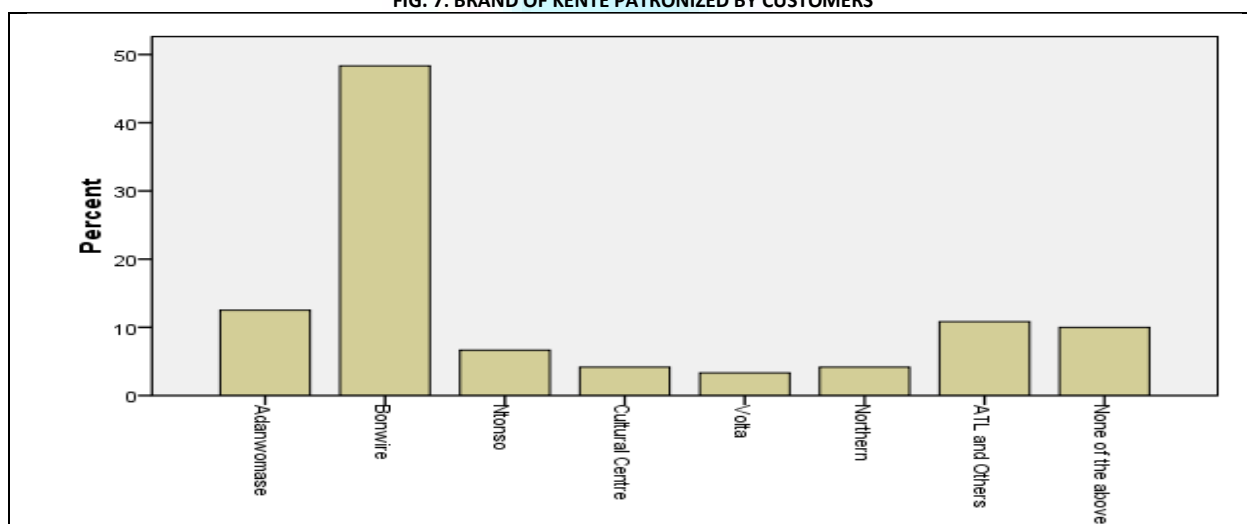
The researchers therefore, conclude that, as much as the weavers are exploring ways to improve upon the aesthetic qualities to enhance their works and cultural values, they are enforcing strategies to improve their economic lives through exports of products. This does not only benefit them but also promotes tourism while creating awareness of the rich culture and identity of Ghana abroad.

TABLE 12: BRAND OF KENTE PRODUCT PATRONIZED

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Adanwomase	15	12.5	12.5	12.5
	Bonwire	58	48.3	48.3	60.8
	Ntonso	8	6.7	6.7	67.5
	Cultural Centre	5	4.2	4.2	71.7
	Volta	4	3.3	3.3	75.0
	Northern	5	4.2	4.2	79.2
	ATL and Others	13	10.8	10.8	90.0
	None of the above	12	10.0	10.0	100.0
	Total	120	100.0	100.0	

Source: Author's Field Study, 2012

FIG. 7: BRAND OF KENTE PATRONIZED BY CUSTOMERS



The researchers ascertained from table 12, that, of the various brands of Kente products patronized by consumers, Bonwire Kente products were highly patronized among the rest with a percentage of 48.3%. This is a clear indication that Bonwire Kente products are highly preferred. Moreover, looking at the distribution of the various brands, choices of artifacts by clients really centred on Ashanti Region. See table 12.

