

The visual arts of the centre for national culture, Kumasi: Their cultural importance in the Development of Ghana.

By

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(African Art and Culture)

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DECLARATION

I hereby declare that this submission is my own work towards the Master of Philosophy and that, to the best of my knowledge, it contains no material previously published by another person or material which has been accepted for the award of any other degree of the University, except where the due acknowledgement has been made in the text.

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ABSTRACT

Visual Arts which form components of culture involve planning, organisation, execution, evaluation, etc. They form an essential human experience which is carried out not only in an isolated environment but also in a wider content of the society.

Selected Visual Arts of the Centre for National Culture in Kumasi have their artistic expressions. These provide to a larger extent the recognition of the Centre in the light of educational, technological and social characteristics. Knowledge of the Centre and its varied forms of Visual Arts is an important vehicle for cultural enculturation practices which contribute positively to individual, societal, community and national development.

The study made investigations and discussions in respect to functions and cultural importance of the Visual Arts to the development of Ghana. A synthesis of the problem indicates the link between Asantes and their art work with changes and challenges. It has been identified that some works are composites of indigenous visual art forms and their functions in society. Some symbolic designs used were aimed at the elements and principles of design in all aspects of visual arts. These visual arts have been identified pictorially, described with words and documented with emphasis.

The research design qualitative in nature made use of well structured interviews and on site observations in the gathering of the data for the writing of the thesis. The researcher adopted the Purposive sampling technique to enable him ascertain the adequacy of the data collected.

The study concluded that both the centre and Visual Art forms produced are vehicles through which historical records are kept about Asantes and others thereby they are reliable means of cultural preservation.

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CHAPTER ONE

INTRODUCTION

Background to the study

During prehistoric era, the quest for man to satisfy his basic needs in life resulted in drawing, painting, engraving, etc, on walls in caves. These phenomena developed towards the realisation of human potentials. Consequently, man is believed to build his culture and civilization based on needs. Various researches have revealed that cave arts are the components of culture with creative potential pertaining to a geographical setting. The arts and artists in cultural domain have been playing an important role in socio-economic development of various nations in the world.

Centres for culture in Ghana are varied and many. They were established originally as institutions with meaningful potential in the training of both human and exploitation of material resources for the socio-economic development of Ghana. In Ghana, the ten regions have centres for culture for specific activities and roles. Such activities may include demonstration on production of visual art forms, organisation of exhibitions, workshops, seminars, training etc. The nature of these centres is varied in activities due to diverse placement of resources in the ten regions.

This thesis therefore discusses the Visual Arts of the Centre for National Culture in Kumasi in line with how cultural policies are planned and implemented for developmental purposes. It is again aimed at throwing more light on how the cultural activities influence the growth of the economic sectors such as trade and commerce, tourism, agriculture, industries and transportation leading to the gross generation of income and employment. The growth of the well being of people resulting from the production of goods and services in an economy which permits people to buy, travel

and appreciate different cultures. People would be related, co-operated and eager to share their experiences. It is believed strongly that the attempt by a person, society or nation to solve problems brings about development.

Culture is not static but dynamic and differs from one ethnic group to the other. The Centre for National Culture in Kumasi, for instance, has its own conception, world view, economic system, and potential ideology and technical development. From known records, the methods of cultural policies have certain institutional, administrative, financial and other problems. These may not be, however, known to the new generations. These serious gaps that might be created would obviously set the clock of development back. As a result, there is the need to expose some visual art forms produced at the centre because of their artistic expressions and cultural importance.

Generally, Centres for National Culture all over the world possess educational, technological and social characteristics which propel the engine of growth and development. Especially among the Asante the old treasures of skills handed over by their forefathers have been the legacy to the present generation. Indigenous Art education has in fact played and will continue to play meaningful roles in Asante society. Therefore, the Centres for National Culture are believed to provide the artistic environments where societies must ensure the development of its technology.

The establishment of Centres for National Culture creates the need for and the source of formal Art schools in order to nurture the potent young generation. These were evident during the Italian Renaissance where the young apprentices were attached to great master artists to enable them develop their creative potentials as individuals in

gold smithing, blacksmithing, masonry, painting, carving and modelling. With technological advancement, the Centre for National Culture in Kumasi caters for the wide range of specialized knowledge with distinct skills which can contribute positively in the cultural development of the nation.

The prime motivation of the study is to provide the background for viewing changes that have come into existence within the contemporary setting of mixed culture. It has become necessary to analyse the nation dependence upon various cultures for its development. It is also important to give insight into some of the old institutional structures which once provided an all embracing support to the practice of art and culture. The writer chooses to discuss contemporary Asante culture and its artifacts. This was because the Asante culture has had tremendous impact on the people. Works of the most important personalities like Rattray, Forte, Busia indicate that Asantes have kept tenaciously to their social system notwithstanding centuries of contact with the western world. Above all, it is convenient to select the Centre because of its adequate documentation on cultural values, beliefs practices, etc as it has been provided by most ethnographers, anthropologists and other social scientists.

There were some changes from the time that Asantes developed the traditional institutions for artistic expressions and works. There is an idea that man makes plan in a conscious way with the view of considering not only the success but more also the failure. The attitude, beliefs and behaviours established by such demands prevail in modern times. Most people turn to forget these attitudes and beliefs while focusing on either cooperative and conflicting actions or behaviours because of science and technology. There is therefore the need also to inculcate into majority of the youth

potentials of visual artistic works, expressions and experience which constitute the material culture of Ghanaians.

Statement of the Problem

Ghana adopted its cultural philosophy “African Personality” on the attainment of independence in order to rehabilitate African Cultural values. As a result, the Centre for National Culture in Kumasi formerly known as the National Cultural Centre was established in 1957. Art has been playing a changing role in the life of the people of Ghana generally and Asantes in particular. This is because the Centre is a cultural institution, which employs art as a means for development.

