

CHAPTER ONE

1.0 Introduction

Since 1839 when Daguerre, the ‘Father’ of photography announced his formula for capturing images, photography has gone through different evolutionary stages and has eventually blossomed into a world-wide industry, spanning virtually every aspect of man’s life. In Ghana, the advent of photography dates back to an era when European merchants and missionaries visited the then Gold Coast. In particular, the Basel Mission engaged in extensive photographic studies in 1827, as noted by Cole and Ross (1985).

Since N. Walwin Holm established studios in Accra in 1883, photography has grown in leaps and bounds. There is so much useful information that could be obtained on how and when photography began in Ghana, and the contributions photography has made to culture and the promotion of tourism. However, little or no attention seems to have been given to it. If this information is documented it will enrich the knowledge of the intellectual community including Archivists, Art Connoisseurs, Historians and Policy-makers. It is therefore necessary to undertake this study in terms of the subsequent objectives.

1.1 Statement of the Problem

Photography now affects every fabric of Ghanaian national life, not least is the promotion of culture and tourism. There seems, however, to be little documentation on the history and role of photography in Ghanaian culture. The fact that photography is studied in some educational institutions in Ghana makes it an essential and practical

subject to research in order to inform its teaching and learning and use as tool for documentation. Consequently, this research on, photography in Ghana and its effect on culture and tourism, seeks to explore the history of photography in Ghana and to examine its effect on Ghanaian indigenous culture and tourism.

1.2 Objectives

1. To explore the history of photography in Ghana.
2. To examine the role of photography in Ghanaian culture.
3. To assess the role of photography in tourism in Ghana.

1.3 Research Question

Has photography contributed immensely to the promotion of culture and the development of tourism in Ghana?

1.4 Delimitation

This study is limited to the history, development and contribution of photography to the development and promotion of Ghanaian culture and the tourism industry.

1.5 Research Methods

The descriptive method of research was adopted to collect data on photography in Ghana and its contribution to tourism and culture. Interviews based on a structured questionnaire that was personally administered. In each case, respondents were informed ahead of schedule. Interviews were conducted at the respondents'

convenience and each person was given adequate time to answer all questions posed. Interviews were recorded where this was possible with an audio recorder.

1.6 Data Collection

The author undertook a preliminary survey in Accra, Tema and Kumasi to gather primary data on the history and development of photography in Ghana. Available photographs and documents were also sought to inform the study. The researcher collected photo-laden printed marketing materials in the form of postcards, posters, and others which reflect the culture of Ghana and seek to promote tourism. The collection entailed analogue and digital photography in its dual form as it is practiced currently. Secondary data was sought from books, encyclopaedias and brochures located in the libraries; museums, archives and other establishment.

1.7 Facilities Available for the Study

Facilities available for the study are as follows:

1. K.N.U.S.T. Main Library, Kumasi
2. College of Art Library, Kumasi
3. British Council Library, Kumasi
4. Ashanti Library, Kumasi
5. Institute of African Studies Library, Legon - Accra
6. National Film and Television Institute (NAFTI) Library, Accra
7. Institute of Journalism Library, Accra
8. Tema Technical Institute Library, Tema

9. Manhyia Palace Museum, Kumasi
10. Information Services Department, Accra and Kumasi
11. Ghana Tourist Board, Accra
12. Basel Mission Archives, Swiss Embassy, Accra
13. The Internet; the World Wide Web
14. National Archives, Accra
15. National Archives, Kumasi

1.8 Population for the Study

The study involved practitioners of photography in Accra, Tema and Kumasi and the respondent institutions that train personnel in photography. The study focused on selected renowned photographers, members of photographers associations, resource personnel in photography institutions and other establishments whose work involves the use of photographs.

1.9 Limitations

The death of two renowned photographers who had vital information needed for the study during the data collection period limited the amount of data collection. Many of the renowned photographers did not have up-to-date records of their works.

1.10 Organisation of the chapters

The researcher deals with the general and historical overview of the invention of photography. Activities and conditions at the time that precipitated the invention was discussed. Due attention is given to how photography found its way into Ghana (then Gold Coast). Finally, the researcher looked critically at the effect photography has had

on culture and how it has helped promote tourism. The research is divided into six chapters, namely;

Chapter one outlines the statement of the problem, gives background information to the research as well as outlining the objectives and scope of the study. It includes importance of the study, methodology and definition of terms. Chapter two gathers and reviews available literature on the topic under discussion. Chapter three discusses the methodology. Chapter four looks at the trend of photography in Ghanaian culture, in terms of the Political life of Ghana, Religion, Social and Economic Activity. Chapter five examines the vital contributions photography has made to the development and promotion of Tourism in Ghana. The researcher collected posters, brochures, post cards, newspapers, and stamps and analyzed the potential and influence it has on the Tourism market. Chapter six deals with the comprise between literature review research findings, summary, conclusion and recommendations.

1.11 DEFINITIONS OF TERMS

Camera: A picture-taking device usually consisting of a light-tight box, a film holder, a shutter to admit a measured quantity of light, and a lens to focus the image.

Camera Obscura: Latin for “dark chamber” a darkened room with a small opening through which rays of light could enter and form an image of the scene outside. Eventually, a lens was added at the opening to improve the image, and the room shrank to a small, portable box.

Daguerreotype:	The first practical photographic process invented by Daguerre and described by in 1839. The process produced a positive image formed by mercury vapour on a metal plate coated with silver iodide.
Darkroom:	A room where photographs are developed and printed, sufficiently dark to handle light-sensitive materials without causing unwanted exposure.
Development:	The entire process by which exposed film or paper is treated with various chemicals to make an image that is visible and permanent.
Emulsion:	A light-sensitive coating applied to photographic films or papers. It consists of silver halide crystals and other chemicals suspended in gelatine.
Etch:	To remove a small, dark imperfection in a print or negative by scraping away part of the emulsion.
Exposure:	The amount of light reaching the light-sensitive material; specifically, the intensity of light multiplied by the length of time it falls on the material.
Film:	The material used in a camera to record a photographic image. Generally it is a light-sensitive emulsion coated on a flexible acetate or plastic base.
Fixer:	A chemical solution (sodium thiosulfate or ammonium thiosulfate) that makes a photographic image insensitive to

light. It dissolves unexposed silver halide crystals while leaving the developed silver image.

Heliography: An early photographic process, invented by Niépce, employing a polished pewter plate coated with bitumen of Judea, a substance that hardens on exposure to light.

Lens: A piece or several pieces of optical glass shaped to focus an image of a subject.

Natives: Characteristic of, belonging to, or relating to the indigenous inhabitants of a particular place, particularly those with a traditional culture.

Photogram: An image formed by placing material directly onto a sheet of sensitized film or printing paper and then exposing the sheet to light.

Pinhole Camera: Is a simple camera with no lens and a single very small aperture. Simple explained, it is a light-proof box with a small hole in one side.

Portrait: A formal picture of a person.

Positive: Any image with tones corresponding to those of the subject.

Subtractive Colour: A way to produce colours by mixing dyes that contain varying proportions of the three subtractive primary colours – cyan, magenta, and yellow. Each dye subtracts its colour from white light, leaving a balance of coloured light. Dyes that absorb all wavelengths of light produce black.

Superstition:	An irrational, but usually deep-seated belief in the magical effects of a specific action or ritual, especially in the likelihood that good or bad luck will result from performing it.
Transparency:	An image on a transparent base such as film or glass, that is viewed by transmitted light.
Tripod:	A three-legged support for a camera. Usually the height is adjustable and the top or head is movable.

1.12 Importance of the Study

The study provides a reference document that can inform teaching, learning and research in the development and use of photography in Ghana. The study documents the rich contribution of photography to the promotion of Ghanaian culture and development of tourism.

1.13 Abbreviations / Acronyms

CD-ROM	Compact Disc – Read – Only Memory
CNN	Cable News Network
GHATOF	Ghana Tourism Federation
GTB	Ghana Tourist Board
GTCB	Ghana Tourist Control Board
KNUST	Kwame Nkrumah University of Science and Technology
NTC	National Tourism Council

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

Photography has certain objectives: to report, to entertain, to convey a mood or to inspire. Etymologically, the term photography comes from the Greek word “Photo” which means light, and “graphos” which means writing or drawing. Hence, photography is a creative tool that does not imitate painting, etching or any other form of art. Photography, more than any other medium, can “freeze” the meaning of a moment in time, and record a scene with faithfulness of details and tone. The world over, many academic researchers have written about the invention of photography as a medium. In the study presented below, due attention is also given to developmental stages of equipment and materials associated with photography in terms of time, place and the personalities, who made this medium a significant invention. Renowned and professional users of this medium are duly recognized.

2.1 The evolution of Photography

Photography was introduced in the world two centuries ago. The evolution of photography cannot be credited to only one man because it came about as a result of observations made by alchemists and chemists on the action of light. Light transforms silver compound (silver halides) into a visible image. To produce photographs, these operations are required; preparation of the sensitive negative material, exposure, development followed by fixation, washing and drying. The rest of the preparation of the sensitive positive material are printing, (enlargement) and development, fixation, washing and drying (in some cases glazing) of the print. Some photographs do not

require cameras and negative films and therefore the process leading to the preparation of the negative is not required. An example is a photogram or contact print.

2.2 The Camera Obscura

The camera, an important element in photography, is the outcome of the old ‘camera obscura’ the invention of which was for a long time ascribed to Giovanni Battista Della Porta, who published a long and clear description of it in his ‘Magia naturalis’ in 1558. The basic principle of the ‘camera obscura’ had long been known to many others and was even described by Leonard da Vinci (d.1519) in his notebooks. Photography is the outcome of early observations by physicists of the formation of images in the ‘camera obscura’ and by chemists of the action of light. Knowledge of the ‘camera obscura’ can also be traced back to the time of Aristotle, since by that time it was known that rays of light passing through a pinhole would form an image. The camera obscura was first a darkened room with a pinhole opening to the outside. This is shown in Plate 1.

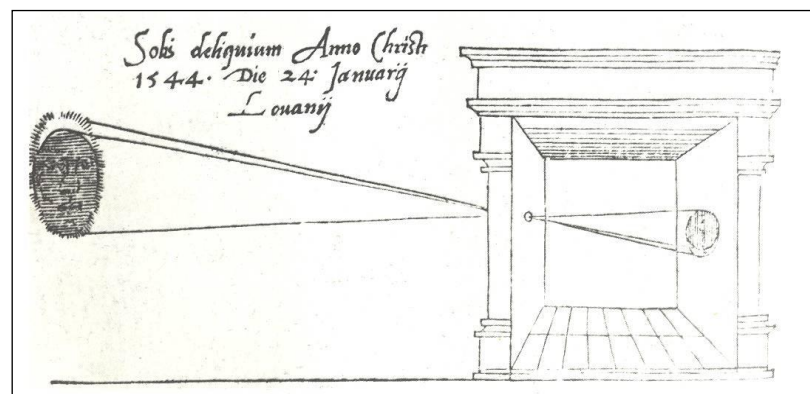


Plate 1: First construction of a camera obscura (Upton, 1989:352)

By the time of the renaissance, a lens had been fitted into the hole to improve the image, and the camera obscura was becoming smaller and more portable; it shrank

from fixed room to a small hut, to a kind of sedan chair, to a small tent, and finally to a small box that could be carried about, as shown in Plate 2. Della Porta recommended the camera obscura as a sketching aid for the artist or painter. He stated that ‘if you cannot paint you can by this arrangement draw (the outline of image) with a pencil’. You have then only to lay on the colours. This is done by reflecting the image downward onto a drawing board with paper. And for a person who is skilful this is a very easy matter. Gernsheim, (1965:11)

The suggestion was taken up with enthusiasm because the realistic portrayal of objects and their correct positioning to create an illusion of depth were important goals of artists in the Western world at that time. It was for this reason that Della Porta was regarded as the original inventor of the ‘camera obscura’. Many artists, painters and draughtsmen used this equipment often and it was a great relief to those who could not draw well. An example of a tabletop camera obscura (see Plate 2).

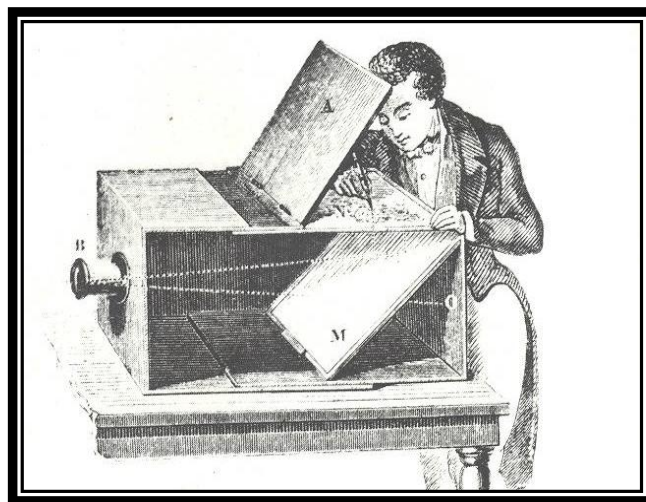


Plate 2: A tabletop camera obscura (Upton, 1989:352)

However, images captured by the camera obscura were not permanent unless drawn or painted over. This was due to the chemical properties of the kind of substrate used in receiving the image. Although many people attempted to make images of the

‘camera obscura’ permanent, it was not until 1793 that Joseph Nicephore Niepce was able to do this in France. The world’s first ever-successful photograph was taken by him in 1826. This photograph was made on a pewter plate which took a long exposure of about eight hours. He gave the name ‘Heliography’ meaning ‘sun – drawing’ to the process. A claim could however be made, that photography was born through an artistic urge. Perhaps Niepce was led to his discovery by his inability to draw and sketch well. In other words, photography covered up his inadequacy of skill and talent in the art of drawing. On the other side of the coin, Jacques Mande Daguerre, one of the most prominent names in the history of photography, may also have been attracted to it through an artistic urge, since he also used the ‘camera obscura’ as a sketching aid, making every effort to make the image permanent.

2.3 Daguerre Acclaimed “Father of Photography”

According to Gernsheim, (1965:23) Daguerre is however considered the ‘father’ of photography because it was during his time that actual photography started. It was in France where Daguerre improved Niepce’s observations. On the day his invention was announced in 1839, “there was as much excitement as after a victorious battle. Today, perhaps photography is taken so much for granted that it seems much difficult to imagine how magical the idea seemed to Daguerre’s contemporaries, that a camera could be made to produce a highly detailed and accurate drawing in a picture. It is reported that many received the news about the invention with mixed feelings. Some saw it as a great threat to the world of art especially to painters, and even caused the famous French painter, Delaroche (Oguibe, 1996:237) to go about Paris exclaiming; ‘From this Day, painting is dead.’ But of course painting did not die.

Delaroche's pronouncement was due to his shock, for he viewed this invention as sabotage to his livelihood as a painter. In those days, painting of a portrait was a preserve for the rich in society, and it did fetch the painters much money. Meanwhile, painting took so long a time, and it was so difficult and the result was not always as expected. The camera on the other hand, uses a split of a second to accomplish a more accurate, fully detailed and colourful image. This made Delaroche draw his conclusion that there would be a shift from hand-drawn pictures to photographs. Photography's potential was not immediately recognized. From some reactionary circles, Daguerre's invention called 'daguerreotype' at that time, was even criticized on moral and religious grounds. For it was considered an evil attempt to imitate nature and to challenge God.

The critics of the "daguerreotype" at the time resisted the new medium on religious grounds as a rebellion against God. They argued that, the mere desire alone, and the will to do so, was blasphemy. That God created man in his own image, and no man made machine may fix the image of God. This rather confirms that they were human beings as we are and that it is almost always difficult to accept new things. Especially, a radical change like this which the human mind at the time could not comprehend easily and lacked the knowledge of its scientific bases and reasoning. Therefore, between painters (artists) who thought the advent of photography had brought their professional painting to an end, and those who saw it as a rebellion against God, might have contributed in no small way to the slow pace of the development of photography. In relative terms the 'daguerreotype' which took only about thirty minutes for exposure was by far a great improvement yet it was not very

suitable for portraiture. This was because the subject had to sit strictly, motionlessly, maintaining a chosen posture for thirty minutes. This was considered near self-imprisonment and self-chastisement for it offered no comfort or leisure for the photographer and his subject, because the medium was less developed and the slightest movement of the subject rendered the final photograph blurred. This defeated the purpose. Consequently it engaged the attention of technocrats, chemists and physicists to find solutions to the problem. In the paragraphs below you will read that their findings and solutions have actually paid off. William Henry Fox Talbot's 'calotype' eventually established itself as a close rival to the 'daguerreotype'.

The daguerreotype and calotype involved two distinctly different kinds of image. The image of the 'daguerreotype' made on a silvered copper plate was a single and unique one. It was characterized by its fugitive quality when turned into the light and by the fine detail in the definition of forms. This meant that with the 'daguerreotype', the final picture was worked out directly on the silvered copper plate which was a positive, and it did not demand transfer unto another substrate to realize the final product of the process as did the 'calotype'. For a second copy of the same picture, one had to sit for another thirty minutes. Conversely, the 'calotype' was a negative process by which an unlimited number of prints could be produced from it. The negative was made on a sensitive paper, waxed or oiled to render it translucent, the fibrous quality of the material inevitably acted upon the print, imparting to it soft contours and a sense of atmospheric light. The underlying chemical and optional principle of photography had long been known, but the idea of using light – sensitive property of silver salts to record the optical image of the camera did not occur until

there was demand for pictures following the rise of the 'bourgeoisie' after the French revolution in 1789. Movement could not be recorded satisfactorily and was blurry and indistinct due to the great length of exposure. Soon technological advancement in the medium made it possible to record the fastest moving object and also render subjects in their most true colours.