TABLE 13: REASONS FOR PREFERENCE ON BRANDS FROM BKWI

		Frequency	Percent	Valid Percent	Cum. Percent
Valid	Reasonable Price	2	1.7	2.6	2.6
	Comfort	2	1.7	2.6	5.2
	High Quality	35	29.2	45.5	50.6
	Attracted by marketing style	2	1.7	2.6	53.2
	Designs	5	4.2	6.5	59.7
	Colors	2	1.7	2.6	62.3
	Significance of cloth	3	2.5	3.9	66.2
	All of the above	19	15.8	24.7	90.9
	None of the above	3	2.5	3.9	94.8
	Only Asante kente is known	3	2.5	3.9	98.7
	Other reasons, specify	1	.8	1.3	100.0
	Total	77	64.2	100.0	
Missing	System	43	35.8		
Total		120	100.0		

Source: Author's Field Study, 2012

To determine the reasons for respondents choice of designs from the Asante Kente weavers, the researcher discovered that, from table 13, of the 77(100%) who responded to this question, 35(45.5%) attributed reasons to quality, 19(24.7%) attributed the reason to all the above listed factors illustrated in the table, specifically, Reasonable Price, Comfort, High Quality, Designs, Colors, Significance of cloth, Only Asante is known, Attracted by marketing style and other reasons. Moreover, 2.6%, 2.6%, 2.6%, 6.5%, 2.6%, 3.9%, and 1.3% attributed the reasons to Reasonable Price, Comfort, High Quality, Attracted by marketing style, Designs, Colors, Significance of cloth, Only Asante is known, and other reasons respectively. This shows that consumers really express taste for a particular brand based on major benefits they derive but not just buy for buying sake. These could be some of the important factors for the success of the Indigenous Asante Kente weaves.

TABLE 14: TYPES OF MARKETING COMMUNICATION TOOLS ADOPTED AS INNOVATED MARKETING STRATEGIES

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Influencers/word of mouth exhibition/ publicity.	26	32.5	32.5	32.5
	Direct selling/marketing	4	5.0	5.0	37.5
	All of the above	50	62.5	62.5	100.0
	Total	80	100.0	100.0	

Source: Author's Field data, 2012

The researchers researched into types of Marketing Communication Tools adopted. From table 14, 80 (100%) responded to the questionnaire. 26 (32.5 %) said that the industry used influencers or word of mouth and exhibition or publicity. 4 (5%) said direct selling or marketing while 50 (62.5%) said all the above were utilized. This reveals that integrated marketing communication is one of the innovations the industry is using as a strategy to gain competitive edge.

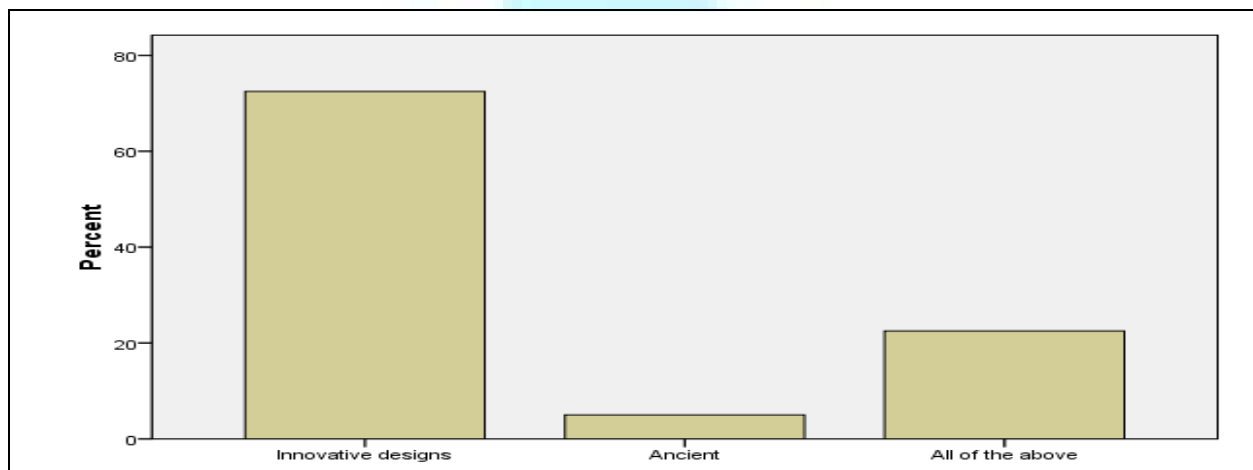
TABLE 15: KINDS OF INFLUENCERS

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Heads of state	14	17.5	17.5	17.5
	Kings	14	17.5	17.5	35.0
	Celebrities	4	5.0	5.0	40.0
	All of the above	48	60.0	60.0	100.0
	Total	80	100.0	100.0	

Source: Author's Field data, 2012

As to the kinds of influencers used, of the 80 (100%) respondents, 14 (17.5%) said heads of states, 14 (17.5%) said kings, 4 (5%) said celebrities, 48 (60%) said all the above were used.