So much have been written by scholars and have been published in relation to pertinent challenges but in modern multi faceted cultures springing up in Kumasi the regional capital of Ashanti, some people may think, believe and feel that the Centre is for the knowledge acquisition and appreciation of the Asante culture alone. Again, when mention is made of the Centre, the Indigenous Visual Art forms are less known because of the establishment of formal education and training. Academic knowledge acquisition has now brought a social threat to the informal education and training. As the youthful population from different fast growing cultural background advances, there is the tendency of forgetting the source of the rich cultural heritage handed over by the silent and less impacting aged.

In the field of art and culture, the Asante are the most advanced ethnic group which has preserved and documented the image of various artists and art works in Ghana. However, having little or no knowledge of Asantes artistic heritage, some people provide a missing link in the totality of the national culture and development. Again,

when one considers the current trend of formal education of the youth, the ever changing curricula, stages of scholastic advancement and what exists in documentation of the Asante especially in the field of art and culture, it is not a mistake to assert that most policy-makers, businessmen, industrialists, educationalists and the general public may not care for the future of the centre. It is on account of these, that this thesis is needed to examine the various Art forms produced, their values and roles based on the attitude of the society especially in the region specifically and the nation in general so as to sensitize the public of the importance and challenges of the Centre for National Culture in Kumasi.

Objectives of the Study

It is the main objective of the thesis to find out the contributions made by the Visual Art forms produced at the Centre for National Culture in Kumasi to the cultural development of Ghana with the view to:

- i. Study, identify and describe the various Visual Arts viewed at the Centre.
- ii. Investigate and discuss their functions and cultural importance with the provision of beneficial suggestions needed for the development of the nation.

Research Questions

1. Is there any importance of some identifiable Visual Art forms produced at the Kumasi Centre for National Culture in the development of Ghana?
2. Do the Visual Art forms contribute to the development of the Centre for National Culture in Kumasi and Ghana at large?

3. Are there Visual Artists developing their careers or earning a living during their practices?
4. Are there some attitudes to be developed by these Visual Artists in order to add cultural values for the promotion of national development?
5. How are Asantes promoting their indigenous Visual arts for national development?

Reasons for Writing

Generally, in most spheres of production management and even the preservation of the society itself, modern society engages in activities, which involve science and technology. Major contributions to this civilization are bound to differ from time-to-time due to interrupted challenges facing the world today. The environmental changes have therefore compelled most Ghanaians to be fully aware of the major contributions expected from the Centre for National Culture in Kumasi regarding the Visual Art production. It is expedient to carry out a research on our national culture centres in order to bring to awareness the structure with activities and time management for the production of Visual Art forms in this noble institution. It is also important to tighten the loose links among artistic activities of the Centre, surrounding suburbs and towns noted for Visual Art works and the various socio-economic sectors of the nation. Mutual collaborators at the academic, economic planning and engineering spheres would be helped to know the importance of cultural revolution, creative potentials of the people and the values of the Visual Art forms produced at the Centre.

These awareness would promote national consciousness of contemporary Ghanaian artists, ethnographers, designers, anthropologists, students, teachers, other social researchers to know the uses and functions of Visual Art forms, appreciate culture

which stimulates growth and development of the nation in the spheres of education, politics, religion, trade and commerce, industries etc.

Delimitation (Scope of the Study)

The study examines the cultural importance of the Visual Art forms of the Centre for National Culture in Kumasi. This is done by critical consideration of selected Visual Art forms based on various sections especially at the Visual Art department.

The study was focused on the socio-economic aspects of textiles, sculpture, pottery and ceramics, metal design products, graphic art works, painting which are brought to the productive reality and how they influence positive growth and development. More also, the contextual examinations of their methods of production forms, uses, roles etc are considered fully in order to make comparisons.

The study was limited to Kumasi Centre for National Culture specifically. However some references are made to particular or general practices in other regional, national and continental cultures such as those in Africa, Europe and America.

Limitation

There was great financial loss to the researcher since on countless occasions; the researcher had his appointments with the officials and artists of the centre cancelled and rescheduled.

Importance of the Study

The study is vital in its objectives by documenting the identifiable Visual Arts of Kumasi Centre of National Culture. The potential of the centre in terms of production,

management and promotions of export trade is nurtured on creative skills and talents for national development.

As the study dwells heavily on creative production of artefacts and cultural values of technology in an emerging symbiotic culture, this finding shall enable instructors, senior officers and directors at the centres to know how to establish mutual relationship between and among themselves, correlation between Visual Art forms and other sectors of the economy. Again, it shall enable the general public to get better understanding of Visual Art forms and appreciate their importance to the development of the centre and the nation as a whole.

Furthermore, researchers shall discover a good store of information for future research into other needs of and for art. Beside these, it may also provide policy guidelines to researchers to study more interestingly with the involvement of policy makers and planners in recognition of all artistic activities harnessing national development. This thesis shall also serve as source of reference on Kumasi Centre for National Culture regarding these selected Visual art forms, materials, tools and methods of production whereby interested and talented students from Junior High School and Tertiary Institutions could be apprenticed for personal development, artistic development of the society and transmission of national cultural heritage.

In conclusion, this thesis is specifically important since the authorities, artists, cultural officers and apprentices at Kumasi Centre for National Culture will be motivated to update skills and technology to match up the changing challenges in modernization.

Methodology

The needed information sought from the primary, and secondary data made it possible for the completion of this thesis. On the field, interviews, personal experience and critical observations serve as the primary source of data. The secondary source of data was collected from unprocessed seminars, lecture notes, unpublished theses, other scholarly books and publications from libraries.