2.4 Production of Dry plates, small Cameras and films

A great number of amateur photographers were attracted to photography when factory-produced dry plates were introduced in 1878. Comparatively, these dry plates were revolutionary. Small hand cameras, which freed the photographer of his tripod, resulted, and also freed many a photographer of having to carry cumbersome equipment for processing plates, in most cases during travels. Equipment and materials available to the photographer improved steadily. Lenses with greater light passing power and electronic flash equipment facilitated night work allowing the recording of movement within a split second. Until such a development, the camera and darkroom for processing materials and images into a complete photograph were the same. The camera was so bulky that no one person could easily carry it around on assignment. Every aspect of the production from preparation to finish was done on the field – at the point of taking the picture. The first Leica camera introduced in 1924 which became standard for small cameras using film of 35mm, were referred to as 'candid cameras' because their ease of operation permitted the capturing of human.

2.5 The Beginning of Colour Photography

Jacques Mande Daguerre after the invention of the daguerreotype camera realized that there was only one thing needed to make his wonderful invention complete – colour. He and Niépce experimented with various means of recording colour without significant success. In 1850 an American Minister and daguerreotypist, Levi L.Hill made some colour daguerreotypes, apparently by accident. Unfortunately, he was not able to reproduce the circumstances that had caused his materials to produce colours. In 1861 an attempt British physicist, James Clark Maxwell was successful when he devised a way to recreate the colours of a tartan ribbon using additional colour mixing. He had three negatives of the ribbon made, each through a different colour filter, red, green, and blue. Positive black and white transparencies were made and projected through filters like those on the camera. When the three images were superimposed, they produced an image of the ribbon in its original colour.

In 1869, an even more significant theory was made public. Louis Ducos du Hauron and Charles Cros, two Frenchmen working independently of each other, announced almost simultaneously their research into subtractive colour mixing. In subtractive colour, the basis of present day colour photography, colours are created by combining cyan, magenta, and yellow dyes, (the complements of red, green, and blue). The dyes subtract colours from the “white” light that contains all colours.

The first commercially practical colour was an additive process. In 1907, the French brothers, Antoine and Louis Lumière, marketed their auto-chrome process. A glass plate was covered with tiny grains of potato starch dyed red-orange, green, and violet.

In a layer only one grain thick, a light sensitive emulsion was added. Light struck the emulsion after passing through the coloured grains. The emulsion behind each grain was exposed only by light from the scene that was the same colour as that grain. The result after development was a full - colour transparency.

Leopold Mannes and Leopold Godowsky, musicians and amateur photographic researchers perfected colour photography. They joined hands with Eastman Kodak team of research scientists. Their collaboration led to the introduction in 1935 of Kodachrome®, a subtractive process in which a single sheet of film is coated with three layers of emulsion, each sensitive to one primary colour of light (red, green, and blue). A single exposure produced a colourful image. Today, it is difficult to imagine photography without colour.

Gernsheim, 1965:31) stresses the fact that photography brought the four corners of the world to the family circle. He also states, that, “photography came in to reveal the hidden secrets of historical facts.” Photographic realism, as a result, replaced philosophizing, and romanticism. The world was seen afresh through the eyes of the photographers who recorded factually, and frequently the relics of ancient civilization, familiarizing people with the scenic and architectural beauty of their own and other countries, domestic life, costumes of other nations.

2.6 Photography in Ghana (Africa)

It is evident from the discussion above that photography is a foreign culture or medium found its way into Africa and Ghana after its initial development. Hebert and

Doran have described photography as a work of art and a documentary record that has impact on life itself. It makes it critical and crucial for any well-meaning researcher on the African continent to study the technologies in photography and to better understand its relevance in the arts and culture of Africa and Ghana in particular. Herbert and Doran (1985: 46) noted from their photographic expedition on the African Continent, particularly Ghana that to research into the history and culture of the African, you better study the advent of photography on the Continent and the archival photographs thereof. A visit to the Basel Mission Photo Archives on Ghana (Africa) at www.bmpxs.com shows photographs that were taken as far back as 1860 and earlier.

Photography in Ghana dates back to the era of colonialism with the advent of European merchants and missionaries in the then Gold Coast. Cole and Ross (1985) make references to nineteenth-century photographic studies by the Basel Mission since 1827 and some collections by Elliot Elisofons based on Ghana. Jenkins and Geary (Cole and Ross, 1985:56) identifies Ghana as a focal point of Basel Mission's focus as far as photography was concerned. They cited 1827, the Basel Mission Photo-Archives on Ghana as containing photographs that date back to the 1860s. Jenkins was then a lecturer at the Department of History, University of Ghana, Legon, and now Chief Curator at the Basel Mission Archives, Breman, in Switzerland. Paul Jenkins must know so much about the history of Ghana on one hand and the history of photography in Ghana on the other hand. It should be noted, however, that the Basel Missionaries took these photographs as visual proof of the activities of the Basel

Mission on the African continent to help people understand conditions and also as a means of support for their missionary work in Ghana.

2.7 Photography in Africa

Oguibe (1996:237) states that photography arrived in Africa on the 16th of November 1839, the same year that Daguerre made public his invention in France and in less than two months after United States of America also had its first experience of this invention through an English man named D.W. Seager. According to this author, Khedive Mehmet, an African, acquired the experience and command over the daguerreotype process from Uernet, after the arrival of the medium in Egypt.

Literature on African photographers of that period is scarce because none of the available photographs are attributed to them. Oguibe however, asserts that the absence of records and images of African photographers in publications does not doubt the possible existence of African practitioners of the art at that time. He also notes that just as in Germany the invention of photography was met with hot and uncompromising hostility and described as a blasphemy against God, Africans probably looked at photographs as a mystery shrouded in superstition. This belief, Oguibe alleges, slowed down the use of the medium in Africa.

Oguibe cites the work of Monti-Nicolas who points to political and cultural impediments to the development and recognition of photography in Africa in the nineteenth century. According to Oguibe, Monti's write-up on the photographic documentation of European colonies in Africa makes it clear that the authorities who

commissioned and financed part of the first photographic campaigns in Africa were opposed to the idea of “indigenes” acquiring this means of expression and a tool of faithful documentation and actively discouraged their involvement.

2.8 Photography by indigenes

According to the Red Book of West Africa (1968:132), Africans learned about the camera and photographic processes with some citizens setting up professional practice in photography. Among those who established fairly successful and lucrative practices around the continent was N. Walwin Holm who established his studios in Accra in 1883. He was admitted into the British Royal Photographic Society in 1897 then went over to Lagos to begin a professional practice. F.R.C. Lutterodt (Plate 3) also established his practice in the Gold Coast in 1889 but left for Central Africa in the 1890s.

Plates 4-9 show some of Lutterodt’s photographs reproduced from Allister Macmillan’s The Red Book of West Africa. The captions are exactly how Lutterodt titled the photographs.

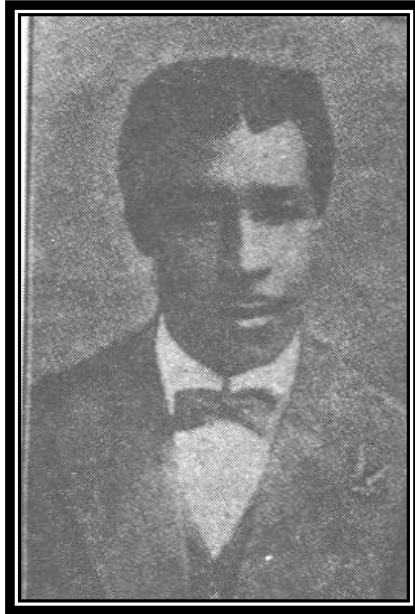


Plate 3: Self Portrait of F. R. C. Lutterodt
Source: The Red Book of West Africa (1968:201)

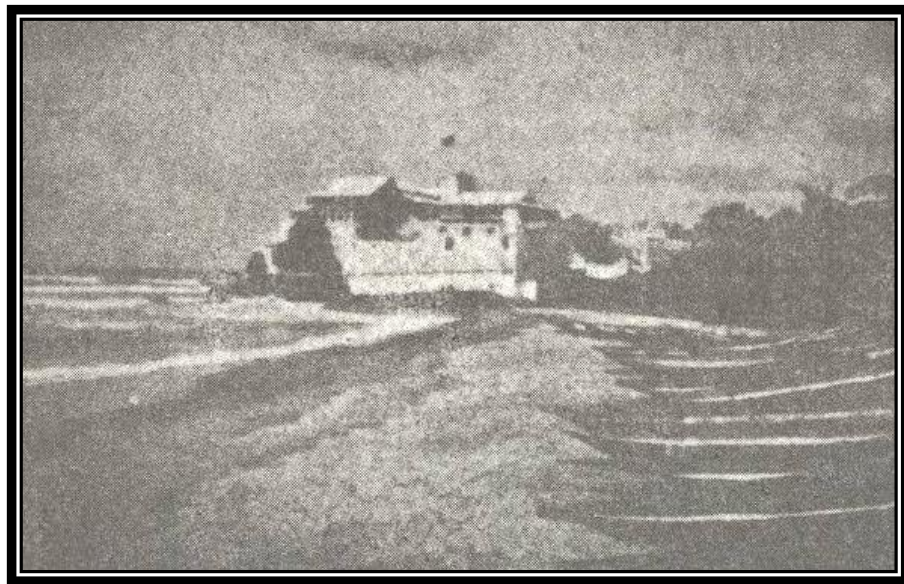


Plate 4: Christiansborg Castle (Government House), Accra.
Source: The Red Book of West Africa (1968:144)

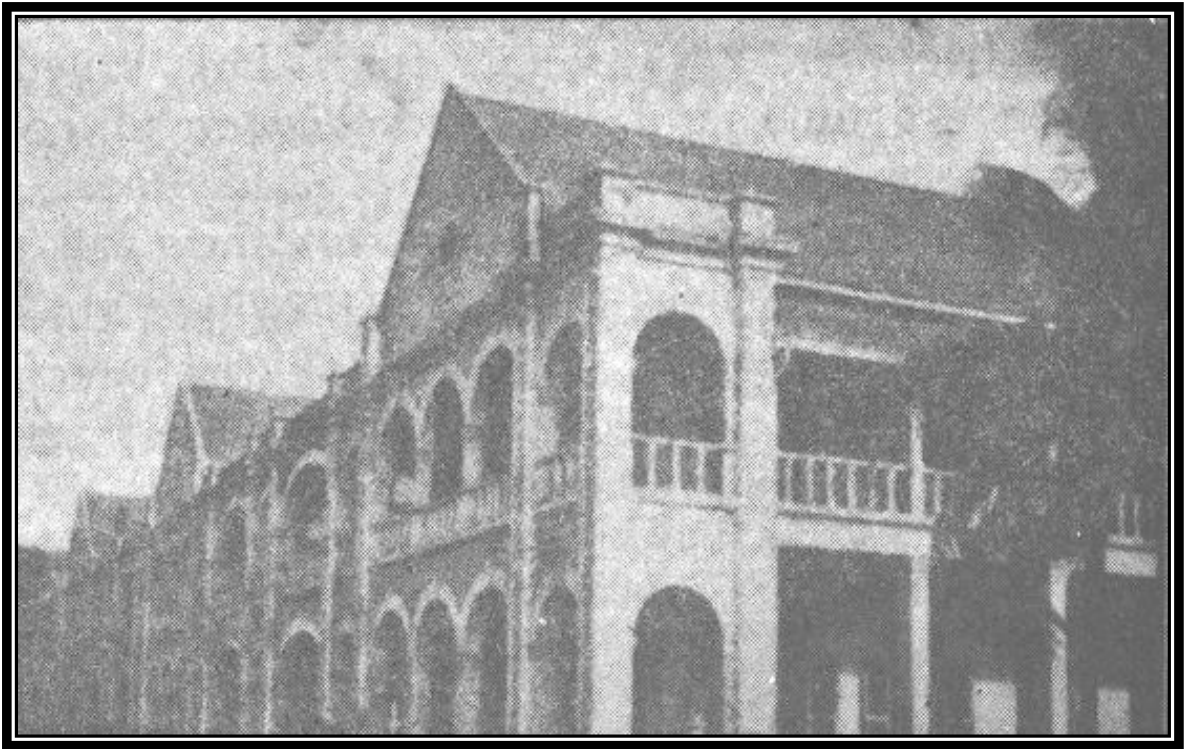


Plate 5: Secretariat, Accra.

Source: The Red Book of West Africa (1968:144)



Plate 6: Chiefs at a Durbar at Dodowa

Source: The Red Book of West Africa (1968:147)



Plate 7: Accra Girl Dressed in Accordance with the celebration of her first Menses.
Source: The Red Book of West Africa (1968:168)



Plate 8: Mohammedan Seller of Curios.
Source: The Red Book of West Africa
 (1968:168)

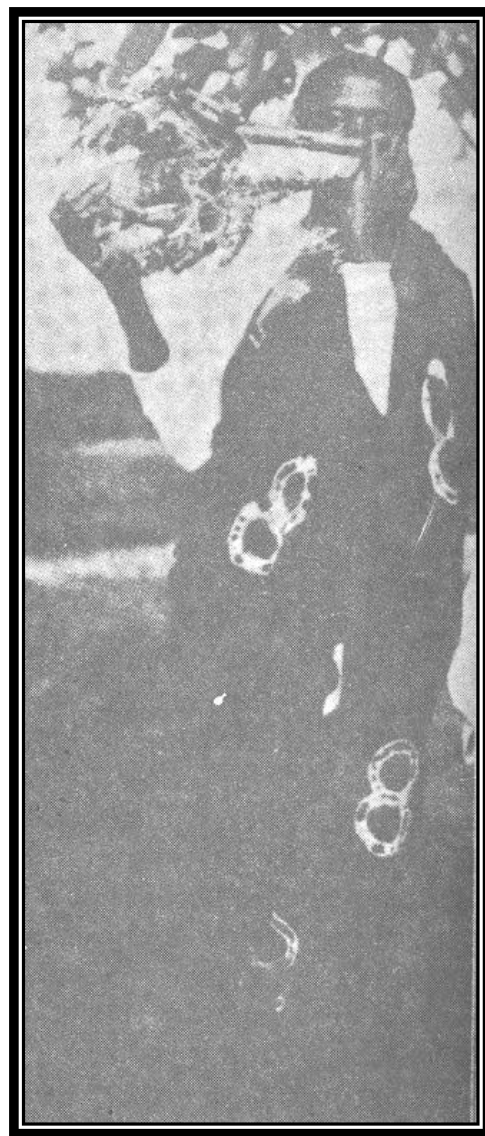


Plate 9: Gold Coast Chief's Attendant
 Playing Horn Made from Human Bones
Source: The Red Book of West Africa
 (1968:168)

It can be seen from the photographs that Lutterodt captured familiar scenes that included himself (Plate 3). The photos focus on government (Plate 4 and 5), durbar (Plate 6), economic activities (Plate 8) and chieftaincy (Plate 9). These are cultural elements which can no longer be seen but photography has documented these as historical incidents that can serve as reminders of the nation's history.

Similarly, Macmillan (1968:210) also cites J.A.C. Holm (Plate 10) as one who took up his father's photographic business as a partner when his father left Accra to settle in Lagos. Holm was born in 1888 in Accra.



Plate 10: J. A C. Holm
Source: The Red Book of West Africa (1968:210)



Plate 11: Premises of W. Bartholomew And Co., Accra.
Source: The Red Book of West Africa (1968:176)

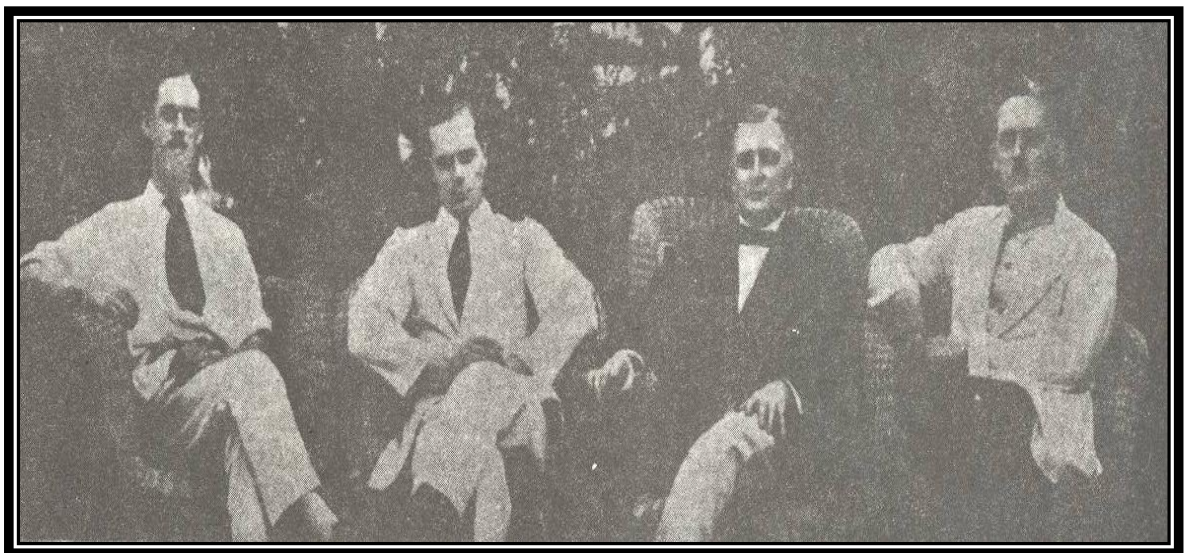


Plate 12: Officials of Crombie, Steedman and Co., Ltd., Accra.
Source: The Red Book of West Africa (1968:182)

Plates 11 and 12 are some photographic works of Holm, showing aspects of commerce (Plate 11) personalities of trade (Plate 12).