Now, 150 questionnaires were administered to customers of Kente Products where 120 were received or useable, assembled and analysed with tables and charts.

FIG. 8: VIEWS OF CUSTOMER PREFERENCE ON INNOVATED AND EXISTING PRODUCTS**TABLE 16: REASONS FOR PREFERENCE ON BRANDS FROM BKWI**

		Frequency	Percent	Valid Percent	Cum. Percent
Valid	Reasonable Price	2	1.7	2.6	2.6
	Comfort	2	1.7	2.6	5.2
	High Quality	35	29.2	45.5	50.6
	Attracted by marketing style	2	1.7	2.6	53.2
	Designs	5	4.2	6.5	59.7
	Colors	2	1.7	2.6	62.3
	Significance of cloth	3	2.5	3.9	66.2
	All of the above	19	15.8	24.7	90.9
	None of the above	3	2.5	3.9	94.8
	Only Asante Kente is known	3	2.5	3.9	98.7
	Other reasons, specify	1	.8	1.3	100.0
	Total	77	64.2	100.0	
Missing	System	43	35.8		
Total		120	100.0		

Source: Author's Field Study, 2012

To determine the reasons for respondents choice of designs from the Asante Kente weavers, from table 16, the researchers discovered that, of the 77(100%) who responded to this question, 35(45.5%) attributed reasons to quality, 19(24.7%) attributed the reason to all the above listed factors illustrated in the table, specifically, Reasonable Price, Comfort, High Quality, Designs, Colors, Significance of cloth, Only Asante is known, Attracted by marketing style and other reasons. Moreover, 2.6%, 2.6%, 2.6%, 6.5%, 2.6%, 3.9%, 3.9%, and 1.3% attributed the reasons to Reasonable Price, Comfort, High Quality, Attracted by marketing style, Designs, Colors, Significance of cloth, Only Asante is known, and other reasons respectively. This shows that consumers really express taste for a particular brand based on major benefits they derive but not just buy for buying sake. These could be some of the important factors for the success of the Indigenous Asante Kente weaves. Coetzee and Roux (1998), as expressed earlier in this research: "African aesthetic standards are different from the "accepted" standards of uniqueness and individuality; that African works of art, be they visual, musical, kinetic, or poetic are created as an answer to a problem and serve some practical end. This idea was supported by (Okeke, 1982) and Vansina (1974). Okeke added that "The artist is responsible to society. Hence, Africa artists are held in high esteem by the society because they supply those design needs as are vital to their spiritual and physical well-being". (P. 62)

TABLE 17: CHOICE OF DESIGN

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Current/Innovative Designs	24	20.0	20.0	20.0
	Ancient Designs	45	37.5	37.5	57.5
	All of above	49	40.8	40.8	98.3
	None of the above	2	1.7	1.7	100.0
	Total	120	100.0	100.0	

Source: Author's Field Study, 2012

Moreover, from table 17, to discover the choice between ancient and innovated weaves, the researchers diagnosed through which of the designs customers really patronized. 120 (100%) responded to the questionnaire. Of the 100%, 20% preferred strictly the Current or Innovative Designs, 37.5% strictly preferred the Ancient type of design, whilst 40.8% would not do without innovative or the ancient design, a combination of both, or any of them could be suitable. From the researchers' point of view, it is convincing enough from the above analysis that, the indigenous Asante Kente weavers, although may be successful by discarding the Ancient weaves due to modern trends, advancement may be rapid or stupendous by utilizing both technologies or incorporating both ideas in their designs, an evidence that most of the respondents (40.8%), expressed taste for both inventions, thus a jeopardy to them, on their economic lives without incorporating those good components of the ancient weaves, due to the fact that Ghanaians really love tradition, this may be one of the competitive advantage to their profession.