Various sections of the Kumasi Centre for National Culture were visited in order to observe and have more insight into primary sources with series of fact-finding approaches. Questionnaire was administered to respondents and workers, artists and apprentices of the centre. The said population were also interviewed to obtain the relevant data for the writing of the thesis.

There was the need to compare adequately all information from the sources surveyed. The use of contrast analysis and interpretation aided to establish the Visual Art forms and culture, the relationship existing between culture and other sectors of the economy, politics, tourism etc. There is the specific indication that analytical comparative descriptive, narrative approaches were employed for processing available data. Equally essential, all the various Visual Art sections qualify for the use of descriptive method to give specific account, which have the full capacity to develop the economy culturally.

Position of Art in Asante Culture

According Edusei (1991) as quoted by Kojo Fosu during his presentation on National Festival of Arts and Culture, a colloquim on 1982 to 1992 on the topic: Intellectual dimension of Ghanaian Visual Arts of the last decade, he pointed out that art was more informally taught in primary schools. Consequently, early stages of the teaching

of art in Contemporary Ghanaian schools were unconventional. It was frequently a punishment meant for disobedient school children. Thus they were made to produce art and craft objects. When it became needful to teach children art as a subject only those of them judged by teachers as talented were selected for art lessons. Teaching merely meant giving art materials to children. The learning was also by order just to draw without the benefit of any previous instructional directives.

The situation was the struggle to relocate art as a culture index for development of the individual, society and environment. The building up of culture in Ghana in general and Kumasi specifically has the historical background of unity in diversity. To keep the culture of Asantes definitely meant the integration of rural and urban values embedded in art.

In a more imposing means, the institution of planning and policy making became a bridge between rural and urban people, thus the villages in rural areas become compatible with modern city conditions. Once again, the conflicting development, in terms of art and culture, between town and village gauge was eliminated by way of expression with certain materials, tools and hidden skills as treasures to the Kumasi Centre for National Culture. When traditional system of education in terms of teaching and learning relied heavily on oral methods, memory became the vehicle of oral tradition. It is observed that in matters of cultural values, art can readily be counted with multiplicity of facts and figures in modern life. Again, the mental and spiritual distance between the unlettered village generation and the literate town dwellers has been considered.

While the city is undergoing the rapid process of modernization with different cultural complexes and attendant problems yet to be solved, the distance has been greater. However, it remains a fact that the material wealth of the Asantes shrouded in art forms displayed during funerals, festivals, installations of chiefs and kings, exhibitions of Visual Arts in everyday life is an index of culture. The origins of this renowned material wealth are traced from the art and craft villages and towns which surround the capital, garden city Kumasi. Important ones include Bonwire, Ahwia, Ntonso, Atwima Foase etc.

Organization of text

Chapter one has the broad introduction, which outlined the background to the study, objectives of the research, reasons for writing the thesis, delimitation, research questions, limitations, and importance of the study as well as the methodology, various approaches adopted in data collection and processing of information were shown. A brief description of the social system with periodic changes as stated in position of art in Asante's culture were enumerated.

Chapter two deals with a review of related literature, which compares and contrasts diverse opinions of several writers on the need for culture, art forms and the position they played in culture, the socio-economic and political importance of art in the development of individuals, society and the nation as a whole.

Chapter Three is devoted to outline the general procedures exclusively employed to ensure a successful execution of the research base on knowledge and skills relating to cultural values, library research on historical development and practical production on Visual Art forms.

Chapter Four gives the historical and current background on the development of Kumasi Centre for National Culture, its programmes of productive activities in a year. The chapter outlines the administrative structures, mode of organization in relationship with physical structures and facilities which were focused on. There were indications of overview of Visual Art works produced at the centre namely textiles, sculpture pottery and ceramics, metal design products, graphic art works and painting.

In Chapter Five, the methods of production of various visual art works were considered. Main considerations were on the artists, forms and functions of various art works in modern days. References were made to the values of art in national development when one considers the Kumasi Centre for National Culture. Consequently, the values of art in employment, education and technology, government, tourism, commerce etc. were highly considered and discussed.

In chapter six, the writer did a thorough discussion, and arrived at an informed conclusion, and therefore offered recommendations. More light was thrown on some important points raised in the general discussions of the research. There was comparison of the literature review and the field research findings. In evaluations, how this thesis contributed immensely to knowledge was indicated. To help achieve the motivation to the art works produced at the Centre for National Culture, suggestions and recommendations have been made. The image of artists, directors, and instructors would go a long way to facilitate the development of the needed manpower resulting in more meaningful contribution to the cultural importance.

Definition of Terms

Some technical terms in the text used have been defined for the purpose of understanding the study

Abstract Art: It is an art without reference to the subject or object; art without a definite image.

Aesthetic Experience: It is the open active and passive confrontation with any visual art form.

Appreciation: A form of aesthetic appreciation

Contemporary: Something or somebody of the present age or time

Indigenous: Ideas or concepts that pertain or belong to an ethnic group, a region or a country.

Symbolism: The hidden meanings contained in the artefacts

Tradition: It is that which is handed down from generation to generation. This could be the beliefs, opinions and customs.