Schweizer's (2002:109) "*Survivors on the Gold Coast*", has made direct statements on photographic documentation of the activities of the Basel Missionaries in the Gold

Coast and explains that photography in Ghana dates back to months after Daguerre's inventions had become available. He writes that some Portuguese sailors using Daguerre's type of camera came ashore at Elmina and took photographs that were either bought on the spot or sold in Europe. Schweizer presumes that the first photographer in Ghana was Daniel West, a Methodist pastor who visited West Africa between 1856 and 1857.

Schweizer indicates that Daniel West worked in Cape Coast with a Daguerre-type camera. According to Schweizer, in the early 1860s, both the Basel and the Bremen missionaries had resident photographers who were William Locher and Christian Hornberger. He reports that Fritz Ramseyer, a Basel Missionary, had his earliest photograph taken in 1888 by means of industrially prepared negative films. By the early 20th century, Schweizer asserts that photography, as a profession was highly regarded throughout Africa and African photographers enjoyed the trust and acceptance of not only their communities but also of expatriates.

2.9 Journalism, Publishing and Photography in Africa

The advent of journalism and newspaper publishing at the turn of the century, and the growth of photography as part of the nascent anti-colonial struggle in the 1930s is reported to have given African photographers the opportunity to expand their practice and to gain greater exposure and respectability. Identified talented photographers are Peter Obe (Nigeria), Christian Gbagbo (Ghana), Peter Magubane (South Africa) and Seydou Keita (Mali) emerged. Plates 13 – 19 are examples of their works. These photographs focus on education (Plate 13), women's coiffure and dressing (Plate 14),

ceremonial gathering (Plate 15, 16); sports (Plate 17) and family life (Plate 18, 19). The photographs clearly show the variety of events that took place in Africa in the 1940s to 1960s.

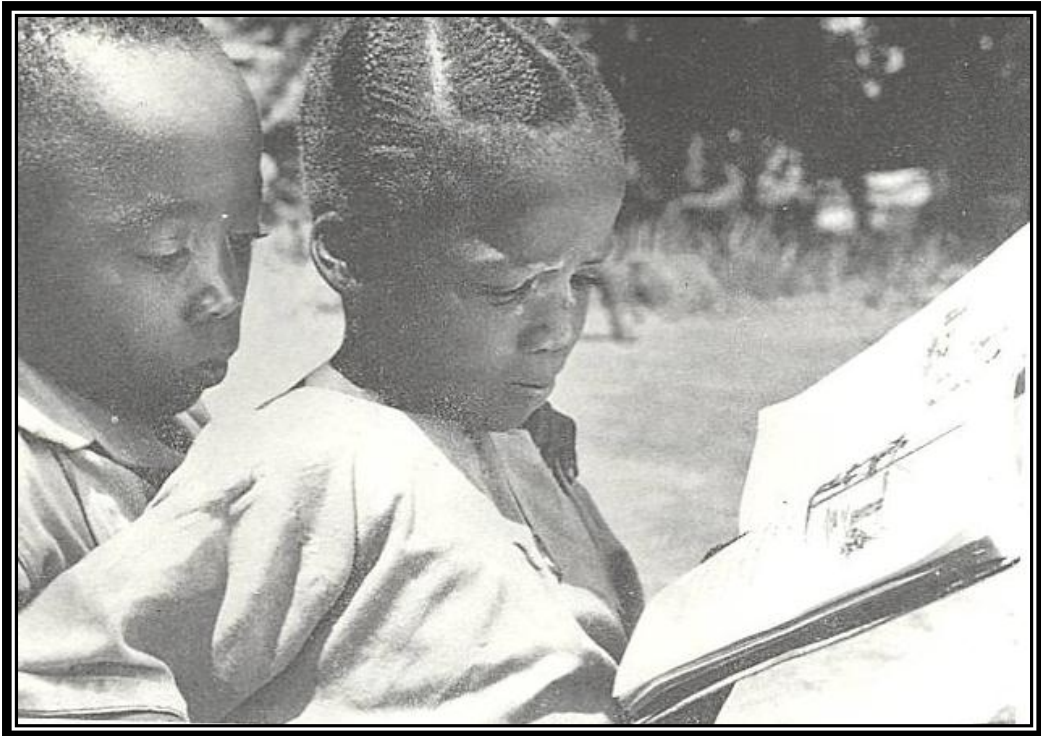


Plate 13: Peter Obe, Yoruba Schoolchildren **Source:** In/sight African Photographers, 1940 to the Present (1996:235)

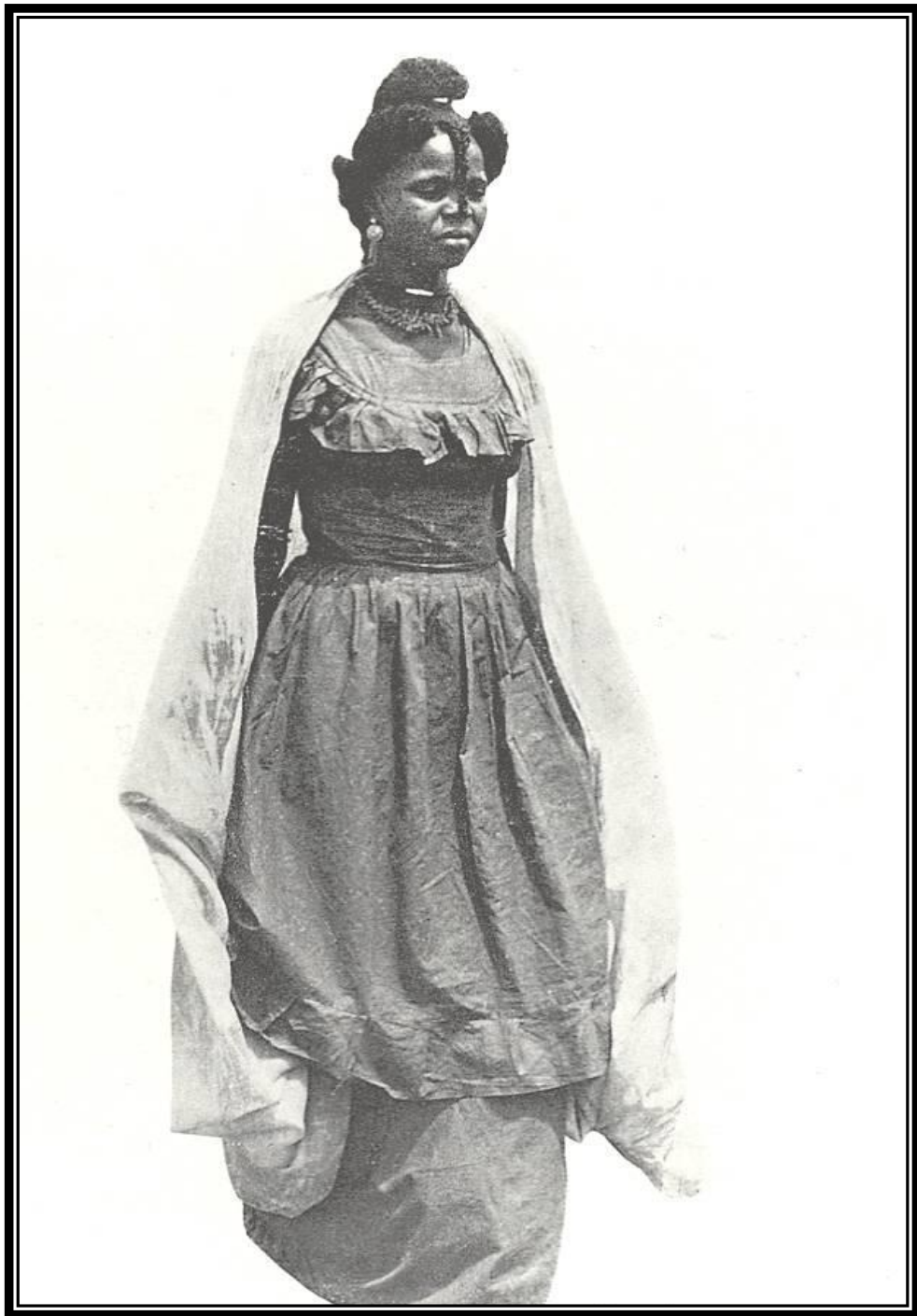


Plate 14: Peter Obe, Kanuri Woman, Bornu

Source: In/sight African Photographers, 1940 to the Present (1996:235)

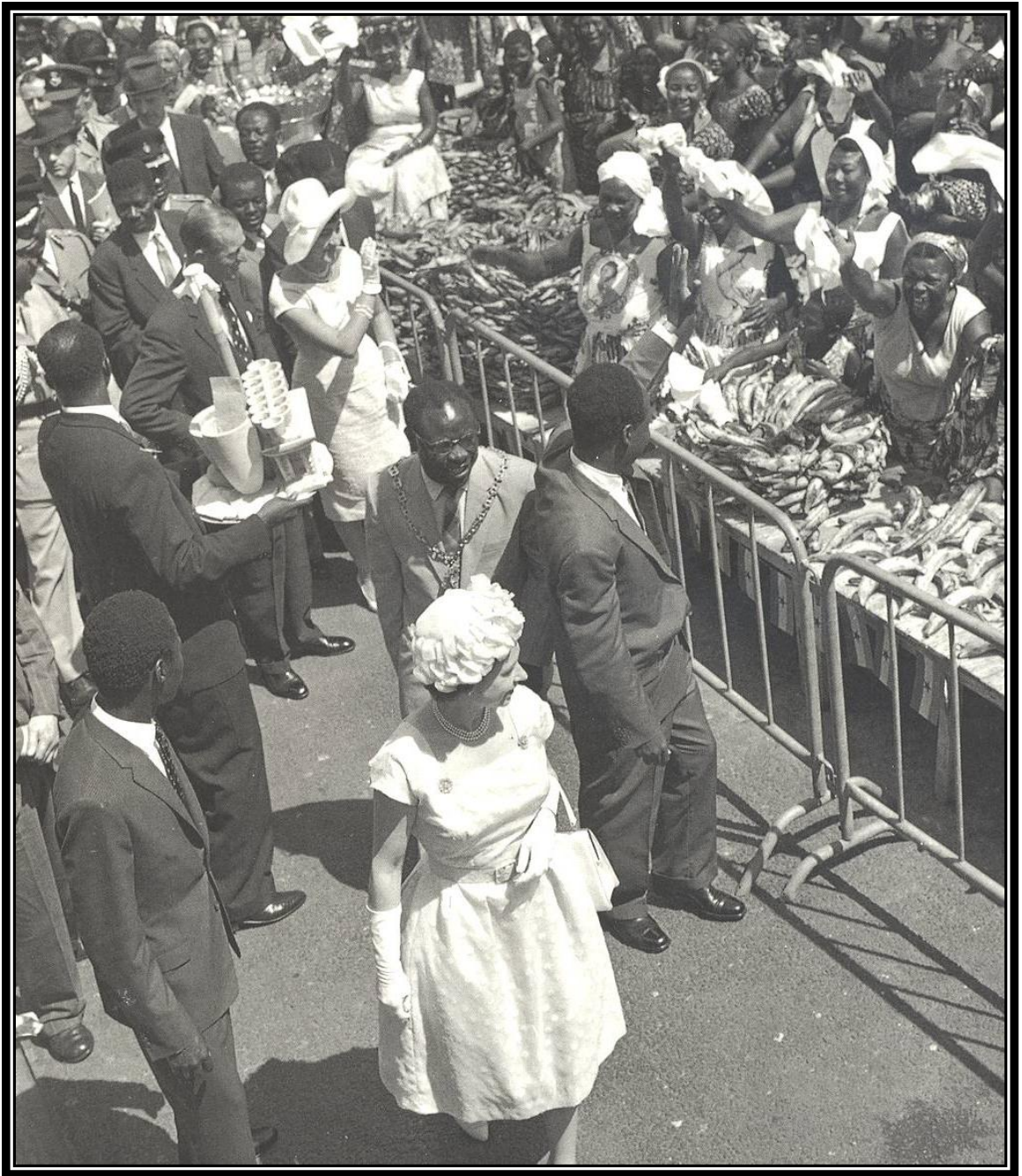


Plate 15: Christian Gbagbo, "A Flashback to the Royal Tour," *Drum* (Ghana), March 1962

Source: *In/sight African Photographers, 1940 to the Present* (1996:214)



Plate 16: Christian Gbagbo, "A Flashback to the Royal Tour," *Drum* (Ghana), March 1962
Source: *In/sight African Photographers, 1940 to the Present* (1996:213)



Plate 17: Peter Magubane, "Death Rider," **Drum** (South Africa), October 1957
Source: *In/sight African Photographers, 1940 to the Present* (1996:218)

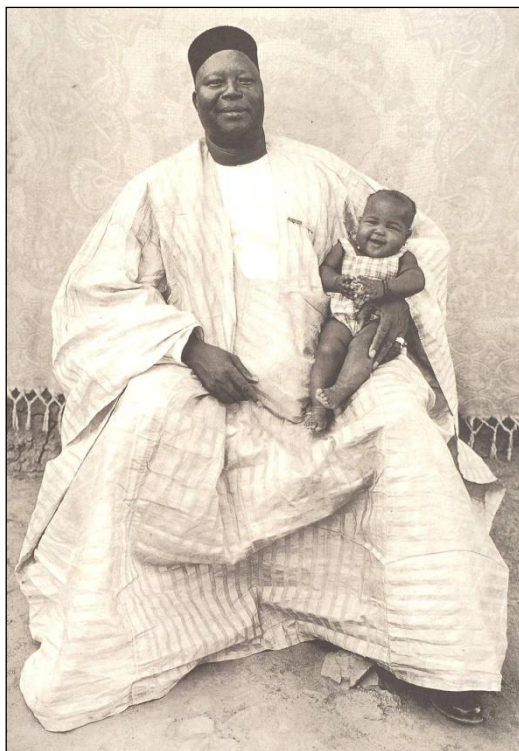


Plate 18: Seydou Keita, Untitled, 1949

Source: In/sight African Photographers, 1940 to the Present (1996:66)



Plate 19: Seydou Keita, Untitled, 1952-55

Source: In/sight African Photographers, 1940 to the Present (1996:67)

The study of photographs presented in this report indicates the use of photographs as a narrative means of documenting everyday events, issues and situations within specific historical and ideological frameworks. Portraiture is what these early African photographers took interest in. In general terms, the portraits offer descriptions of individuals and their social identities.

2.10 Culture

Culture is the totality of learned, socially transmitted behaviour. It includes consistent ideas, values, and customs of groups of people (Schaefer, 1995:62). Sharing the same culture helps to define the group that we belong to. Kyeremanteng (1996: 9) also defines culture as that which seeks to express people's philosophy of life as it is lived and celebrated in a society. Culture is supra - persona; it is there when the individual is born, and will remain when he is dead and gone. Culture may not remain static. It holds sway, to various degrees, over every member of the society born and bred in it. It is therefore obligatory because one has no opportunity of freely accepting or rejecting it.

Sarpong (1974: vii) defines culture as "as the integrated sum – total of behaviour traits, that have been learned, and have not only been manifested and shared by the members of a society, but also been passed on from one generation to another in an uninterrupted succession."

To define culture as the values, beliefs, behaviour and material objects that constitute a people's way of life implies that Culture includes what we think, how we act, and

what we own. But as our social heritage culture is also a bridge to the past as well as a guide to the future (Soyinka, 1991:32). Culture not only does shape what we do, it also helps form our personalities. Humans rely on culture rather than instinct to ensure the survival of their kind (Harris, 1987:18). Tylor (1920:1) also views culture as “that complex whole which includes knowledge, belief, art, law, morals, custom and any other capacities acquired by man as a member of society.” Culture and traditions therefore find expression in language and act as a dispenser.

2.10.1 Language

Language is the key to the world of culture; it is a system of symbols that allows members of a society to communicate with one another. These symbols take the form of spoken and written words, which are culturally variable and composed of the various alphabets used around the world. For people everywhere, language is the major means of cultural transmission through speech; process sociologists call the oral cultural tradition. It is the process by which one generation passes culture to the next. Language skills not only link us with others and the past, they also set free the human imagination. Language, both spoken and written, distinguishes human beings as the only creatures that are self-conscious, mindful of our limitations and aware of our ultimate mortality. Yet our symbolic power also enables us to dream, to envision a better world, and to work to bring that world into being.

Dennis and Jenkins (1983:1) reveal that people learn 80% of what they know through their eyes. This makes photography stand out as an industry that has a strong effect on society. This is because photographs communicate effectively as a visual medium

from which a lot could be learnt. As Farrant (1996) put it, a good picture is worth a thousand words.” Implying this, pictorial form of communication summarizes volumes of information.

2.10.2 Culture and Associated material objects

In addition to intangible elements such as values and norms, every culture encompasses a wide range of tangible human creations that sociologists term artefacts. An unfamiliar people's material culture may seem as strange to us as their language, values, and norms. The artefacts common to a society typically reflect their cultural values while material culture also reveals a society's technology or knowledge that they apply to the task of living in a physical environment. In short, technology ties the world of nature to the world of culture.