TABLE 18: REASONS FOR CHOICE OF DESIGN (NEW / ANCIENT)

		Frequency	Percent	Valid Percent	Cumulat. Percent
Valid	new is current, beautiful and fashionable	16	13.3	16.7	16.7
	Old preserves cultural significances/durable/ authentic	36	30.0	37.5	54.2
	both are admirable, cultural significance and prestige	20	16.7	20.8	75.0
	both due to variety since new cannot be separated from old	11	9.2	11.5	86.5
	both came from one source	6	5.0	6.2	92.7
	new is youthful and fashionable	2	1.7	2.1	94.8
	both to make choice for a particular occasion	2	1.7	2.1	96.9
	new / innovative design, culture is not static	3	2.5	3.1	100.0
	Total	96	80.0	100.0	
Missing	System	24	20.0		
Total		120	100.0		

Source: Author's Field Study, 2012

The above, table 18, is a true picture of respondents view for a particular choice of design. A total of 96(100%) responded to this question, out of which 16.7% percent said the innovative designs were very elegant, fashionable and most modern, 37.5% expressed that the ancient way of invention makes the designs preserve cultural significances, durable and authentic. Meanwhile, 20.8% indicated that both designs were admirable, cultural significance and prestigious whereas 11.5% observed both designs to be a variety, expressing further that, new cannot be separated from old. This means, according to them, culture is a blend. A group (6.2) viewed that since both invention came from one source, both were accepted, but 2.1% would strictly patronize the innovated weaves because that was very youthful and very fashionable. 2.1% also indicated that both designs were chosen so as to make a right choice for a particular occasion but 3.1% said that culture was not static, therefore, the need to update, hence old designs were meant for the past, rather preferred the innovated, current designs. This reveals that, the indigenous Asante Kente Weavers have wide characteristics of customers to satisfy. Also, by observing, researching and tailoring artifacts to satisfy these customers, they can expand their business.

TABLE 19: KENTE SATISFACTION BY CLIENTS

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Very satisfied	44	36.7	38.3	38.3
	Satisfied	48	40.0	41.7	80.0
	Neutral	20	16.7	17.4	97.4
	Dissatisfied	1	.8	.9	98.3
	Very dissatisfied	2	1.7	1.7	100.0
	Total	115	95.8	100.0	
Missing	System	5	4.2		
Total		120	100.0		

Source: Author's Field Study, 2012

To determine the degree of satisfaction of clients, researchers discovered that out of table 19, 115(100%) answered this question. 44 (38.3%) were very satisfy with Asante Kente, 41.7% was satisfied, 17.4% was neither satisfied nor dissatisfied, 0.9% was dissatisfied, whilst 1.7% was very dissatisfied. Comparing the degree of satisfaction to dissatisfaction, 80% of the clients who patronized or expressed desire for the Asante Kente products might have minimal complaints about weaves; while the rest 20% may constitute clients and non-clients who might have serious problems with brand dissatisfaction or might not even endorse the products. Since the rate of satisfaction far outweighs dissatisfaction, it appears products from Asante Weavers meet expectations of clients and it is a plus for them because the probability for re-purchase, market share expansion and revenue or profit maximization is high. Thus, dissatisfied customers might also constitute those who discovered certain loop-holes with the products and should the weavers have customer data-base, relationship marketing and post purchase communication in place, could follow up to dig out all potential complaints.

TABLE 20: PRODUCT RECOMMENDATION

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	98	81.7	86.0	86.0
	No	3	2.5	2.6	88.6
	Not sure	13	10.8	11.4	100.0
	Total	114	95.0	100.0	
Missing	System	6	5.0		
Total		120	100.0		

Source: Author's Field Study, 2012

114(100%) responded to the above, table 20, 86% constituted those highly satisfied customers who would definitely recommend products to others, only 2.6% said no while 11.4% involved those who were not certain. This means that there is a bright future for their products and business.