Visual Arts: All works of art which can be perceived or for that matter seen physically

Abbreviations

C.N.C	Centre for National Culture
G.S.S	Ghana Statistical Survey
ATAG	Aid to Artisans Ghana
N.V.T.I	National Vocational Training Institute
CEDECOM	Central Regional Development Commission
PSI	Presidential Special Initiative
INBAR	Integrated Network for Bamboo and Rattan
GNMMB	Ghana National Museums and Monument Board
GATA	Ghana Art Teachers Association

GAVA	Ghana Association of Visual Artists
NAVAC	National Festival of Art and Culture
PANAFEST	Pan Africa Festival
M.O.U	Memorandum of Understanding
SAP	Structural Adjustment Programme

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CHAPTER TWO

REVIEW OF RELATED LITERATURE

Overview

The review of related literature emphasized the trends in the topic for this study. Historically, there had been a neglect and lack of interest in the study of the Visual Art forms produced by the Africans themselves before the 20th century. The non-Africans were the main eye openers of the African Traditional Visual Art forms especially sculpture. However, there is now a growing interest in the study of contemporary Visual Art forms. This has compelled several authorities to provide critical evaluation on their Cultural backgrounds. From the West African continent, two forms of art done in several cultural settings emerged to have provided a field of study with divergent classification. Worth noting and studying in African Art History and culture are the Traditional and Contemporary African Art forms created by western educated elite.

From the general background, the following areas have been examined and literature on them reviewed:

1. The definitions and concept of culture.
2. Culture and the place of Art
3. Culture and Visual Art works in Ashanti
4. Asante culture and development
5. Attitudes of professionals and learners in the production of Visual Art forms at Kumasi Centre for National Culture.

The definitions and concept of culture

Traditionally, culture has been the yardstick used to measure most ancient civilizations. It has therefore today remained the same yardstick used to measure the extent of technology and development of a nation. Different era of culture depends on time, activities and events. For instance, in the past, the beginning of the cock crowing at specific epochs of both day and night marks the starts of such activities as religious, political, agricultural etc in specific communities. Therefore, the progress of any phenomena that undergoes regular changes bring about measurement of time and culture.

Macmillan English Dictionary for Advance Learners defines technology as “advance scientific knowledge used for practical purposes, especially in the dustiest”. There are several theories of social evolution digging into man and culture in order to find reasons for apparent successes of nations with advanced technology and civilizations in Europe. From the above definition and compared to writing during the late 1800s, European descents are portrayed biologically and culturally superior to all other people.

Microsoft ® Encarta 2006 © 1993 – 2005 pointed out; that “Morgan argued that European Civilization was the pinnacle of human evolution. He pointed out through attribution that cultural evolution from moral and mental improvements, which he proposed were in turn related to improvements in ways that people produce food and increased in brain size.

Taylor (1871: 2) came out by defining culture as; that complex whole that includes knowledge, belief, art, moral, law, custom and any other capabilities and habits acquired.

Here, Morgan portrayed his ethnocentrism to show disregard for certain people because of lack of civilization in contrast. Taylor's description expands in order to epitomize equal level of human culture but of different environment. Through the cause of several centuries, our value system has been changing due to how people's interest with their environment to form clear – cut knowledge, belief, art, moral law, custom and any other capabilities and habits.

Cultural anthropology involves the study of people living in present – day societies with their cultures. Topics which are vital for study include: “How people make their living, interact with each other, what beliefs people hold and what institutions organize people into a society”. Society and culture are now two interrelated anthropological concept, which are crucial to indicate what makes man unique. Human societies often include millions of people who shared a common culture. Culture in modern terms refers to the way of life learned and shared by people in social groups.

Here, it is believed that such people in that human society or social group generally share common culture patterns. Fundamentally, in the field of agriculture, people have the ability to the language and others symbolic forms of representation such as art to create and communicate complex thought symbolic representation allows people to pass a great amount of knowledge from generation. People therefore use symbols to give meaning to everything around them, every thought and every kind of human interaction.

A new research agenda have emerged dramatically. The classification of cultures such as independent, self sufficient as the forms on tradition has virtually disappeared.

Urban cultures are now focused on the workings of global culture of commerce, international exchange of ideas, beliefs and practice. Taylor continued that “negotiate over with each other, rather than sharing”

In sociology, there are some determinable institutions which assume the general content of cultural knowledge. Therefore, the content of culture knowledge brings about the purpose for which groups are organized with the appropriate activities they hope to attain their aims. There are the concepts of purpose enabling members cooperating to achieve the purpose and finally, complex culture expectations to be shared by the men of given institutional group. The thought of association definitely calls for personnel for admission of members, what method to duties, etc. It has been observed that, the manifold activities of men are both directly and indirectly related to man's needs. He is an organism requiring the need for survival, protection, security and continuity. Therefore there is the need for cultural institution to organise the behaviour of both its members and outsiders in to a meaningful and productive activities. It is within this thought that Hertzier (1964: 1-5) pointed out:

Social Institutions are purposive, regulatory and consequently primary culture configuration, formed unconsciously and / or deliberately, to satisfy individual wants and social needs bound up with the efficient operation of any quality of persons. They consist of codes, rules and ideologies, unwritten and essential symbolic, organisational and material implementations. They evidence themselves socially in standardized and uniform practices and observances, and individually in attitudes and habitual behaviours of persons. They are sustained and enforced by public opinion, activity both informally and formally through specifically devised agencies.

The present society created by urbanisation, as far as the civilization of 21st century is concerned should be considered as well as its multifaceted system with variables. The

behavioural alternatives for the society have no definite authority roles to legitimize in various family, chieftaincy hierarchy, state, council, etc. The goal orientations by the present society have less expectation in the contemporary system for individual to view his or her future. The social norms among Asantes are loosely handled currently as compared to the past traditional system where they were enshrined in cosmological patterns. Again in every thought in Traditional Asante Society, the norms for examples have certain fairly defined roles which were guides to social actions provided by proverbs, now developed into *Adinkra* Symbols. They were formally interpreted by the heads of lineages as part of the living code of behaviour thus through the process of socialization.