Although culture seems at times to circumscribe our lives, it always embodies the human capacity for hope, creativity, and choice. There is no better evidence of this than the fascinating cultural diversity of our own society and the far greater human variety of the larger world. Culture allows our imagination and inventiveness to come to the fore. The more we discover about the operation of our culture, the greater our capacity to use the freedom it offers us. It may be noted that desire for cultural experiences has always been an important motivator for tourists and travellers and to a large extent, is known to influence the choice of destination for various tourists worldwide. Culture and tourism are only inter-related, but also inter-dependent and promote one another.

Certain elements of culture offer the greatest appeal and attraction to tourists. There include traditions (ceremonies and rituals, festivals, folkloric music and dance, handicrafts, food and eating habits), the history of a region, (including museums and historical places), religion, (including grottos, churches, mosques, temples, icons and shrines), architecture, dress and costumes. Cultural tourism therefore thrives in many countries. Photos of selected cultural elements that promote tourism are commonly postcards, stamps and posters.

2.11 Tourism

Tourism or the travel for pleasure is the world's biggest growing industry which generates foreign exchange and employment. Tourism is defined by MacLean (1990) as: the organization, promotion and encouragement of recreational travel as a commercial activity or industry. He also considers the tourist as culture ... One who stays overnight normally in an inn or hotel.

The Chamber's Encyclopaedia (1963:695) also defines tourism as, the practice of touring; travelling for recreation on the guidance or management of tourists as a business or a government function; the provision of itinerary, guidance and accommodation for tourist; the economic activities associate with the dependent upon tourism.

Attempts to organize and administer tourism as an industry started with the establishment of the Ghana Tourist Board in 1959. According to the Courier (1980) modern tourism came into being in the second half on the 19th century hand in hand

with the development of the industrialized societies of Western Europe and North America.

2.12 Forms of Tourism

i. Cultural Tourism

In this area, tourists travel to visit unique places with distinct architecture and art, ancient monuments, archaeological sites, museums and other historical places of interest. They also observe normal social, economic and leisure activities of a community with a view to understanding the lifestyles and customs, including traditional ceremonies and festivals of the host society and purchase local and indigenous artefacts as souvenirs.

ii. Eco – tourism

Here tourists visit unique scenes and fascinating ecological sites including wildlife parks, wetlands, mountains, waterfalls, underground caves and experience unique features of a particular natural endowment.

iii Recreational tourism

It consists of tourists visiting places for the purpose of engaging in recreational activities particularly beach and lake fronts, water and sporting activities like water skiing, scuba diving, body surfing, fishing, mountain-climbing, or even playing golf and tennis.

iv Conference tourism

It involves the movements of people from their normal place of residence to another destination for the purpose of attending meetings. Conference tourism includes international seminars, congress and conventions of government or N.G.O's, international organizations and world bodies. In all its forms, photography plays a very important key role as it makes it possible for tourist to see the culture of the places and gain an insight into the tourism potentials of the location.

Photography is seen as one of the most important marketing tools in the tourism industry in Ghana. Photographs convert three-dimensional scenes into two-dimensional forms so that tourists are able to figure out what is worth seeing or experiencing in other places.

CHAPTER THREE

3.0 METHODOLOGY

3.1 Introduction

In this chapter, there is the description of the research methodology used for the study. It describes the various procedures and processes that were employed to collect the primary data and the method of analysis employed.

3.2 Population

There were three main areas for sourcing the primary data. They were, namely;

- a) The Museum, Archives and Information Services
- b) Professional Photographers and other major contributors to the trade.
- c) Academic Institutions- Tema Technical Institute (TTI), Ghana Institute of Journalism (GIJ), National Film and Television Institute (NAFTI), Department of Communication Design, KNUST.

The Museum, Archives and Information Services had a population of 165. The Professional Photographers and other major contributors to the trade also had a population of 450 who received the questionnaire. Finally, the Academic Institutions, comprising Tema Technical Institute (TTI), Tema; Ghana Institute of Journalism (GIJ), Accra and the National Film and Television Institute (NAFTI), Accra; Department of Communication Design, Kumasi, KNUST also had a population of 904. Hence, the sample spaces of the three areas under consideration had a grand total sample space of 1,519.

3.2.1 Sample

For the entire three areas selected, the Museum, Archives and Information Services had a population of 160 who were sampled. The Professional Photographers and other major contributors to the trade also had a population of 390 sampled. Finally, the Academic Institutions, comprising of the Tema Technical Institute (TTI), Tema; Ghana Institute of Journalism (GIJ), Accra and the National Film and Television Institute (NAFTI), Accra; Department of Communication Design, Kumasi, KNUST also had a population of 782, which is, together, 87.7% of the total population of the overall sample space.

3.2.2 Sampling Procedure

Both purposive and random sampling techniques were used. The purposive type was used for the leadership of the three areas. It was believed that this category of respondents were in positions to give relevant information. Random sampling technique was used for the various groups based on those who had reported on time and on the day the researcher was there to administer the questionnaire. At each of the areas or centres of the groups, emphasis was placed on the leaders and members who could help in giving out the information needed (e.g. those who had spent more than two years in their various capacities and levels). This was so because the researcher believed at least one year stay at these areas would have enabled the respondents to have the capacity to provide meaningful assessment of the activities that go on at the various centres.

3.3 Research Design

The research design that was used was the descriptive survey. The design sought to describe the situation as it currently exists.

3.3.1 Research Instrument

A questionnaire which consisted of open and close-ended items was developed for use. The first part of the questionnaire sought to provide demographic data such as age, gender, and number of years of being a member of any of the groups and role played by their respective groups. A section of the questionnaire was made up of items that looked at the promotional role of photography in culture and tourism in their various communities and the nation at large. Apart from the above, some of the questions dealt with the comparative study of how many years were spent in photography education, availability of relevant equipment and perspectives on commercial photography.

3.3.2 Pilot Study

The questionnaire was pre-tested in a pilot study. This was carried out in Kumasi, specifically in the Department of Communication Design, KNUST, Kumasi and Adum, the central business district in Kumasi. These places were selected for the pilot study due to the following reasons:

- i. Proximity, and more importantly,
- ii. Receptivity of students, apprentices and businessmen in both areas

It was hoped that analysis of the pilot study would reveal the strengths and weaknesses of the items in the draft questionnaire before a final questionnaire was developed.

3.3.3 Questionnaire Administration

Due to the unreliability of the postal system in Ghana and the fact that the various members of each group were easily accessible, copies of the questionnaire were delivered to respondents by hand by the researcher. This procedure involved a lot of movement to the sampled areas and centres in order to facilitate direct contact with respondents. The method was certainly cumbersome; nevertheless, it ensured a very high return rate of the questionnaire. Out of a total of administered 1,519 questionnaires, 1,332 were responded to, amounting to about an 87.7% response rate.

The researcher made prior arrangements with the administrative leadership of all groups before administering the questionnaires. This approach enabled brief introductions and the opportunity to explain the purpose of the visits. Furthermore, it was beneficial since enthusiasm and co-operation was widely evidenced. It was after the briefing that copies of the questionnaire were distributed and left with the respondents for two weeks. The respondents were thus allowed 14 days to supply the needed information.

3.3.4 Method of Analysis

The study was descriptive, so a qualitative and quantitative analyses involving frequencies, percentages, pie charts and bar charts were used in the analysis of data. Again total percentages were calculated for each item after the frequencies for each of the group members had been summed up for each item and section of the questionnaire. The responses of the open-ended questions were grouped according to common ideas expressed and a general pattern was sorted out for them. In some cases, frequencies were established for the groups of opinions observed and percentages were in that case calculated to give a clear picture of the responses.

3.4 Data Analysis and Discussion

3.4.1 Introduction

Data for compilation of this work were collected in Kumasi, Tema and Accra in October 2008 to March 2009. The data analysis and interpretation focused attention on the e, level of education and technical competence, and the promotion of culture and tourism of the Ghanaian society by Photography. Out of a sample size of 1,519 made up of 165, 450 and 904 for Group A, B and C respectively, who were served with questionnaires, a total of 87.7% responded (i.e. 1,332 in absolute terms). The breakdown of the data is tabulated on the next page.

Table 1: Distribution of Respondents

Group	Expected Respondents	Actual Respondents	Percentage of Actual Respondents
A	165	160	12.0%
B	450	390	29.3%
C	904	782	58.7%
TOTAL	1,519	1,332	100.0%

In order to analyse and interpret the data adequately, the 1,332 completed questionnaires were edited, coded and processed. The results of the analysis are presented in the following sections.

3.4.2 Data Analysed – Promotion of Culture and Tourism

3.4.3 Respondent's Gender Status

The survey revealed that respondent's ratio stood at almost 1:3 with regard to male and female distribution respectively, as exhibited in the Table 2 below:

Table 2: Respondent's Gender Ratio

Gender	Group A	Group B	Group C	Total	Percentage (%)
Males	106	260	521	887	66.6
Females	54	130	261	445	33.4
Total	160	390	782	1332	100.0

In the case of all groups, the female population represented 33.4% of the total sample size of 1,332, while that of males indicated 66.6% of its total. The ratio is a true reflection of a male-dominated environment chosen as the sample space. Figure 1 below provides a picturesque representation of the above.

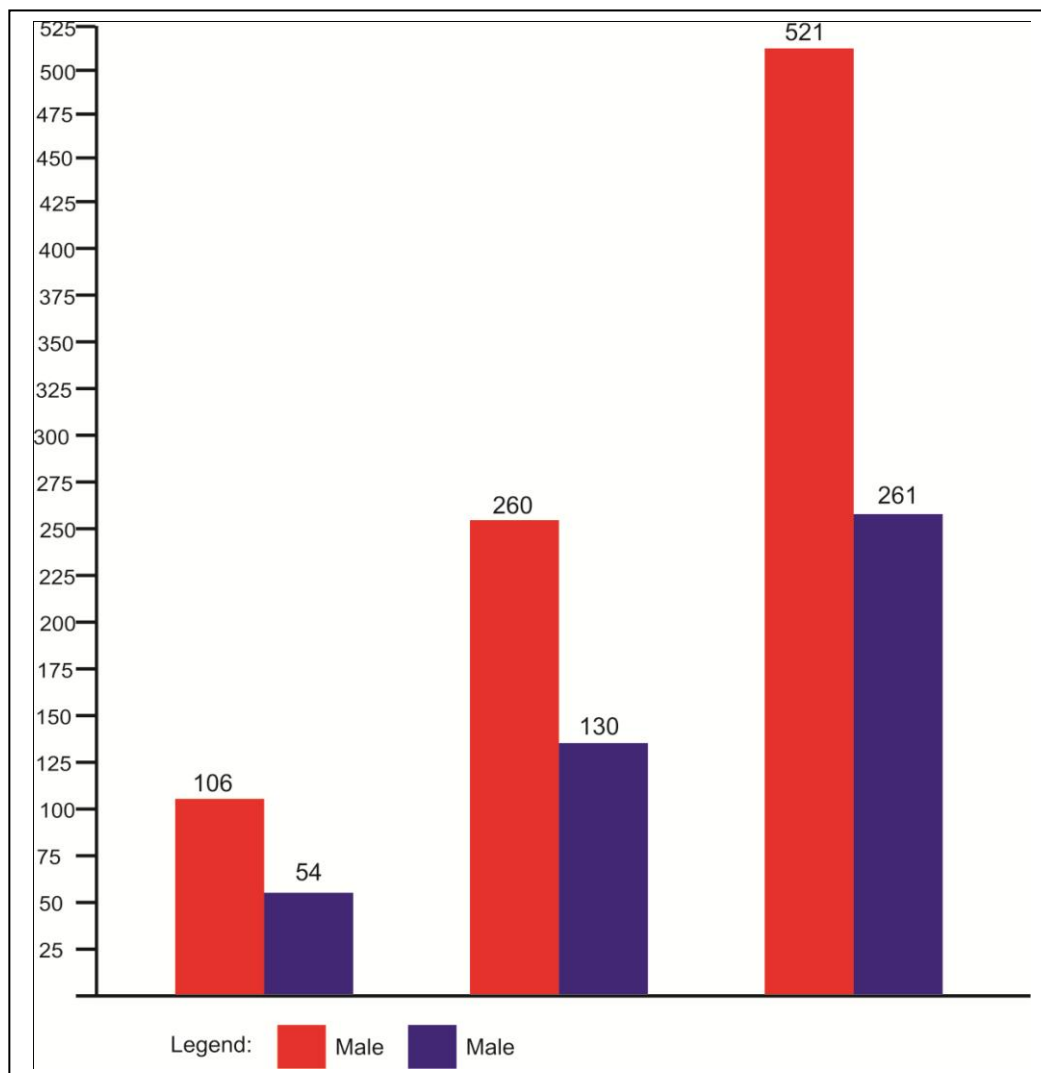


Figure 1 Respondents' Gender Ratio

3.4.4 Technical Competence and Education Level

As exhibited by Figure 2 on the next page, irrespective of their locations, 874 respondents had Secondary/Technical level of education which represents the highest of 63.60%; 267 respondents registering 20% attended tertiary institutions and with 218 respondents, representing 16.40% were illiterates. It should be noted that the word ‘illiterate’ used was not in the literal sense but rather was used to mean very low levels of technical competence and educational level in the art of Photography.

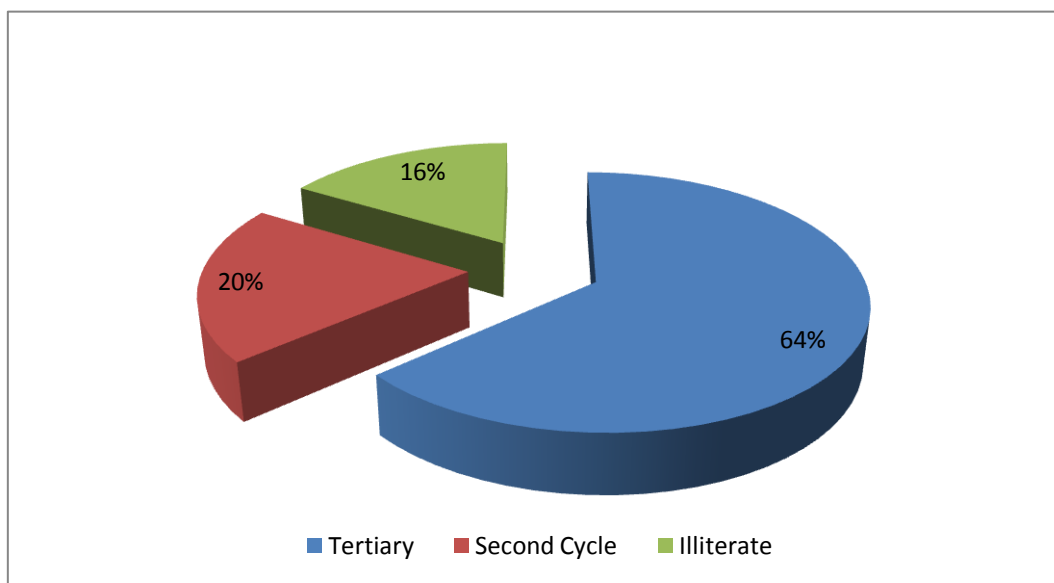


Figure 2: Levels of Technical Competence and Educational level of Respondents

This scenario is quite revealing of the fact that only 20% of photographers have attained tertiary education in the art of photography. These people, more often than not also double up as Production Managers, Assistants, Copywriters, Creative Managers, etc with most of the advertising firms in Accra and Kumasi. On the other hand the bulk of those in the 64% group who had secondary/technical level of education were mostly employed as middle-level personnel in much of the industries related to photography. Others too, in the minority, are owners of photographic photo

studios or laboratories. The least group of 16% of photographers form the majority of itinerant photographers, who move from one community to another plying their trade.

3.4.5 Respondents on Culture Promotion by Photography

The study revealed that there were overwhelming numbers of respondents who attested to the fact that photography in Ghana has contributed immensely to the promotion of Ghanaian culture, especially in the areas of festivals, politics, chieftaincy and related socio-economic activities. Table 3 below affirms this phenomenon.

Table 3: Promotion of Culture by Photography

	GROUP A	GROUP B	GROUP C	TOTAL	PERCENTAGE
Y-YES	152	390	660	1202	90.2
X-NO	8	0	122	130	9.8
TOTAL	160	390	782	1332	100.0

From the Table 3 above, it is overwhelmingly evident that 90.2% of the respondents have the certain knowledge that photography in Ghana is constantly promoting a vibrant culture whereas quite an insignificant number, 9.8% affirms otherwise. It is instructive to note that Group B, comprising of professional photographers and other

major contributors to the trade, had no single respondent casting doubt about the vibrant role of photography in the promotion of culture.

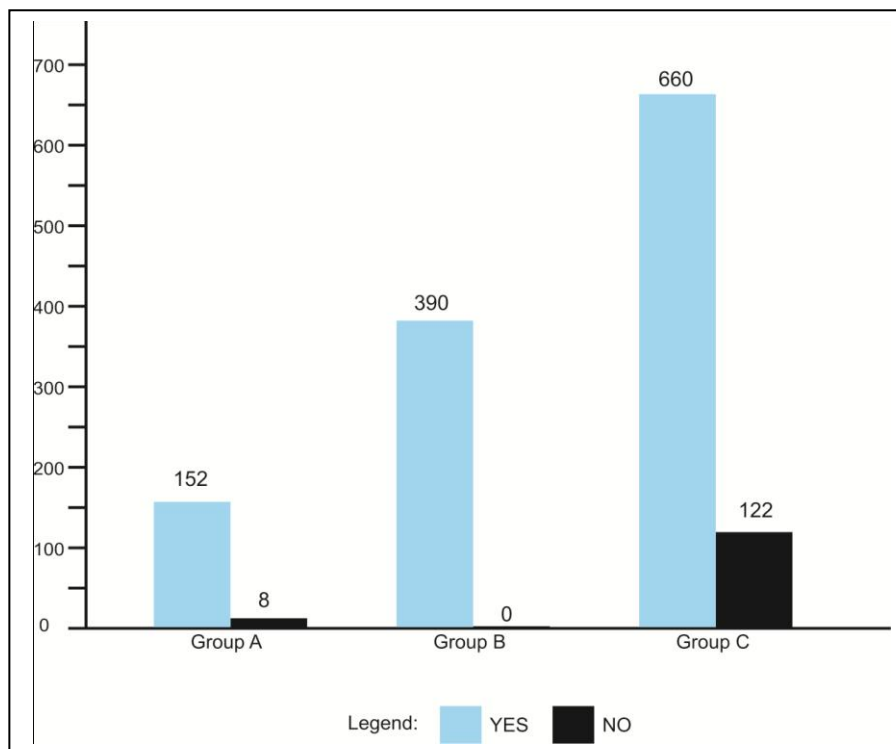


Figure 3 Promotion of Culture by Photography

As indicated above, the art of photography plays a very key role in the promotion of Ghanaian culture.