TABLE 21: REPURCHASE OF PRODUCT

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Definitely	59	49.2	52.7	52.7
	Probably	31	25.8	27.7	80.4
	Might or might not	15	12.5	13.4	93.8
	Probably not	4	3.3	3.6	97.3
	Definitely not	3	2.5	2.7	100.0
	Total	112	93.3	100.0	
Missing	System	8	6.7		
Total		120	100.0		

Source: Author's Field Study, 2012

From table 21, 52.7% out of 100% would surely do repurchase, this may be due to brand satisfaction and other reasons unknown to the researchers; 27.7% involved those who were most likely to do repurchase, 13.4% were yet to take decision, 3.6% may probably not while 2.7% would definitely not do repurchase based on experiences or reasons known to them.

TABLE 22: IS ASANTE KENTE MOST PREFERRED?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	41	34.2	35.3	35.3
	Agree	23	19.2	19.8	55.2
	Uncertain	27	22.5	23.3	78.4
	Disagree	19	15.8	16.4	94.8
	Strongly Disagree	6	5.0	5.2	100.0
	Total	116	96.7	100.0	
Missing	System	4	3.3		
Total		120	100.0		

Source: Author's Field Study, 2012

The aim of table 22 was to test whether consumers really prefer Asante Kente products or brand to any other, the table reveals convincingly or satisfactorily that of the 116(100%) , consumers' preference to Asante Kente is high, due to the recorded highest figure of 55.2% of respondents in approval as against 21.6% in refusal and 23.3% who expressed feelings of uncertainty. Comparing these three tables, it is transparent that the majority prefers Asante Kente cloth.