The basis of traditional cosmology found in the philosophy of life emanated from the traditional cultural material. It is aimed at perpetuating life for the individual and the group. Their quests brought about magico – religious beliefs and practices, hence source of inspiration to the art in most cultures including the Asante. Beliefs of any group of people are maintained in order for the people to have as their god the desire to increasing one's hold on life which to some greater extent, provides the kind of insurance against threats to life or description of the social institution or group, purpose etc. Art therefore plays an important role both in the traditional and modern society of the Asantes specifically and Ghanaians generally. Nevertheless, there are several consequences faced by the Modern Ghanaian Society system through the introduction of new ideas when compared to the current social structures. The first theoretical perspective for the analysis of social change has pointed out what happened to the social structure. Therefore, it has become the aim of the concept to fulfil these three conditions by:

- i. Giving concern to ordered relations within the social unit.

- ii. Considering the built upon one social unit to another.
- iii. Knowing and understanding these relations to be more than purely momentary significance.

Thus, social change involves significant changes of forms of social actions and interaction. The individual, for instance, in a group is unique. As pointed by Sarpong (1974:37).

The Akan for example believe that, the mother gives her child its blood (*mogya*), the father a spirit (*sumsum*) which individualizes the child and God the soul (*okra*) and the better of life (*honhom*). The *sumsum* from the father moulds the child making him what he is.

This assertion has been buttressed by Sarpong (1974:37)

The Ashanti views the individual as a compound of both the physical and spiritual entities. He is seen as a product of the union of male and female, the male *ntoro* (spirit) with the female blood in culture. Performance of certain rituals, observation of specific taboos and totemic practices and celebration of certain festivals are the individual of social activities fashioned by the attitude expression. Among the Asante, the “*ntoro*”, “*mogya*” and “*okra*” are ineluctable forming one’s personality, which is thought to beyond the individual control. He or she becomes a member of his / her matrilineage.

In the past, individual Asante found help in his / her faith in the spirit and ancestors, gods and the omnipotent God. These beliefs guided the world on how the social settings were kept as an index for culture identification.

Again in the past, the society of the Akans had their beliefs based upon substance. But now, things have improved and mechanized economy reigns to get individuals, groups and institutions to show solidarity. People are closely related because of

certain needs. Group have high emotional contents provided by changed situations. The development of a society, where large proportions of the daily relationships are impersonal and segmental, is the personal threat to the belief system. As a result, many have been taking advantage of the new opportunities to move and adapt to changing trends of almost all aspects of life. These challenges give support to traditional culture and Visual Art production, from functions and the development of the nation.

Culture and the place of Art in Ghana

Ghana is made up of several ethnic groups. Originally, different group of people in Ghana often moved from one settlement to another in the course of their long standing history. Consequently, the two main reasons which accounted for moving phenomena were largely wars and population growth. A mixture of population or replacement of people had emerged to influence the original culture and history of a particular group.

In the 2000 census (GSS 2002 (a): 22 – 23) some eight major groups which were identified in Ghana and based on language where four accounted for nearly 80 percent of the total population were Akan, Mole – Dagbani, Ewe and Ga – Adangbe. The Akan group also formed 49.1 %. The advent of foreign trades, education, politics etc attracted settlements at trading posts, educational centers in urban areas and administrative levels. People became either middlemen or workers for foreign merchants and public services. Ghana is still rated to be one of the richest countries both in natural and human resources in the history of developing countries. She has the needed wealth materially mainly derived from her abundant mineral resources and the rich land with valuable forest resources. These types of wealth supported the economy of the country with vibrant cultures since time immemorial. She has equally

been blessed to boast of her human resources by producing men and women who have been playing important roles at different stages in its political history. These men and women were on record to have had the wisdom, ability and foresight to protect their ancestral sovereign rights.

Modern research, archaeology and writing of the early Europeans visiting Ghana, have provided admirable civilization which people have enjoyed as reflected in the social, religious, political, economic and other cultural organizations most importantly arts and crafts, music and drama, patterns of education, forms of government, economic and social system. Buah (1998:9) pointed out:

Most of Ghana's ancient works of art and crafts, in clay and wood have remained buried with the times. Nevertheless, archaeologists have gathered enough remains to indicate a considerable degree of civilization, which dates back centuries. Moreover these are still preserved in the royal courts and homes of notable personalities as well as the museums, many specimens of great artistic value, which can match works of art in other civilizations. All kings or chiefs even though sovereign, accepted the only king of Kumasi as the overlord.

The culture exhibited was summarized by the visual art forms the royal courts and homes of well recognised and meaningful Asantes well traces of centers where these arts works well preserved. These patrons were custodians of the Visual Art works. They were keeping and displaying independently these art works. The artists were

never celebrated in their life time as compare to the custodians of culture and visual art forms even though they were talented and knowledgeable within the society, values were not placed on their personalities during their time of civilisation. The Kings, the Chiefs and prominent members had rather provided the wealth or the values of the visual art forms. The society and peoples attitude therefore projected directly the custodians of culture and its visual art forms. The result was that the social, political and the economic development of the society were based on visual art works.

The “Golden Stool”, which was and is the seal for Asante union, generated in the Asantes not only a sense of unity but also a source of strength and once provided the secrets of bravery and success in war. The special annual festival called *Odwira* provided elaborate rituals and rites associated with pageantry. They had direct access to control trade and experience, which has been handed over some years back. Due to these skills and accumulation of wealth, the Asantes developed the skill of making “gold weights”. Currently, the Asantes stand out fully and clearly as the leading custodians of Ghana’s cultural heritage with the force of attracting and finding other cultures within the middle belt of Ghana.