3.4.6 Respondents on Tourism Promotion by Photography

Tourism, having recorded a 19% revenue increase from GH¢98,700 in 2006 to GH¢120,000 in 2007, was seen by the vast majority of respondents as being a thriving industry which could even do better by the introduction of a more vibrant culture of photography. Indeed, photography was overwhelmingly underscored by all

(100%) respondents, without dissent by any, that it promotes tourism.

The effect of photography is seen in popular culture spanning the advertising, print and electronic media and the publishing industry. Vast amounts of various colourful publications and websites of hotels, tourist sites and other conservation sites are brought alive because of photographs. Photographs have also been developed into postcards, stamps and souvenirs for the tourist market. By reason of the total consensus of all 1,332 respondents, the point has clearly been reiterated that the art of photography is continually promoting a thriving culture of tourism in Ghana.

3.4.7 CONCLUSION

The data sampled, its analysis and discussion, within the sampled space, enabled the researcher to firm up certain assumptions and discard others. The data obtained could help draw up policy papers for a wide range of initiatives which could go a long way in lending impetus to the work of government and private stakeholders in the promotion of culture and tourism in Ghana.

CHAPTER FOUR

4.0 The Trend of Photography in Ghanaian Culture

According to Schweizer (2000) the history of photography in West Africa goes right back to the beginnings of the invention, when within months after Daguerre's invention had become available, sailors with such cameras went ashore in Elmina. A Ghanaian professional photographer, Fred Grant, was at work in Cape Coast as early as 1874. The Basel missionaries did much to propagate the art of photography; however, the main purpose was to take these photographs as visual proof of the activities of the Basel Mission on the African Continent to help people understand conditions and also as a means of support for their missionary work in Ghana.

As Ghana's black elite class grew between 1900 and 1910, many of them wanted to capture significant watershed events in their villages. Photographing these events made sense, because in some villages no one was available to write about the occasions. Some of the most common events captured during this period were village firsts: the first European-style home built for wealthy Africans, a village's first automobile, clock, bicycle or shop. The owners of these firsts were proud of their accomplishments. Wealthy Africans could demonstrate to the rest of the world their acquired "civilized" European tastes. Successful Africans enjoyed posing in front of their European-style homes or being photographed wearing the best in European fashions. In time, several of the African photographers became wealthy in their own right.

However, the constant travelling required of circuit photographers placed strains on family life. They needed to have the ability to generate income while maintaining their families' sense of continuity. This dilemma caused some black photographers in Cape Coast, Elmina, Saltpond and other towns to create the next step in the evolution of black commercial photography in Ghana. Justus Holm (whose work is discussed in the Red Book of West Africa, published by Frank Cass Publisher in 1920) and other Africans ushered in the era of the stationary studio in the Gold Coast. A studio was generally a small house with one of its rooms serving as the parlour, where a photographer photographed his clients.

By 1930, many black photographers were operating in the Gold Coast, from Anomabo to Accra. The hotbeds for the profession were areas like Dixcove and Takoradi, both dominated by the Fanti and both critical to British colonial commercial interests. Emerging coastal towns, such as Teshie and Nungua, witnessed an increase in the number of studios. Black photographers also made their presence known in the Volta region, Kumasi, Tamale, and even areas as remote as Wa. What began in Cape Coast would spread throughout the entire colony in less than six decades.

Schweizer (2000) intimates that A.C. Holm, operating as a photographer at Accra in January, 1919 and like many others, learnt the photography from parents, relations or trained with non-relations for monetary considerations. This learning on the job apprenticeship was the only option for these who wanted to learn the trade locally. This included the legendary first professional female photographer, Mrs. Felicia Abban. Today, photography, both analogue and digital, is learnt through

apprenticeship and through self-taught manuals. There is also the institutionalisation of training in photography in Ghana.

4.1 Institutionalization of Photography in Ghana

This meant that the only way by which knowledge and skills in photography was transferred down to the other interested members of society was by the apprentice learning at the feet of the older practitioners' studio for years. The duration of training normally depended on how fast an individual could learn and assimilate information and put it into practice. This could last more than three years. However, Ghana saw a new approach and boost in the teaching and learning of photography by the government taking a bold step in institutionalizing it. Institutions that were set up was Tema Technical Institute, National Film and Television Institute (NAFTI), Ghana Institute of Journalism (GIJ), Department of Communication College of Art and Social Sciences, Kwame Nkrumah University of Science and Technology.

4.1.1 Tema Technical Institute

The Tema Technical Institute was established in 1964 by Ghana's first President, Osagyfo Dr. Kwame Nkrumah. The Institute was first named as Tema Textiles Training Centre, since it was to produce man-power to feed the Textiles Industries. According to Mr. Dominic Kweku Arthur, the Head of Department for photography a two year photography course was introduced with tailoring in 1974, the name of the institute changed to present one. Courses in Engineering were added in 1986, with Printing, Carpentry and Joinery starting in 1997.

Photography was introduced as a course to trained skilled photographers for Hospitals as X'ray Technicians, Photo Laboratories, the Security Services such as the Police and Army, and the Press Houses like the Graphic Communications Group, and the New Times Corporation, and a host of others. It is said graduates from this institution perform better on the job market than their counterparts that learn by apprenticeship. The first batch of students that were taken on this programme was seven, which included males and females. A total of over five hundred and fifty students have been trained so far in photography. The Technical Examinations Unit of the Ghana Education Services award certificates to deserving graduates.

The entry requirement to study photography requires a pass in Mathematics, English, Core Science, and two arts subjects in both the Senior Secondary School Certificate Examinations (S.S.S.C.E.) and the General Certificate of Examination Ordinary Level (G.C.E. O'Level). Individuals without these qualifications but have field experience and being sponsored by an identifiable group is accepted. For example, the Ghana Police Service, Military and the Prisons Service present one or two people every year for training. Students study, Physics, Chemistry, Mathematics, English, Graphic Design and Photography. With photography, both practicals and theory are taught. Technically, the students deal thoroughly with the camera and its configuration and accessories. Colour processing from manual to automation, composition of chemicals used, and darkroom procedures and processes are also dully dealt with.

At the end of the two years, students are required to submit a project work as a proof of their proficiency of the training received as part of evaluation and these graduates normally have easy job placement and others work as freelance photographers. Some

proceed to Ghana Institute of Journalism and others to National Film and Television Institute for further studies. The department aside teaching students take on jobs from outside. Type of jobs are, fashion and industrial photography, colour processing and enlargement, reproduction and black and white, colour ID Cards, instant passport pictures, portraiture and lamination, video coverage etc. The impact Tema Technical Institute Photography Department has made on our economy and culture is so immense. The presence of their graduates in the Photographers Associations of Ghana is helping to develop the skills of its members who learned through the apprentice system. They organize photography and seminars to bring up and upgrade the skills and knowledge of members.

4.1.2 National Film and Television Institute (NAFTI)

The National Film and Television Institute (NAFTI) was established by the government of Ghana in February, 1978 as a Public Institution of Higher Learning under Decree SMCD 151. Technical assistance was provided by the Friedrich-Ebert-Foundation of the Federal Republic of Germany. The Institute runs a three-year full-time programme designed to develop in its students, scholarly, creative and professional approach to film and television production. The programme is flexible and it provides the opportunity to each student to develop his creative talents along his individual perceptions. NAFTI recognizes its unique role in the development, promotion, and propagation of the African Culture along professional traditions. The school therefore places emphasis on training in the production of materials which reflect the intellectual and spiritual aspiration of Africa.

Moreover, professional associations like the Ghana Union of Professional Photographers (GUPP), and Progressive Photographers Union (PPU), all have their headquarters in Accra, the national capital; have been established by the photography fraternity to cater for their concerns. Therefore, the art of photography since its advent in Ghana in the late 1800s has grown into a modern industrial enterprise spanning virtually every facet of Ghanaian life. The camera, accessories and materials are available on the Ghanaian market. These modern cameras are very small in size, very light to carry around and user friendly. One does not need any technical background to be able to operate or to be a chemist to be able to process and print a photograph.

4.2 The Promotion of Culture through Photography

“Culture as the values, beliefs, behaviour and material objects that constitute a people’s way of life implies that culture includes what we think, how we act, and what we own. But as our social heritage culture is also a bridge to the past as well as a guide to the future (Soyinka, 1991:32). Photography has been a major tool for the promotion of Ghanaian culture, spanning its diverse ethnic groups of people, folklore and traditional religion, festivals, Languages and cuisine. Weaving and carving are also important traditional art forms. Music and dance are performed at communal functions and ceremonies such as funerals, festivals, marriages and so on. Furthermore, Ghanaian popular culture, including the advertising and entertainment industry, the print and electronic media and icons of style, has greatly been enhanced by photography. Photography is able to promote Ghanaian culture because it serves as a means of visual expression and communication. This study will take a closer look at

specific areas of culture promotion by photography, namely; History, Festivals, Politics Chieftaincy and Socio-economic activities.

4.2.1 Politics

Ghana's system of government is a multiparty constitutional democracy founded on elections by open and free universal adult suffrage. Ghanaians who are eighteen (18) years and above are eligible to vote into office an Executive President for a maximum two four-year terms. The main arms of Government are the Executive, Legislature and Judiciary, each of which is independent of the other. Ghana is a nation governed by the Rule of law and the equality of all before the law.

Photography plays a very vital role in the electoral processes of the Presidential, Parliamentary and district level elections especially in the voters register, Voters ID card (Plate 20), Ballot Papers, Posters that advertised Presidential (Plate 21), and Parliamentary (Plate 22) candidates for the various parties as shown below.



Plate 20: Sample Voter Photo-ID Card



Plate 21: Sample of Presidential ballot paper for 2004 polls



Plate22: Sample of Parliamentary Ballot Paper of candidates for the 2004 polls

Almost all the political parties' campaign materials are photo-laden. T-shirts', banners, flyers etcetera help the electorate to familiarize themselves with the identity

of their favourite candidates. Photographs at all levels of the electoral process remove and clear any doubt as to the identity of people. The electorate tends to have more confidence in the electoral process. In the final analysis, possible political tension, conflicts and confusion is put under check. There is peace and tranquillity in Ghana. Again, political icons are made through photographs and they make them popular among the masses. It also explains why normally particular photographs of presidents and other celebrities are used often for the audience to recognize them easily in any publications. A poster of all the countries presidents are shown in Plate 23.



Plate 23: Historic photographs of past Presidents and Heads of State

In 1998, District Levels Election Results were delayed and bad photographs were cited by Dr. Afari Gyan – Chairman of Electoral Commission. In July 2002, District Level Elections were rescheduled by the Electoral Commission (EC) from July 30th to August 6. The postponement was said to have been necessitated by the late Submission of Photographs by Candidates.

Security Agencies

For the security of the nation, the Bureau of National investigation (BNI), the Ghana Police, the Ghana Army and other security agencies use photographs more often than not on their Investigations. The smooth running of a country by a government depends largely on security and political stability. Security network of a country like ours depends largely on the availability of reliable information. Apart from apprehending criminals and culprits from the scene of crime others are sought from their hideouts. In many cases photographs of such suspects are used in diverse ways to cause their arrest. Photographs are normally taken of the scene of crime. This will actually preserve the scene as it were and enable criminological experts to sit and subject the case under investigation to serious scrutiny. Normally, at the end a lot of clues are found to ascertain facts. Such facts serve as hard evidence to help bring perpetrators to book. A case in point was the wanton murder of women around Ghana, particularly in Accra and Kumasi. After studying critically, photographs of scenes of such mysterious deaths and the posture etc victims, experts labelled these as “serial killings”

Again, photographs of such scenes were shown in newspapers every now and then. The sight of such photographs, it is believed sensitized the entire populace of Ghana and that culminated in national outcries and subsequent demonstration of women in solidarity for quick intervention by the government and the National Security apparatus. And sincerely, today the story is different. It is almost over. Also, photographs of WANTED people are normally displayed boldly at airports. The police services at their various offices have a list and photographs compiled of

WANTED people both local and international (initiated) by INTERPOL – (International Police in collaboration with the local Police). By and by these modes of operation do yield a good result. Immigration Services, Customs Excise and Preventive Services and border guards at the entry points and frontiers of Ghana rely heavily and mainly on travelling documents of people, particularly, Passports. This is mainly, because the passport bears a photograph of the holder that actually ties a name to an individual entity. This makes one an identifiable personality and establishes the uniqueness of the individual that distinguishes one personality from the other. Such photographs serve as a security check for the individual and his safety. For this serves as a life compass on travellers which help locate one's root and origin and establishes where one belongs. It has been observed that critically the identity of every personality lies in the face first and foremost. This explains why passport photographs usually concentrate on the full face where both ears must be shown. All manner of travellers across frontiers of other Nations, just as tourist that come to Ghana are mandated by law to produce passport at the point of entry. Passports have eased movements of tourist coming in and out of Ghana.

4.2.2 Chieftaincy

Photography also served another vital social component of Ghanaian life. It gave opposing parties, a means by which to settle chieftaincy disputes. According to Hales (1998), in villages where there are no written records of who was or was not a chief decades ago, a photograph can be proof positive of a family's claim to a "stool" or throne. A photograph of someone's grandfather sitting on a stool or wearing a certain

typed of kente cloth can serve as evidence to villagers that a claim to a throne is legitimate. Photography has also played no small role in capturing momentous times in Ghanaian chieftaincy. Photographing these events made sense, because in some villages, no one was available to write about the occasions. Oral tradition is affirmed by the pressure of undesirable photographs. Furthermore, the institution of chieftaincy has been portrayed positively, particularly, during festivals through remarkable and historic photographs of prominent chiefs, etcetera have been portrayed through photography and captured in colourful publications. These have served to promote the institution of chieftaincy in a positive light and engendered understanding of this noble institution in Ghana. One single photograph of a king enlightens people on custom, regalia, status and a documentation of a particular occasion. Anywhere around the world that such images are seen it is the Ghanaian culture that is identified for its uniqueness. Below in Plate 24 is a picture of prominent Chiefs in Ghana.



Plate 24: The Nation's Top Traditional Rulers

4.2.3 Economic Activities

The cedi is the official currency of Ghana as a legal tender for the exchange of goods and services and for all other transactions. All the paper denominations bear the image of the big six. This allows for easy identification of the newly re-denominated cedi notes for both literates and illiterates. Ghana's economy is based mainly on agriculture and mining. After cocoa, mining and tourism follow as second and third leading foreign exchange earners of the country. About 48% of the population depends directly or indirectly on agriculture (including fishery), which continues to be the highest earner of foreign exchange with products like cocoa, sugarcane, bananas, pineapples, rubber and palm products. Still subsistence farming for production of food crops like cassava, yams, corn, sorghum, plantain, and rice. But rice continues to be imported in large quantities since domestic production is not enough. Goats and sheep are the principal livestock reared. There have been several attempts to go into manufacturing to sell locally and abroad. And to be able to export there is the need to conform to international products standards. This critically calls for packaging and labelling. Photographs are normally incorporated into such designs. Examples are seen in Plate 25 and 26.



Plate 25: Photo-laden Labels for hair creams, made in Ghana



Plate 26: Graphic Designers attempt to package "Koobi"

Economically, photography and allied business provides direct income for a large number of Ghanaians namely, professional practicing photographers, photo-finishers and dealers in photographic material. Advertisers, graphic designers and publishers use photography as one of their key ingredients in business.

4.2.4 Social Aspects

There are certain features in the Ghanaian culture that are common to all the ethnic groups and bind the people together. Some of these include; Rites of Passage, funeral Rites, festivals, drumming and Dancing, at every level of human endeavour a photograph is taken by the Ghanaian as documentary evidence. In the home of every average Ghanaian you are likely to find a family Photo Album. Such albums will give detail information about the family. Ghanaians believe that life is a transition that one makes, beginning with birth, growth, marriage and death. In view of this, every ethnic group in the country has customary rites it performs at each stage of the transition.

These include outdoorings and child naming rites, puberty rites, and marriage rites and then death. Age of marriage follows biological development and certain customary requirements. For girls, apart from their physical maturity, the performance of puberty rites, where applicable, is the principal consideration. Therefore the transition to adulthood is celebrated as a community affair. Rituals are performed to demonstrate the family and the community's joy and gratitude to the ancestors and gods for protecting and guiding their child from infancy to adulthood. Below is a young woman who is undergoing the dipo rites in Plate 27



Plate 27: “Dipo (Puberty rites) ceremony of the “Krobo” People. Beautiful girls dancing at the Dipo Ceremony.