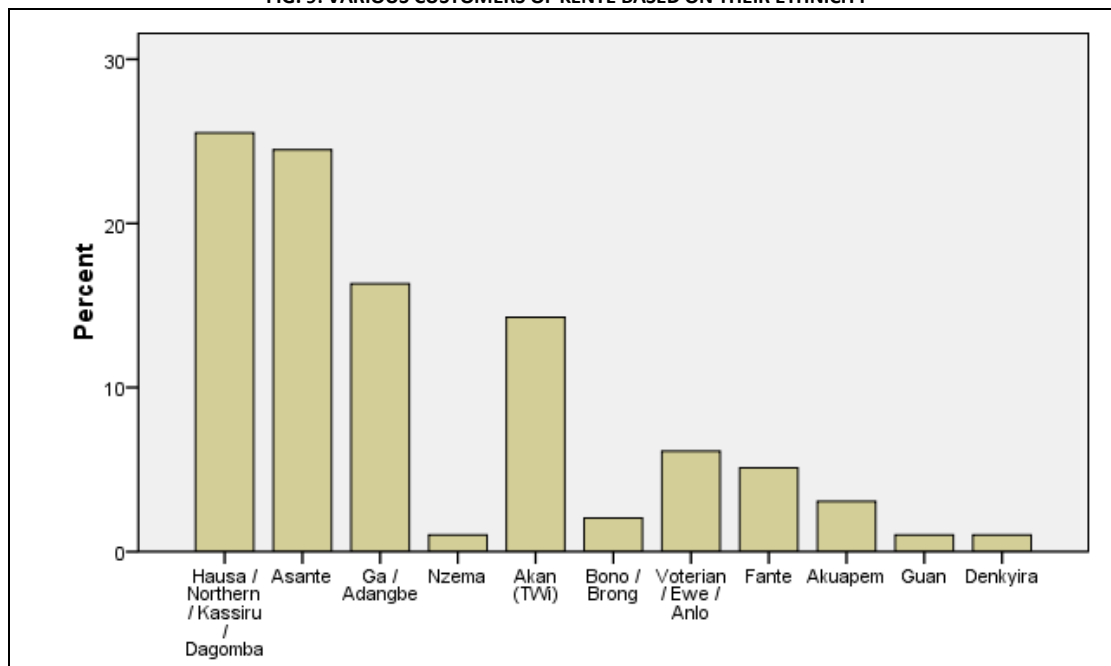
TABLE 23: STATE YOUR TRIBE

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Hausa / Northern / Dagomba	25	20.8	25.5	25.5
	Asante	24	20.0	24.5	50.0
	Ga / Adangbe	16	13.3	16.3	66.3
	Nzema	1	.8	1.0	67.3
	Akan	14	11.7	14.3	81.6
	Bono / Brong	2	1.7	2.0	83.7
	Voterian / Ewe / Anlo	6	5.0	6.1	89.8
	Fante	5	4.2	5.1	94.9
	Akuapem	3	2.5	3.1	98.0
	Guan	1	.8	1.0	99.0
	Denkyira	1	.8	1.0	100.0
	Total	98	81.7	100.0	
Missing	System	22	18.3		
Total		120	100.0		

Source: Author's Field Study, 2008

From table 23, in order to eliminate or minimize prejudice in the findings, researchers find it prudent to examine whether a fair distribution of questionnaires have covered various tribes or ethnic groups in Ghana. It was discovered upon critical examination of the questionnaires that, taste of respondents towards a particular brand were not influenced by the ethnic group or tribe one belonged. To prove this fact, from the table, of the total of 98(100%) who responded to this question, the highest percentage constituted 25.5% from the Northern Region(Hausa or Dagomba), followed by Asante with 24.5%, Ga Adangbe(16.3%), Akan(14.3%), Anlo(6.1%), Fante(5.1%)Akuapem(3.1%), Bono(2%) while Nzema, Denkyira and Guan form 1% each. This reveals that, most tribes from across the country express interest in Kente products and this could be one of the factors for development of their products. Findings from this survey also revealed that most of these ethnic group expressed desire for Asante products or brands. See fig. 9.

FIG. 9: VARIOUS CUSTOMERS OF KENTE BASED ON THEIR ETHNICITY



1.7 CONCLUSION

Findings from this research revealed strongly that, carrying innovations on existing products can enhance aesthetic qualities, thus making products very captivating to increase sales, hence, profits. Innovation is one of the key factors that make businesses thrive. If combined with business strategies such as integrated marketing communications (IMS), e.g., sales promotions, will espouse greater returns on investment. Practically, the needs and wants of the consumers are satisfied through the company's product(s). Innovation according to works cited by various authors in this research also move with creativity, where new products can boost the taste and preferences of consumers. For a product to meet these objectives of satisfactions, it must undergo product innovation to always enhance aesthetic look at regular intervals because of the dynamic nature of consumer's needs and wants that change over time. The idea behind product innovation does not end in the satisfaction of changing taste of the consumers, it also helps in reducing the cost of producing the goods, and thus, selling it to the consumer at reduced prices. This aspect of product innovation and aesthetics help company to have an edge over competing products in terms of cost. It is true that most product properly produced will enjoy consumers' patronage.

One point must be noted and that is a good product may fail if the producer fails to create awareness for the product. It is therefore imperative for producers to emphasize on appropriate marketing strategy, e.g., to make adequate promotion for new products.

Finally, it is worthy to note that product innovation and aesthetics is not limited to once in a product's lifetime. A product can be innovated as many times as possible to enhance aesthetic values or beauty.

Businesses should engage in extensive research, to find out the actual needs of the consumers before going into production. This model illustrates Kotler & Kellers's concepts on customized marketing in the 21st century. This will go a long way in preventing the production of products which are not actually needed because of its failure to satisfy the needs and wants of the consumers;

In addition, firms or enterprises should carry our research on the changing taste of the consumers periodically so as to adjust the already existing product, to meet the dynamic taste of consumers because failure to do so will make the product obsolete;

Since product innovation helps in reducing cost, businesses should engage in it at regular interval so as to cut down through value analysis strategy which is a segment of product innovation to enhance aesthetics.

Firms could monitor the activities of competing products. By so doing, the company will know the innovations made on competing products thereby adjusting its own product so as to possess such new attributes or supersede competing brands. It is finally recommended by researchers that, this research will go a long way to enhance the teaching and learning of schools and colleges in Ghana; as well as enhance the activities of businesses, especially firms within the same industries if the concepts unraveled in this research are taken seriously.

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