It became a doctrine that everything is alive and possesses rental facilities. Hence Anthropologists like Rattray decided to provide evidence of the mysteries of Asante art and craft. With the consciousness of the Asante, a notable man projected this as all things and ascribes to the experiences and characteristics out of familiarity. The early stage of development of religion was belief in spirits and later claim to be impersonal, supernatural powers or manna. The difference between magic and religion therefore had been discussed to be expression of a belief geared towards social or moral development whereas magic was antisocial or immoral development.

Culture and Visual Art works in Asante

African societies placed a great deal of emphasis on values. These values were either communal or individual in nature. However, most writers wrote on the communal or values. The communal structure of the African societies where the Asantes form one, had in the past created a deep sense of community that accounted for social relations among individuals. Consequently, this sense has an ending feature forming their social life.

Communal values dwell largely on expressed appreciation of the worth and importance of the community itself. They are the crucial elements that promote the kinds social relations, attitudes and behaviours. Thus, they move far and wide to promote common good.

Community clearly means a group of persons linked by interpersonal bonds where sharing of common values, interest, goals are predominant. Each member has the sense of the existence of common values, obligation, understandings and the feeling of loyalty and commitment to the community. The above attributes are normally expresses by members through their potent devices and willingness to advance their community's interest. There are greater of others in order to advance the paramount common good. These become obvious in order to promote general participation in the community life. Emphasis is normally placed on group activity and the final success of the wider society. The values of unity, mutual aid, cooperation etc. are cardinal to peaceful and harmonious functioning of the society.

Communal values are sustained in order to override individual values created widely by urbanization and transformation of socio-economic situations. Hence, education has become the agent for controlling and instilling proper insight. Education in the traditional community contributed to the development of the society in terms of values. Some reasons assigned to the establishment of formal or informal types of education were centered on:

- i. Making the people within the community self sufficient in economic fields.
- ii. Orienting them not to break the traditions which were laid down so that the wrath of the gods, spirits or forces etc might not be incurred.
- iii. Making people play their god given proper roles as adults and good citizens. These adults in turn avoided in reparable mistake that might lead to loss of life.
- iv. Avoiding neglect as an outcast of individuals in the society Thus the chiefs, elders etc were educated on good governance.

Gyekye (1996) gives concerns to aesthetic values as he indicated in African Cultural Values - an introduction. In his views there are object which must be traditionally considered worth of sustained appreciation and enjoyment. These include painting, sculpture, music and dancing, etc. Two important characteristic were distinguishable that is Performing Art; quality of presentation especially singer's voices and compositions, style of delivery with the importance of the wards, suitability and in the second category especially with Visual Art forms the criteria for evaluation, Kwame Gyekye (1996:10) could be quoted as:

In other forms of Art such as pottery, basketry, wood carving, cloth weaving, gold smithing, and leather and metal working are style, quality of finish, quality of material strength or durability, suitability and appropriateness of symbols or designs and the repetition of the artist

All adults and elders were teachers in the community. Communal values were taught. Their procedure of teaching was based normally on observation and practice. Between instructions and practice, vital visual art objects were used as teaching aids.

Learning how to play a drum demanded the teacher using the drum to teach while the student also used the drum in practice. In the Ashanti palace there was an image called “NKABA” that was used to teach the Asantehene a traditional political figure head. The linguist staffs with the finials which were proverbial gave institutions to the chiefs, kings and leaders and advised the entire populace within the community in order to achieve good governance. The “Adinkra” symbols were other means among the Asante.

Another popular African Traditional society the Bambara had visual means of “Kalani”. It had a long horizontal pole on which hanged 240 objects. Things and beings represented by these objects provided the Bambara Universe to think and act with. The youth learnt both the symbolic meaning of each object and correspondences between them. These studies by the youth brought to bear the fundamental principles of the Bambara philosophy. The visual-aids alone, had the purpose of putting the youth in a philosophical frame of mind to enable them know the underlying ontology of the Bambara culture.

The Asante culture was noted to have elaborated pottery, basketry, wood carving, cloth weaving and goldsmithing, leather and metal workings. They had for these their own criteria of evaluation including style, quality of finishing, quality of material, strength or durability, suitability and appropriateness of symbols. Again, the value of

symbolism was once a potent means of artistic production. Of this Gyekye (1996:11) observed:

In Ghana for instance, the weavers of Kente cloth in the Asante village of Bonwire have a natural reputation for weaving Kente cloth of incomparable quality.

These weavers have retained reputation for weaving Kente cloth; therefore the aesthetic experience by the nation has become a potential source of inspiration to produce works of art.

Asante culture and development

The rise of the Akan states after 1300 A.D and empowerment of Asante Kingdom embraced diverse traditional societies which had their own history and characters. On both religion and political grounds, remarkable professional artists produced numerous artefacts. The use of these works was based on predetermined functions.

The importance of Asante culture has suffered much negligence on the part of the people and the colonial masters' themselves. Rattray (1927:12) wrote to remind us of the past in order to project the future:

Guard the national soul of your race and never be tempted to despise your past. Therein I believe lies the sure hope that your sons and daughters will one day make their contribution to knowledge and progress.

The human race has evolved different cultures. These have to be epitomized because of different environments and epochs. Modern definition for the term culture points to the way of life shared by the people in social groupings.

Attitudes are created out of the past towards development. Art forms originate generally from human attitudes. Within a definite culture, art arises out of someone's mind, intention or imagination. The reference to culture where art becomes a component wherever and whenever, the forms and contents have human experience based on related activities.

The place of art especially visual in culture of Asantes is not a new term. What is striking is the openness and forthrightness of the multicultural conflicts in values starting from the family and regional ethnicity from colonization to independence and present day with practices and influences. There have been inherent traits among the Ghanaians because of colonial influences and legacy towards attitudes and mentality of development.