Death marks an individual’s final transition in this life, that is to say, from the earthly life to the world of spirits. Funeral ceremonies in Ghana are primarily meant to adequately prepare the soul for this important journey. Funerals include the preparation of the dead body, by cremation, embalming, burial, wake keeping etcetera. It is important to add that, funeral forms part of the cultural traits of the Ghanaian. A notable feature of Ghanaian society is the enormous number of local festivals that take place in various parts of the country throughout the year. A festival is an annual gathering at which a community meets to remember, honour, and give thanks to God, the gods, and the ancestors for their help and protection.

Festivals serve to strengthen inter personal, clan and tribal bonds. These include inter – ethnic reconciliation, renewal of pledges of fidelity to chiefs and ancestors who are considered invisible links to the world of their present – day subjects and descendants.



Plate 28: Linguists pouring libation at Papa Festival

A Ghanaian proverb says there is no dancing without drumming. Traditional music and dance are common elements found in the culture of almost all the ethnic groups in Ghana. Every community in Ghana celebrates a festival, mourns the dead, performs a naming ceremony, and undertakes an initiation of or puberty rite. In the course of these celebrations and rites, drums are beaten and people dance to the tune of these drums. (See Plate 29)



Plate 29: Ghanaian children displaying their rich cultural dance

CHAPTER FIVE

5.0 Photography and Tourism

In marketing tourist attractions, it is important that “Promotional Materials” are produced to educate tourists to the locations. Selecting promotional media is important. One need to know what kinds of media are available, their advantages and disadvantages, and what it takes to gain access to them.

5.1 Types of Promotional Media

Based on the way one wants to present a message promotional media can be divided into print, broadcast, interpersonal or informal, signing, and visual imagery. A person must see and read print media. Messages of these media vary in length and are read by people at their convenience. Examples are newspapers, newsletters, catalogues, and brochures.

Broadcast media comprises television and radio. These media are generally heard and or seen when in use and can also be recorded. Messages for this media are short, and so can be rebroadcast. Such messages are also easily missed. Interpersonal and /or informal media rely on person-to-person contact and/or communication. Examples include word of mouth, hospitality information given by lodging employees, friends, travelling companions, and repeat visitors.

Signage and visual images make up the final two types of media. Signage is useful for directing tourists to local or area attractions, services, and facilities. Examples are billboards, entrance signs, directional signs, and road signs.

Visual imagery is based on how the community, town or city is perceived by travellers. It is influenced by building design, hospitality and the community overall design.

Tourist sites are fixed and cannot be showcased on their own outside their respective geographic locations. Advertising or publicity is indispensable tourism promotion. To motivate local and foreign tourists requires conscious and sustained efforts. Tourism is a service industry and, characteristically intangible, inseparable, perishable and heterogeneous. The cue for its promotion is in portraying the infrastructure or physical facilities in which these services are rendered. Attaining competitive edge over other tourism providers depends to a very large extent on the tourists' perception of the quality service offered. Since tourism works by physical ambience, efforts are made to present these tourist products in the most convincing pictures possible to influence tourists' decision-making in terms of choice of destination.

These can be projected compellingly through photographs and in the form of postcards, posters, flyers and stamps, currently photographic publications like newspapers, magazines and books to an extent, the use of the electronic media, like the internet and television. The following sections consist of discussions of some of the pictorial art forms useful to tourism.

5.1.1 Posters

The poster is a publicly displayed pictorial bill with or without text. Posters are used to invite or warn; portray, project or promote a personality, event, concept or place; or

as a means of education on a specific subject. The subject matter of posters is varied and intriguing. Posters are made for events or situations that require public participation, be it religious, cultural, social, political or economic. Plate 21 is an example of posters. Posters adorn Ghana's missions abroad to tell people about Ghana and to motivate them in a bid to promote tourism. Similarly business organizations depend on posters to boost their trade. The Ghana Airways for instance uses various pictures of cultural elements and tourist attractions in Ghana in the form of posters, to advertise air transport for potential tourists to Ghana. Example can be seen in Plates 30 and 31 below. Photography enables the capturing of images for posters.

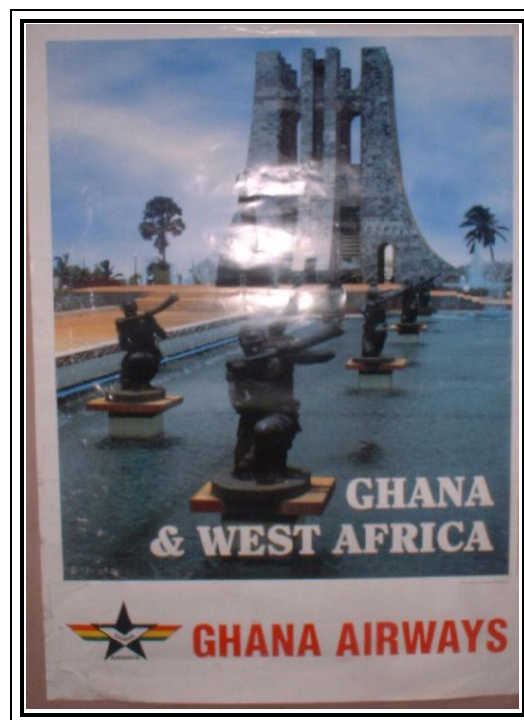


Plate 30: Ghana Airways Poster of monument

It facilitates the acquisition of the right images through particular angles, resolutions of images, depth and so on.



Plate 31: Ghana Airways Poster showing talking drum

5.1.2 Postage Stamps

Stamps, an adhesive authority label that is affixed to letters and parcels “that indicate payment for postal delivery,” constitute another major tool for promoting tourism. Stamps are made to commemorate occasions (sports tournament, festival, trade fairs or national days), to celebrate great and famous people, about a country’s flora and fauna, or any major event, occasion or venture.

Stamps are not primarily made with the intention of inducing tourism even though philatelists may be induced to come down to collect them. However, it has a very strong and positive impact on tourism development. It is a forerunner to the establishment of a positive national identity for a country. It is a harbinger of the good

quality features of a country. Stamps affixed to letters and packages travel far and wide to distant countries and places and can project a country's by its striking designs and pictures. Ghanaian stamps have been made to commemorate major achievements and events such as the Adomi Bridge, Akosombo Dam, Independence Arch, and trade fairs, visits of dignitaries, as well as the country's rich cultural diversity and famous persons of the land. Plates 32 and 33 show important personalities whilst Plates 34a – 35c



Plate 32: Stamp showing Mr. Kofi Annan, former UN Secretary General

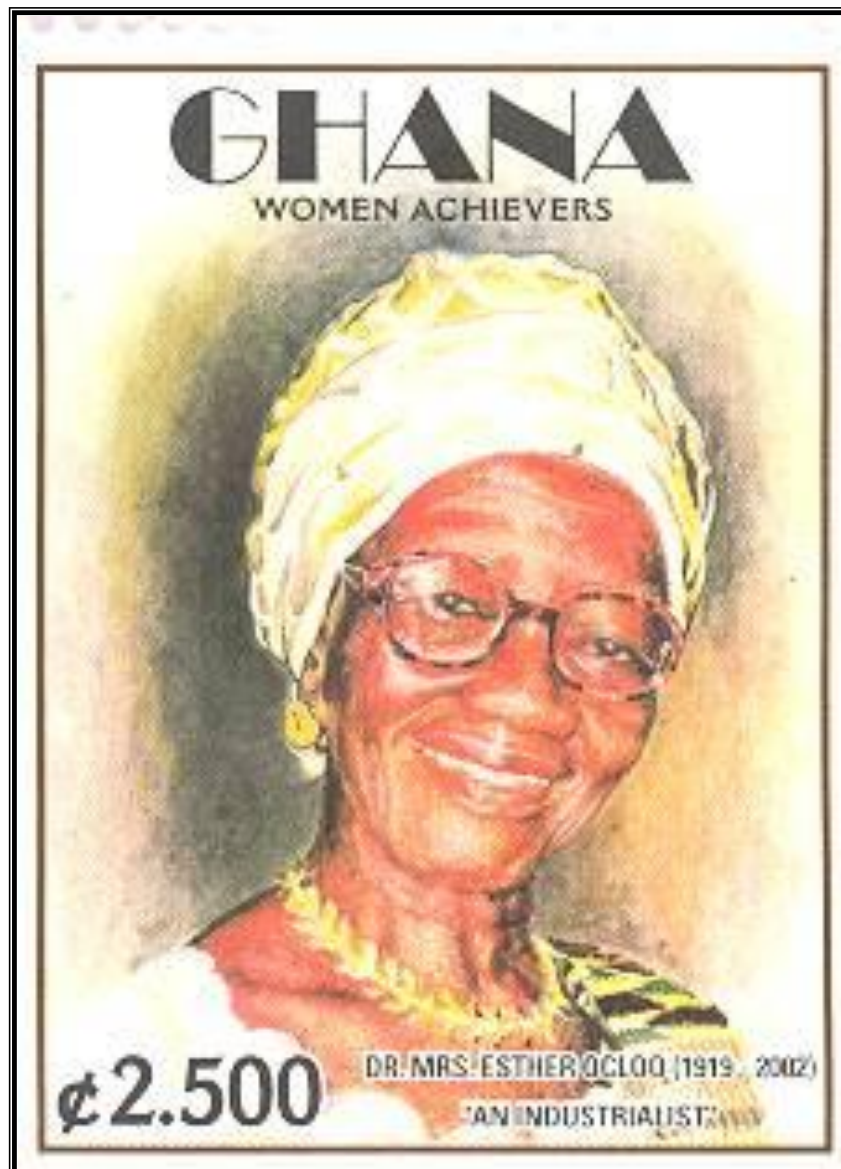


Plate 33: Stamp showing Dr. Mrs. Esther Ocloo (1919 – 2002) An Industrialist as one of Ghana’s Women Achievers

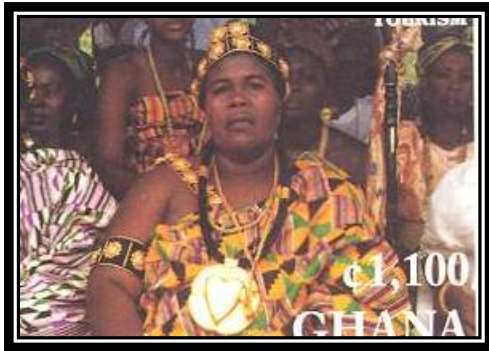


Plate 34a

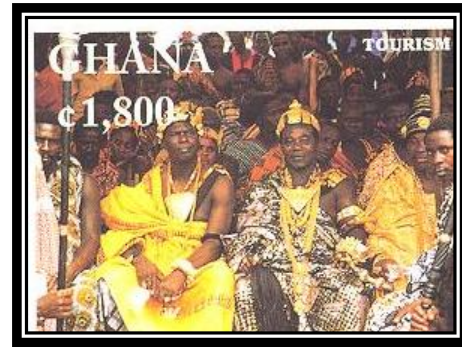


Plate 34b

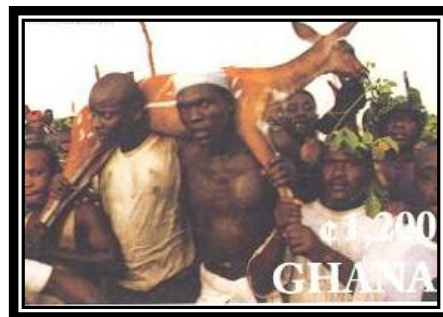


Plate 34c: Stamps showcasing Ghanaian culture, and festivals



Plate 35a

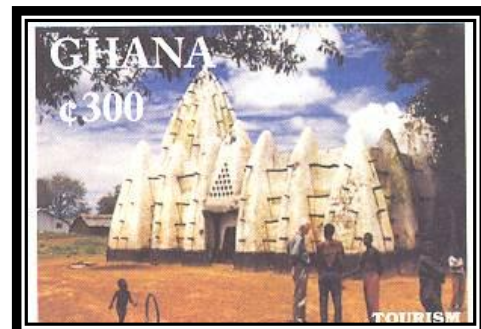


Plate 35b

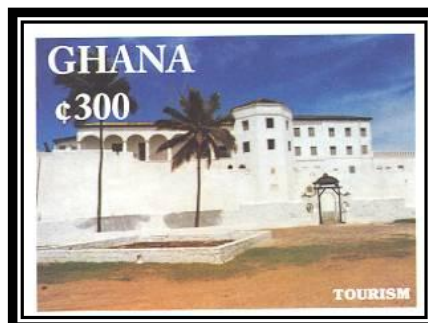


Plate 35c: Stamps made to showcase the country's wildlife, and monuments

Commemorative stamps boost tourism.

5.1.3 Brochures / Flyers

Brochures are specifically designed booklets that facilitate the promotion and development of the tourist trade. By their nature, brochures are direct and specific in their delivery of information. They are very mobile form of promotion because people take them home and give them to other friends and family. Brochures have souvenir value and can be referred to later. They can be developed to reach one market or as a series to reach a variety of markets depending on the interests and language of the particular market segment.

Brochures are very appropriate and effective marketing tools that effectively thrive on the use of pictures, photographs and designs.

Brochures are meant to attract customers. A well planned and designed brochure can increase business. Perhaps the most striking feature about a brochure is its attractiveness which is a function of its design, printing, paper quality and subject of its pictures or photographs. Photographs play an important role in the achievement of desired objectives of brochures. Plate 36 and 37 are examples of a brochure that is intended to market a hotel (Plate 36) and a tour company (Plate 37).

Samples of Brochures



Plate 36: A hotel brochure

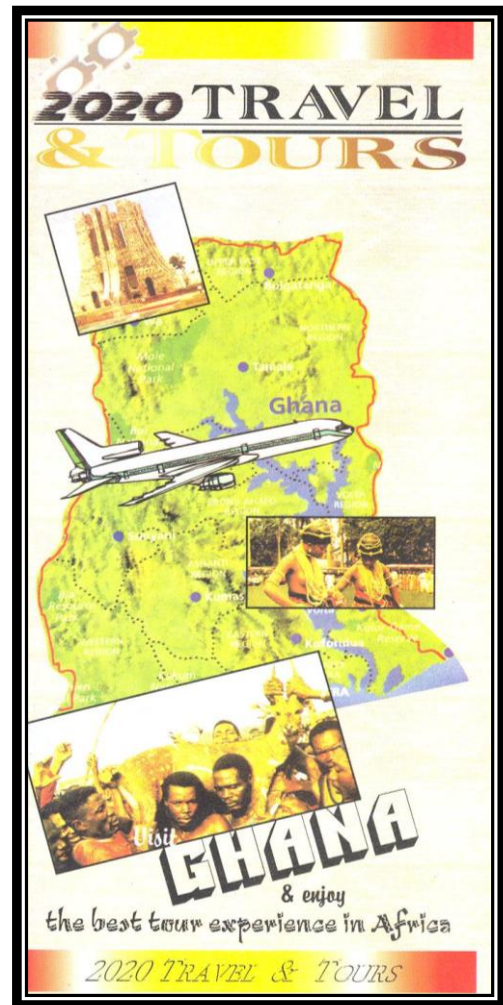


Plate 37: A travel and tour brochure

Car rentals, recreational and tour operators, and hoteliers use brochures to promote tourism. Loaded with photographs, these attractive brochures are often left at hotel receptions and rooms for visitors to read; they are given out as handouts, and made available at tourists agencies for tourists to access and choose hotels for lodging. Some of these brochures can be found at tourist or travel agents outside the country as well as some of Ghana's missions abroad. Their mission is to motivate tourist to come to Ghana, and when they do, choose a particular hotel to live in.



Plate 38: Pink Panther Hotel Brochure, Adiembra, Kumasi (Front Spread)

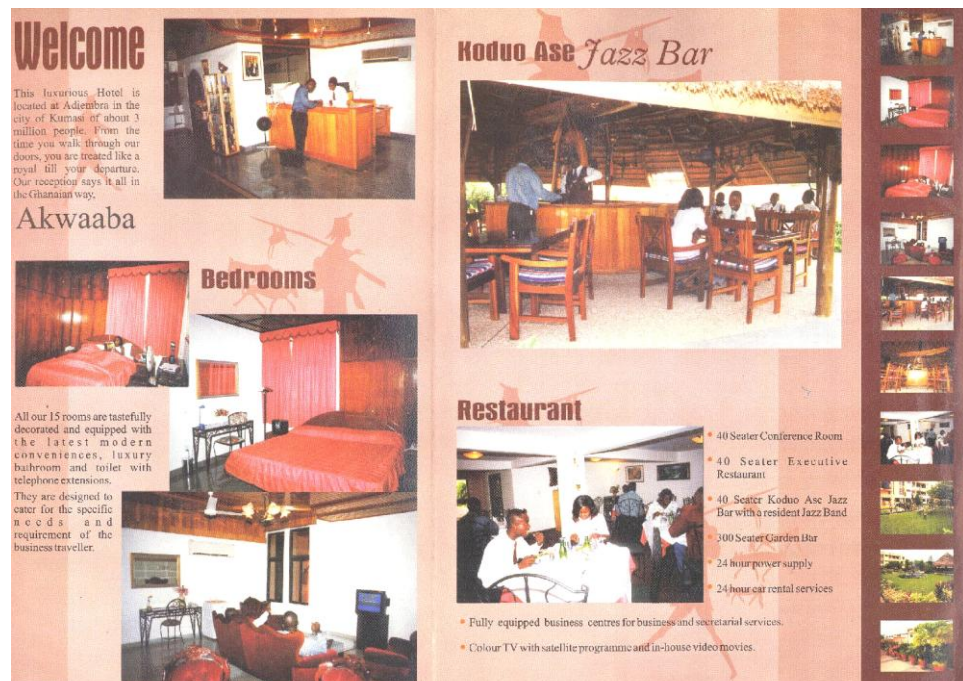


Plate 39: Pink Panther Hotel Brochure, Adiembra, Kumasi, (Inside Spread)

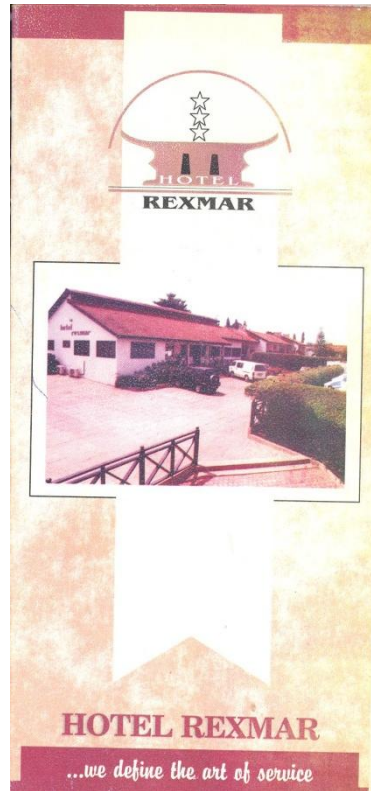


Plate 40: Hotel Rexmar, Brochure, Kumasi.

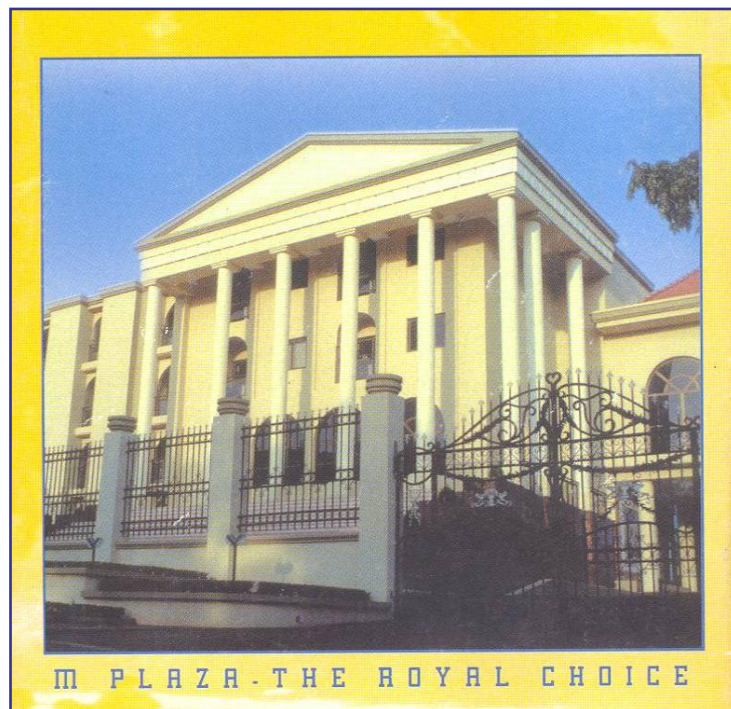


Plate 41: M Plaza Hotel Brochure, Accra.

5.1.4 Postcards

Postcards are made primarily of photographs or pictures. Postcards are used for writing short messages for posting. As the name suggest, postcards are paper cards with pictures or photographs that are meant for posting. A postcard is a tool for communicating, it is easy to use and most of all beautifully laden with photographs or pictures. Postcards are also collected as souvenirs due to the beautiful pictures, quality of its photographs, meaning or symbolism. Tourists collect them as a souvenir because of these stated reasons; being portable, and a postal tool it spreads worldwide with ease and therefore becomes an excellent promotional tool for tourism.

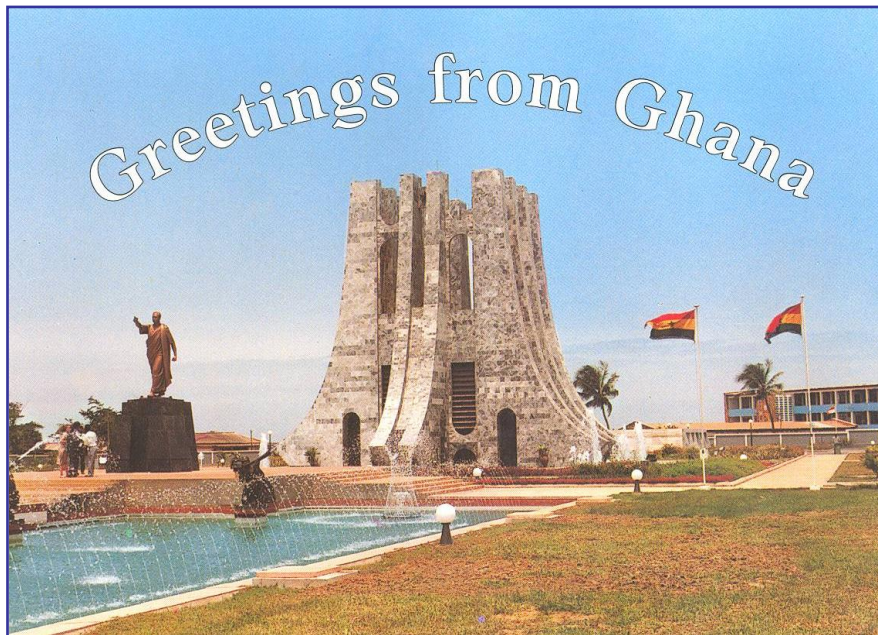


Plate 42: Postcard showing the tomb of Ghana 1st President the Late Dr. Kwame Nkrumah.

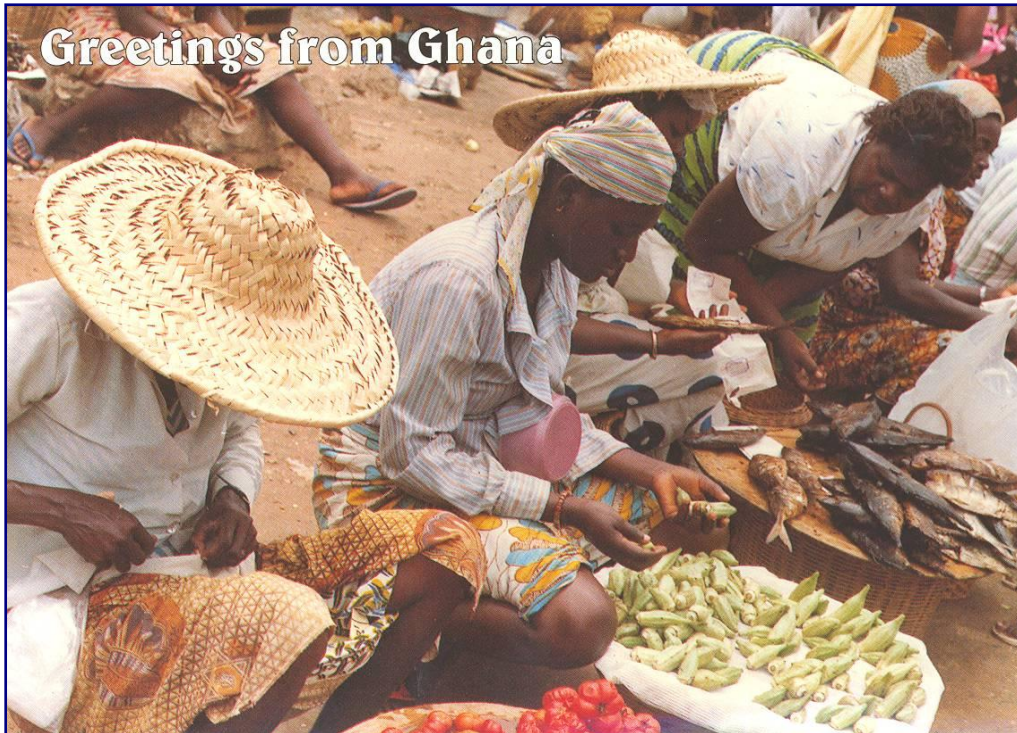


Plate 43: Market Scene

It also includes photographs of monument like forts and castles used by the European colonial traders' since 1482.



Plate 44: Tourists on a guided tour of Cape Coast – Ghana.

Ecological postcards depict the country's flora and fauna and its unique landscape. Many beautiful tourist site photographs are used. Notable amongst these postcard are the canopy walkway at Kakum Forest Reserve near Cape Coast, wild animals of the land especially monkeys, elephant and trees. The beautiful beaches are also depicted in these postcards as a way of motivating tourist to choose Ghana as their destination.



Plate 45: Beach and river estuary at Nankesedo – Saltpond, Central Region, Ghana



Plate 46: A glimpse of some Tourist attraction scenes in Ghana.



Plate 47: Seyo, the bat cave, Shai Hills – Ghana. Natives took refuge in the caves during wars.

Cultural postcards depict Ghana's chieftaincy institution, festivals, trade, and other cultural attractions like artefacts, which include gold weights. It must be noted that Ghana promotes itself to potential tourist especially with its multi-ethnic and varied cultures festivals and customs.



Plate 48: A colourful display of rich Ghanaian culture.

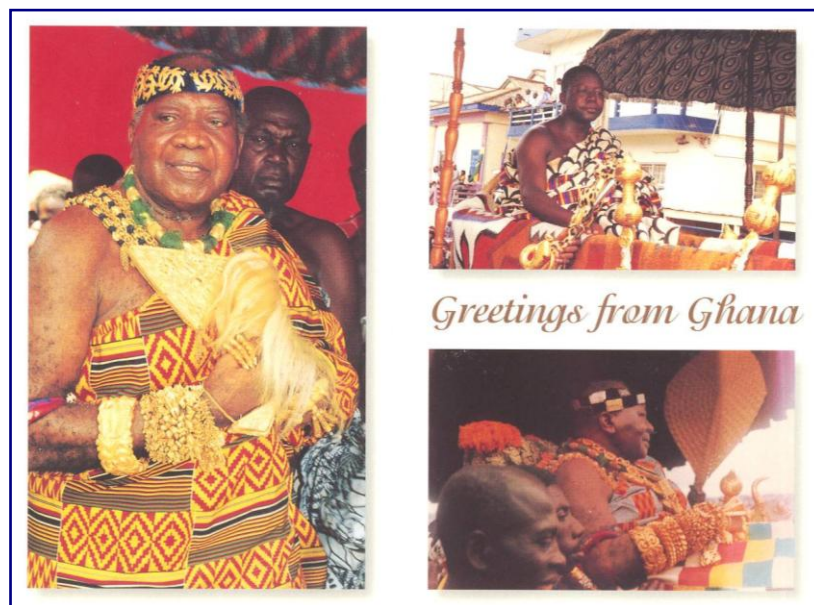


Plate 49: King of Our Time – The ascension of Otumfuo Osei Tutu II to the Golden stool as the 16th king of the Asante was necessitated by the death of Otumfuo Opoku Ware II, who reigned over the Asante kingdom from 1970 – 1999.

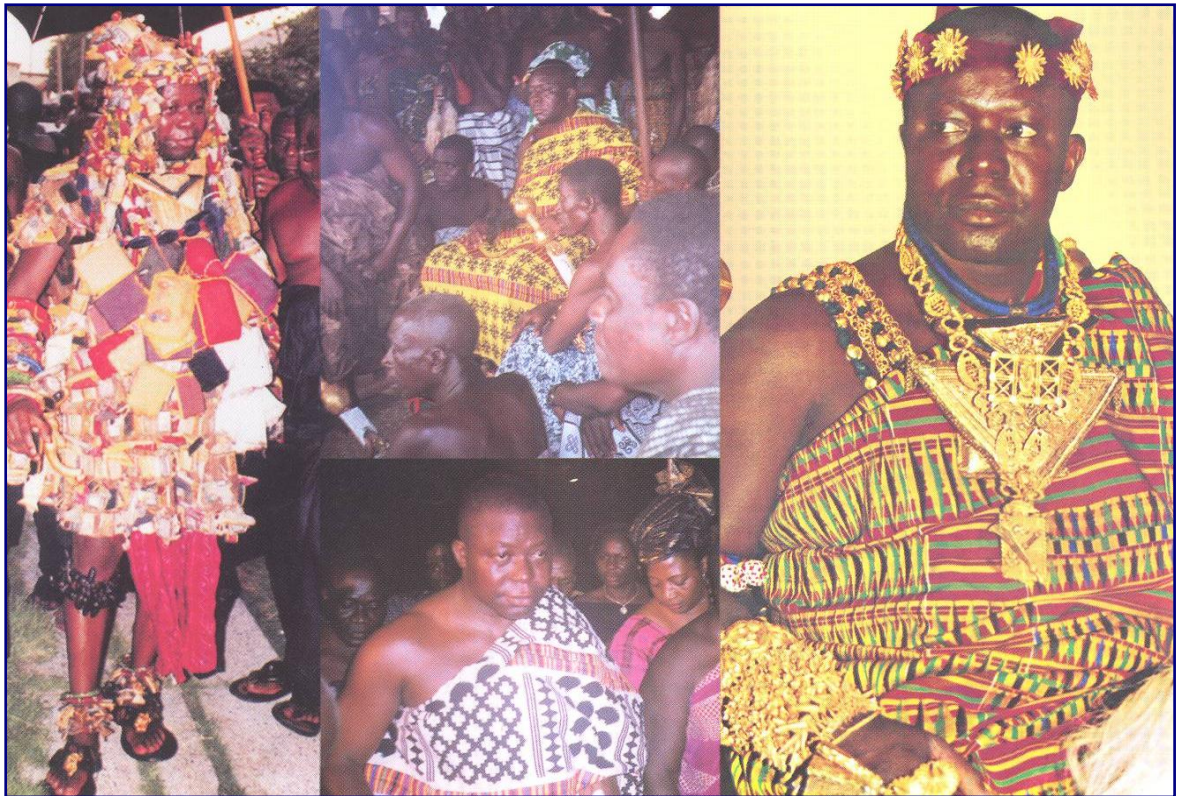


Plate 50: Otumfuo Osei Tutu II - Asantehene

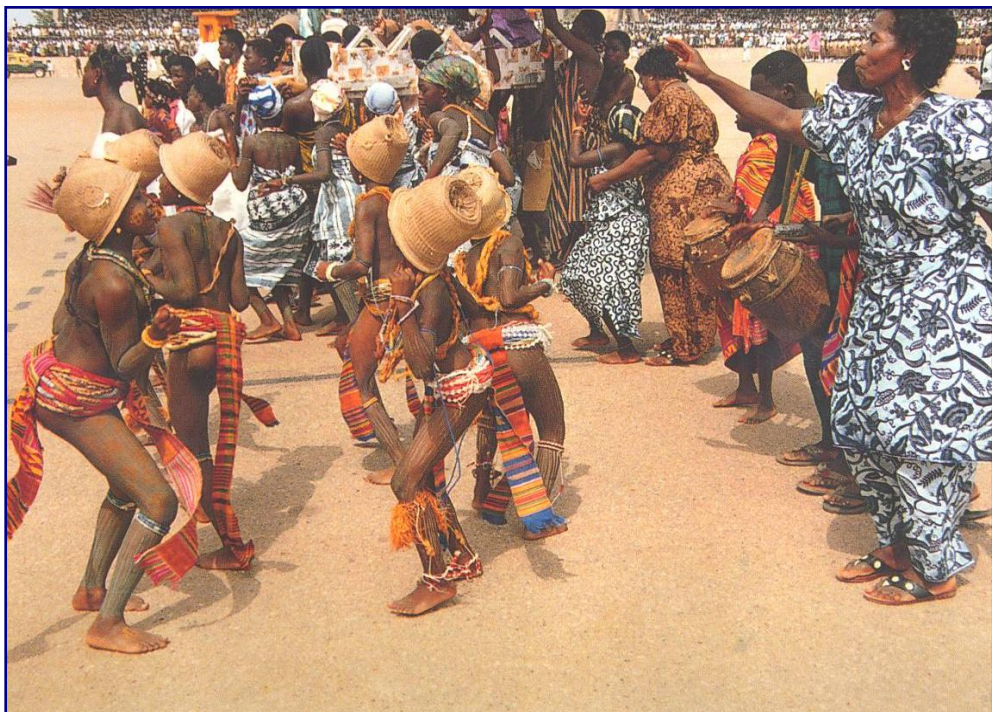


Plate 51: Ghanaian children displaying their rich culture Dance.



Plate 52: Traditional dancers at "Feok festival at Sandema



Plate 53: The Flag Bearer of an Asafo Company dancing to Asafo Drums, Ghana.