The Asante kingdom had partially supported slavery brought by Europeans during colonization. However, the Kingdom resisted political domination. Once other civilizations have been created on slavery, African cultural partners provided the moulds for proceeding generations to be dominated by foreign cultures. A practical example of the dominations by the Europeans emanated from the establishment of formal classroom education. It is evidenced in the arrival of the missionaries and propagation of the gospel and consequent communication links. This is because once again the firm foundations laid by the colonizers to entice good taste for foreign goods and services and good workmanship. Molefi Kete Asante (1985:6) points to damage done to African culture by non-Africans and the economic factor that ushered Europeans to Africa:

Their attacks on African culture were as brutal as those of the Muslims. Indeed the Europeans came to African after hearing Arabs travellers' report of the gold and diamond to be found there emerging

from the economic and moral devastation caused by the bubonic plague. Europeans were in search of a more secure economic life. They found African and in the fifteenth century the Portuguese commenced to build Elmina the mine on the Gold Coast of Africa

The colonizers find it expedient to nurture this found fertile soils, to introduce Christianity with formal education attached to it. Africans themselves were used in operations to control any possible hostilities that might erupt. Odamtens (1978:23) has asserted this:

Prince Henry's aim was to use the Christian converts to promote Trade. He therefore asked his navigators to bring some of the natives to Portugal so that he might have them baptized, educated and sent back so that the Portuguese might afterwards be able to open commerce with them in their own country

This idea was put into reality so that the indigenous Africans accept readily the message of Christianity and have confidence in them. The colonial masters perpetuated their Eurocentric trade successfully. There had been always the need to produce for the Africans to be major consumers or buyers. Hence, the Africans in general and Asantes specifically were and are prevented from rising up to the business plans of the colonizers.

Education for that matter formal teaching and learning for the Africans was based on commerce and partially encouraging agriculture. Both colonial masters and post independent African leaders have under estimated the place of art education in the domain of culture.

Virtually, the Africans who lost their political and religious potentials have no time to think of life in terms of art and the possible ways and means of amending the trend. Hence, the chance to think, create, invent etc made productivity staggered by then to

date. Most areas of productivity to be enjoyed by the Africans have been highly exploited, thus making the African to reason by buying from the whites. Mbiti (1992) demonstrating on the values attached to cultural life of the Africans wrote:

African philosophy” here refers to the understanding attitude of mind, logic and perception behind the manner in which African people think, act or speak in different situations of life.

The emerging mix of cultures with Kumasi Metropolis alone has not favourably enhanced solidarity for unique understanding and creation of art activity to counteract colonial, post colonial and imperial negativity on African development and progress. The setting up of schools at basic levels as a means of changing the culture of the African in general and Asante specifically based on dynamics by the Europeans for instance has been expressed by Awoonor K. (1976:16):

The school was the major important instrument of Christian missionary work in African. The idea of formal school had been unknown in African except in special cases of priest and certain devotes, shrines and cults, houses who underwent seminarian training in seclusion before returning to the community. (All this made the Africans move from his religious way of life which art was incorporated, thus abandoning his skill of carving). A child learned every day the wisdom and trade of his father and test scores, were based on his ability to accept the authority of elders, the discipline of the professions (taboos, rites), the responsibility of manhood or womanhood, the tenets of the society and the laws of the gods and ancestors.

The acceptance and adoption of this cultural phenomenon has made the child cut his or her link with the family, clan, society, communities, etc in Ghana today there are similar cultural traits. Most of the values attached to culture forming the pivot from which other components revolve have also found their importance relegated to the old background.

The various art materials noted for use by the Asante for visual art objects include metal, wood, clay etc. Gold dominated as metal in art among the Asante for a long time. There is the belief that it has life giving powers and spiritual qualities. It also used as medium in rituals connected with chieftaincy. Gold works are believed to be habitats of the supernatural forces. Asante works of art in any form and functions are essentially regal destined for the King and his royal family. These works in miniature forms appear in both animate and inanimate or geometric shapes.

In Ashanti region today, the political and religious authorities continue to exert varying degrees of power and influence within the context of modern government. These could be seen in splendour and the spectacles of their royal pageantries which portrayed their powers. The royal arts of the Asante are reflections and custody of hierarchical social organisation of the kingdom. It is the old and experienced members of the society that could enjoy the values given by these artefacts. To the younger generations, works are stripped off their motives and philosophies of the past. In a workshop, palaces, homes, exhibition halls, museums, where such important works are common, they are considered to be reserved for the dead. For the watching of movies televisions, performing arts and videos are more meaningful, valuable and captivating to the less knowledgeable youth in modern day.

Attitudes of professionals and learners in production of Visual Art forms at Kumasi Centre for National Culture

The major reason for writing this thesis is to acknowledge the cultural importance of Visual Arts produced at the Centre for National Culture in Kumasi. The attitudes of the professionals and learners must be given concern because of scientific knowledge and cultural backgrounds which are prone to modernity and globalization.

Therefore, an examination of these attitudes is essential to express various levels of artistic sources of inspirations and the need to determine the type of employment environment one should move into.

Defining attitudes

From generation to generation both behavioural scientists and special educators have been exploring the area of attitudes. All port, in the early years of 1935 was quoted by Halloram (1967:17) explained it as:

A mental and neural state of readiness organized through experience, exerting a directive or dynamic influence upon the individual's response to all objects and situations with which it is related.

Within any given environment most people portray their attitudes towards themselves, groups of other things and experiences. Therefore, the influences of attitudes are the causes of particular behaviours. Thurstone (1946) also defined an attitude as “the degree of positive or negative effect (feeling) associated with some objects”

Attitudes in any environment might have some features in common. They are acquired or learned. In others too, inference could be made from consistent and selective behaviour over a time span. Keil (1985:19) also postulated that “attitudes are positive and negative feelings that an individual holds about objects persons and ideas”.