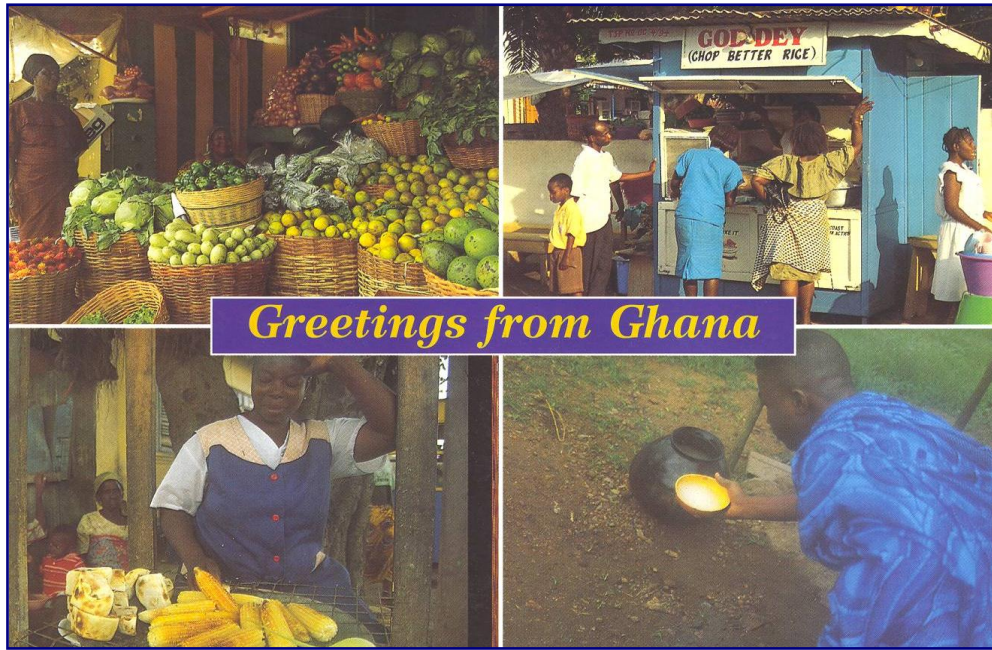


Plate 54: Some economic activities in Ghana



Plate 55: Roasting ripe plantain. A popular snack eaten with roasted peanuts - Ghana

Photographs of Ghana's architecture are also depicted in postcards. The Larabanga Mosque is an example. The fabric industry, with kente being the most widely

photographed, is used extensively in postcards. These vibrant, richly developed patterns, motifs, colours are used for the expression of philosophical and religious themes. The plates 56, 57 below depict photographs of kente cloths used as postcards. Lifestyles of the people in varying forms and degrees are also portrayed.



Plate 56: Kente Cloth decorated with gold ornaments.



Plate 57: Kente Cloth

Postcards are sold at tourist sites, hotels gift shops and bookshops. They are targeted mostly at tourists. The subject matter is thus influenced greatly by the tourist trade. It is assumed that once these postcards are bought and sent abroad others may be induced to consider touring Ghana. Though there is no statistics to support the trade in postcards, the increasing number of different kinds of these cards that are put on the sales stands every year is an indication of its popularity and patronage amongst tourists, who buy them either as a souvenir or as a postal tool.

5.1.5 Electronic Media

A notable medium worth mentioning is the internet. The internet has come a long way in influencing the way tourist makes decision. Lately tourists depend greatly on information about a particular country through the internet. Internet is being used to boost tourist trade through the creation of web sites with pictures of tourist sites, cultural heritage, the people and facilities available to attract potential tourists. Below is an extract of the Wli nature reserve from the internet.

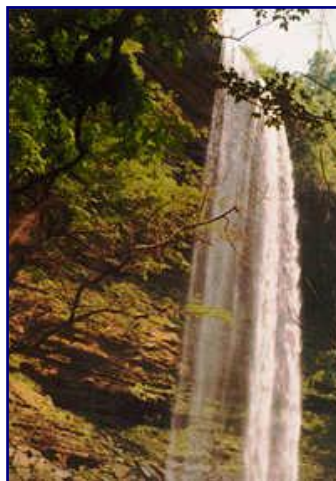


Plate 58: Is a picture of Wli falls – 20km from Hohoe, in the Wli Nature Reserve downloaded from the internet.

5.1.6 Magazines and Newspapers

Magazines and newspapers offer a great opportunity for the development and promotion of tourism. Newspapers and magazines, whether local or international, in circulation or source have the potential of promoting tourism. Very often, the major players in the tourist industries carry picture laden advertisements to invite tourists. They advertise hotels through photographs of hotel interiors and exterior facilities as well as other major attractions of the hotels. Car rentals and taxi services carry photographs of the fleet of cars they have while tourist sites show photographs of their facilities in newspaper and magazines.

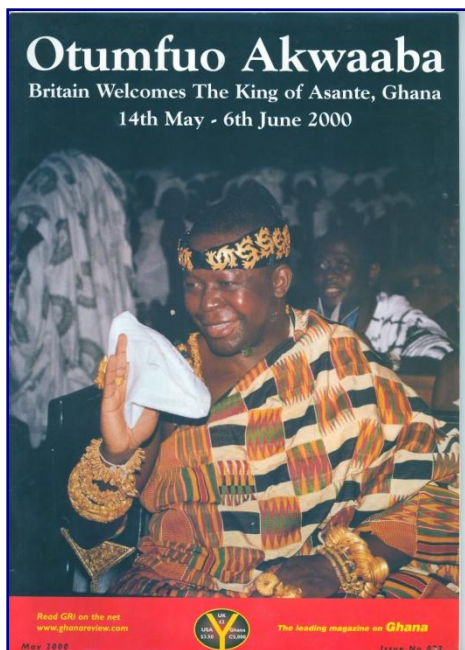


Plate 59a

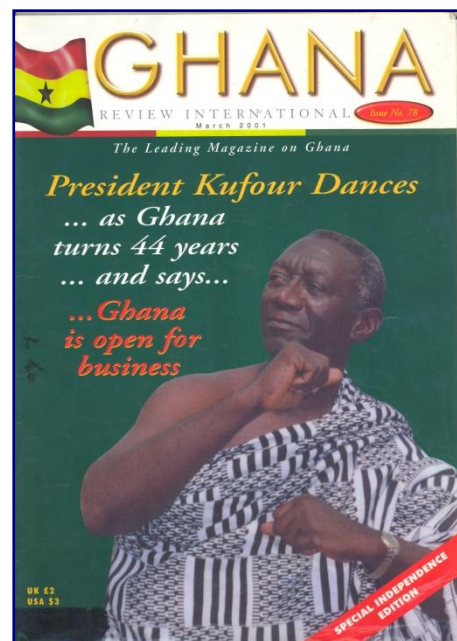


Plate 59b

Samples of Magazines that promote tourism in Ghana

Magazines have a sense of “permanence”. They are very good for reaching selected markets and they provide quality advertising. Once people acquire them, they tend to keep them for a while, re-reading at a later date and also passing it around to others.



Plate 60: Sample of Festival celebration in Newspapers

The effectiveness of newspapers and magazines lie in its circulation or readership. A readership of over 500,000 means a wider coverage and a potential tool for reaching certain targets. They are also relatively inexpensive, thus more people can afford to buy it. People tend to see the events in newspapers as happening “now” and being relevant to today; giving newspapers a sense of “immediacy.” They are an excellent medium to use to promote local events or activities. Once people acquire newspapers they can either keep the entire paper or clip out the information that is important to them.

Countries buy advertisement space in international magazines and newspapers like Time and Newsweek. In these advertisements, many photographs are used to help put

across whatever is intended. These so-called advertisers' announcements are meant to elicit favourable responses and to help create a good image for a country. This highly expensive and favoured venture cannot go on without photographs interestingly; the use of the same or similar photographs of tourists' products and services in these media makes the impact of such photographs more permanent on the minds of prospective tourists.

5.2 Conclusion

Tourism is the third highest foreign exchange earner for Ghana, having recorded receipts of \$987 in 2006 and currently achieving a national average hotel occupancy rate of 84%. Visual images have played a pivotal role in the exposure and promotion of tourist sites. Hence, through different media, both print and electronic, photography plays a great role in the promotion of tourism in Ghana as it is seen in the many posters, postcards and brochures shown in this chapter.

CHAPTER SIX

6.0 SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.1 Research Findings: A Contribution to Knowledge

After a thorough search and review of works of other authors about the development and promotion of culture and tourism through photography, it brings to the fore that no one seems to have tackled the topic; “PHOTOGRAPHY IN GHANA: ITS EFFECT ON CULTURE AND TOURISM”. Therefore, it is believed the entire thesis in itself has been a contribution to knowledge.

The author found out that photography is the only medium that is able to accurately and faithfully document, package and showcase cultural and tourism products away from its natural geographical location for and intended market destination. In spite of the numerous visits to libraries, museums, educational institutions, individual photographers and professional associations, the author had great difficulty finding relevant information which appears to be scanty. Therefore, the author wishes to express an opinion that this might be an educative stock of knowledge and set the tone for further research for it seeks to challenge policy makers and professional photographers.

It is now firmly established that photography has permeated the political fibre of the country such that virtually every aspect of the electoral process rely heavily on photographs to avoid doubts and suspicions, which could easily erupt into social chaos. The work of the author revealed that there is a missing link in documentation of photographs from the 1800s till today. There could be a documentary record to link

the pioneers through to the present day photographers and much data could be collected to help nation building.

Among the numerous respondents, the research revealed that visually photographs communicates more effectively and precisely than any other medium.

6.2 Summary

When Daguerreotype was announced publicly, painters at the time thought that was the end of their business. For they thought the output of photography was more realistic than painting. The research revealed that due to trading and mission activities in Ghana (Gold Coast), merchants and missionaries introduced the medium to indigenes. Photography business has grown from the time of Fred Grant in the 1800s to Holm and Lutteriot in the 1800s to 1900s.

Then we heard of Christian Gbagbo who worked for the “Drum magazine” in the 1950s through to the time of Mrs. Fellicia Abban and many others who are still in the business. The trade have thrived but with many missing links. Inspite of all challenges and difficulties that the pioneers might have faced, the medium has been more a blessing than anything. In that, the history, culture, political life, chieftaincy institution as well as tourism have benefited so well. Photographs have actually documented many of our cultural and traditional practices and it serves as point of reference. It has also enhanced and maintained among other things of our cultural structures. Photography has now been integrated into the Ghanaian culture, for

photography and tourism are interdependent and this has brought so much benefit to Ghana.

6.3 Conclusion

In 1839, photography was made public globally through an inaugural announcement in France which gave recognition to Jacques Mande Daguerre as the father of photography. It has also been established that photography was born out of an artistic urge and did go through several evolutionary stages before its eventual success. Therefore, the work of art (especially drawing and painting) was seriously enhanced. Through photography, the art of capturing an image onto a substrate was made permanent, simple, easy and less cumbersome. Therefore, within a twinkle of an eye or a fraction of a second an image is captured truthfully, faithfully and realistically, in terms of proportions, perspective, colour and realism. Ghana, the then Gold Coast had the benefit of this new technology as early as between 1856 and 1857. The pioneers were missionaries, merchants and Ghanaian citizens.

Therefore, in conclusion, to further deepen our understanding and use of photography as a tool of communication and documentation, relics of photography (especially, the camera) are identified as a good source for research, teaching and learning. Again photography teachers were not many enough to sustain the teaching process. Further to this, institutional structures in photography are too weak for effective operations. Finally, there is a missing link in the history of photography from 1856 to date.

6.4 Recommendations

This thesis has outlined many facts that it is believed that politicians and policy makers can use to strengthen and build on photography institutions and photographers association by waiting legislature and policies to sustain and further enhance its delivery.

On the strength of the tremendous role photography plays in every fibre of Ghana's economy and in the light of the above shortcomings, it is recommended that;

- a) Existing institutional structures in photography should be strengthened by Government in providing funding and equipment for its operations.
- b) Photography lecturers / Instructors should be trained abroad on yearly basis to take up the running of such institutions.
- c) Proficiency certificates courses should be run for freelance photographers to upgrade their skills and thus creating a pool of professionals to support any national issues like elections and other activities.
- d) Photography, particular rare, significant ones, should be collected from around the country and stored in the National Technology Museum for teaching, learning and research purposes.
- e) Copies of photo collections in Basel Mission archives (mission 21), and other countries like Britain, France, and the Netherlands be brought into the country to facilitate research work.

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APPENDIX 1: QUESTIONNAIRE FOR MUSEUM, ARCHIVES AND
INFORMATION SERVICES

1. Name of Informant:
2. Status
3. How long information has been with the institution
4. Job description
5. Do your outfit possess photographic holding
6. If yes, what has been the source of your collection
7. What is the mode of collection?
8. How are these photographs preserved?
9. Do you have any special funding for collection and preservation?
10. Are these the very original photographs or has there been reproductions?
11. If there has been a reproduction for what reason?

Just for the purpose of increasing the number of copies?

Or as a matter of restoration against deterioration?
12. Do you have any equipment for restoration work or are they rented from outside your institution.
13. Can you give me a brief description of the photographs you have in terms of volumes and range of years between the oldest and the latest of existence.

The oldest dates back to

The latest dates to.....
14. Now, could you please allow me to have a look at some of these photographs:
 - a) Title of photographs
 - b) Short description : state of print and content

- c) Dimensions:
- d) Medium:
- e) Photographer:
- f) Short notes on the background of photographer:
- g) Date photograph was taken:
- h) Place photograph was taken:
- i) Cultural classifications:

15. Permission to reproduce in the medium of original print (B/W or Colour):

- a) Equipment:
- b) Camera type used:
- c) Type of film and speed:
- d) Paper:
- e) Chemical:
- f) Any other information:
- g) Assisted by:

APPENDIX 2 - PROFESSIONAL PHOTOGRAPHERS AND MAJOR
CONTRIBUTORS TO THE TRADE

Name of photographer:

1. Date of birth:
2. Place of birth:
3. Home Town
4. Name of Mother:
5. Name of Father:
6. Father's Occupation:
7. Mother's Occupation:
8. Your Educational Background
9. When did you get into photography:
10. (a) Who introduce you?
(b) Your relationship to the one who introduced you.....what
caused you to opt for photography?
12. What was the person's background?
13. Did he own a photo-studio?
14. How did you train?
(a) What were some of the major and minor things you were taught in
photography?
15. for how many years?
16. Did you have the chance in further training in any institution abroad?
17. In what country in particular?
18. Name of institution..... and how were you funded?

19. What level of certificate was awarded?
20. What were some of things you were taught at the school?
21. Can you mention some of the equipment and machinery you chanced to handle during your training at the institute?
22. Can I have a look at some of your oldest photographs; some of those you took when you were under training and some of those when you became a professional.
23. Did you continue to work under your master after your training?
24. Have you ever held an exhibition?
25. How many times?
26. Mention the venues of those exhibitions, month and year
27. Who opened the exhibition?
28. What were the titles of your exhibitions?
29. Can I have a look at any of such jobs of your?
30. What has been your major/main or favourite subjects since you began photography?
31. Who were some of the oldest photographers you've heard of and never had the chance of meeting?
32. Where are some of the places you have worked as a photographer?
33. When and where did you establish your studio?
34. For how long have you been in active practice?
35. Has any of your siblings or your children taken after you in photography?
36. Mention some of those you have trained as apprentices and from what year to year?
37. Are those you trained in active practice and who a prominent in the trade?

38. Can you briefly mention some of the equipment or types of cameras you have been using from your early years in photography till now?
39. Can you tell me about some of the major photographic jobs you were commissioned to do?
40. How and where did you get your supplies of photographic materials, equipment and accessories?
41. What were some of the most challenging times of your profession?
42. Why did you opt for photography and not any other job?
43. Commercially, how do you find photography?
44. Have you ever had the chance to have any contact with any expatriates in the field of photography/
45. When did colour printing begin in Ghana?
46. Were you printing your own pictures or did you send your films to laboratories / dark rooms of other practitioners?
47. Can you tell me the types of cameras (equipment) and accessories used then?
48. Please, how do you think photography has contributed to the promotion of culture and the development of Tourism?

APPENDIX 3: QUESTIONNAIRE FOR PHOTOGRAPHY EDUCATIONAL
INSTITUTIONS

1. Name of Institution:
2. Date of establishment:
3. Who established it:
4. Year and month of the commencement of academic work:
5. What was the number of the first batch of students admitted into the photography course?
6. Is photography run as a full time course on its own or as an integral part of a major course?
7. If minor, how many credit hours per week?
 - a) How many years do students study photography?
 - b) Any other information you would like to volunteer?
 - c) What aspect of photography do you teach?
 - (i) Theory or practical's
 - (ii) What kind of photography? Portrait, Architecture?
8. If it's a major course:
 - a) How many credit hours per week?
9. Is photography optional to your students or compulsory/
10. What other subject (s) do they offer in addition to photography?
11. About how many students in all have you trained so far?
 - a) Males.....
 - b) Females.....

12. How are these students sponsored?
 - a) Fee paying
 - b) Ghana Government Scholarship
13. How long does the photography course run for students to graduate?
14. What type of accredited honours are your graduates awarded?
15. What are the different categories of the awards?
16. What are some of the major prospects of your graduates?
17. Can you please give me a brief and a concise description of the equipment and machinery that supports this endeavour?
18. Do your students go on any industrial attachment?
19. If yes, what are some of the industries they go to?
20. What length of time do your students spend in industry?
21. At the inception of the photography course, how many teaching staff did you have?
22. What is the numerical strength of your teaching staff as at now?
23. Can you please tell me of their qualifications or if you can actually supply me with their detailed profiles including their photographs.
24. How are class practical exercise funded?
25. How often are photography practical's conducted/
26. What is the nature of exercise given?
27. Are students allowed to take their works away after assessment?
28. Do you organise photo exhibitions? Yes or No
29. How often?
30. For lectures (Teachers or learners) or students?

31. What has been the focus and objectives of such exhibitions?

- a)
- b)
- c)
- d)

32. Do you award prizes for outstanding works of photography?

33. What kind of prizes?

34. What is the mode of examination for final year photography students?

35. Do final year students mount end of course exhibitions?

36. Can you please mention five (5) or ten (10) of your practising graduates and where they are working now?

37. Do you have an alumni association back on campus?

38. Do you have a feedback from them on what goes on in industry or in their offices and places of work as far as what you taught them is concerned?

39. What are some of the comments?

40. What do you think are some of the impact your institution through your graduates have made on the Ghanaian economy in terms of Politics, cultural festivals, tourism, etc. That you can pinpoint.

41. Please can you allow me to reproduce at least five of your graduates' works from the oldest to the most recent?