With the current globalization influence, the youth are persuaded to learn. The modern trends here have assumed three components of feelings, beliefs and

behaviours. Consequently the need of the society in one particular cultural setting calls for the training and development of persons' attitudes. Lambert and Lambert (1964:20) further made a point on attitude as "learned models of adjustment".

To individual the formation of attitudes based on three inter-related principles namely association, transfer and need of satisfaction. In a globalized world, there is persistent acculturation and generation where belief and attracted strong feeling are reinforced.

Halloram (1967:21) stated in support to the socialization change:

"either positive or negative are parents, brothers, friends and teachers".

Art works especially visual forms have certain features that cannot fail to determine peoples' attitudes towards it. Otto G. Ocvirk and others wrote that,

The experiencing of a work of art when it is enjoyable, persuasive, stimulating, disturbing or otherwise evocative of own sense, is an aesthetic" or artistic experience.

Therefore artistic experience should not be viewed in isolation. It must relate to the changing role of art, other human activities and interest. Thus, the Centre for National Culture has been brought to the lime light as a place to contemplate. The fundamental questions to the writer are the current location of the Kumasi centre for National Culture, the boundaries for contemplation, the values attached to the centre by the peoples in terms of their needs and desires, the total effects of the centre on the professionals, learners and general public.

Attitudes and Society

Attitudes are involved in every aspect of human endeavour especially in organizational life as regard productions for the use of various groupings. The society, ethnic groupings, organisation etc., have attitudes towards security, survival, continuity of life. In the past for instance, both the leaders and the led gave concern to

what art forms provided basic needs to life. Since the conduct of individual in an environment has to organize clear cut knowledge, belief, art, moral, law, customs and any other capabilities and habits, leaders gave concern to products of goods and services which paved the way and means for unique production, civilization, technology etc. Rattray (1923) wrote on technology of Asante culture and commented:

Let us not be over-ready to judge the African's handiwork only by an examination of the tools and the materials he employs, for, if we do so, we are ignoring the brain behind the hand and tool

As a result, attitudes play an important role to promote the survival, security and continuity of life limited to any given society. It is therefore needed to assign some reasons to the study of Asantes. Specifically these include:

- i. Attitudes influence behaviour for their relationship is not so simple. Hence artists, consumers and society have to understand this interaction.
- ii. Favourable job attitudes are more desirable for humanitarian reasons. The artist, consumer and society must create positive job attitudes in a worthwhile goal.
- iii. Many organizational programmes such as leadership training, career counselling and job enrichment are created in part to improve employee attitudes base on the following; there is also the need to create motivational themes and package for high production of art products and services.

Attitude is also symbolic of what is not real or can be seen, tasted or touched. It is therefore intangible. It exists for definition and can be based on either positive or negative feelings we hold towards objects in any given environment. There are also times that several people share specific attitudes towards both physical and non-

physical objects. For instance, physical objects include people, places and things while non-physical are based on ideas and beliefs.

It is however noted that relevant attitude to objects in the study of art production is those associated with the job, pay, working conditions, supervision and one's co-worker. Everybody within a given society has about himself or herself – esteem. Therefore one's personality as an expert include intelligence, integrity, talents all combined or in part to provide self esteemed attitude in individual.

Culture, Art and knowledge in modern times

National Culture has an operational definition in a fact that the nation has diversity of cultural values and practices. It is also observed that culture is time-bound with dynamic changing processes in any given environment. Therefore the environment in which any society strive accounts for many facets of life. For instance, the past emergence of Islam, Christianity and Colonialism and now globalization within cultures in specific environments should still call for the creation of useful art forms such as performing, verbal and visual.

Furthermore, the need for knowledge must become strongly taught, learnt and experienced in modern times Prof. Hans van Ginkel observed that and pointed out that knowledge is as a strategic resource and no nation could effectively participate in the global economy without it.

He continued to say that average levels of education were rising with rapid changes in the profile of students learning styles and studying programmes, to fill new careers and competences. Every environment plays an important role in the development of culture as far as knowledge and education are concerned. For instance, the Semi-Nomadic Pigmies once lived on hunting and foraging. They have mainly dancing,

singing and oral literature as forms of artistic expression. This once created a state of poverty because they were so dependent on other neighbours that their own speech was limited to expressing means of survival. They really used languages of other races that were better equipped technically. In effect, they were also bound economically to others in exchange of ivory and other products of hunting. In conclusion, the Pigmies received agricultural produce and such things like knives and pottery which they did not manufacture themselves.

The future of the young generation is constantly threatened. Because of imported modernity, the rector, Prof. Hans van Ginkel lamented and stated the link between globalization and other parameters of development could not be ignored and that the future of the young generation was jeopardized because of the changes in the earth's natural resources.

The globalization factor has geographical, economic, cultural, social and political dimensions. The entire erosive operation of globalization has much influence on the younger generation in different culture limitation. This has therefore raised a great concern for both professionals and learners especially of Visual Arts. To Prof. Hans Van Ginkel, he observed that globalization has shrunk distances owing to improve facilities to transportation and communication.

The above state of modernity has called for attitudinal changes either positives or negative towards development. Both professionals and learners in craft studios and the Centre have been affected and influenced. Therefore the cultural values attached to the productions of Visual Art forms at the Kumasi centre for National Culture have changed drastically as compared to the old.

Production and trade in Ghana

The form of economic organisation of the non-industrialized societies differs from the modern institutions and their practices. Consequently, when mention is made today of economies, certain terms and concepts are very difficult to be discovered in non-industrialized societies. Like the traditional Asante state, such terms and concepts include supply and demand, elasticity and inelasticity, money, prices interest, loans, credit savings, banks etc.

In general, scholars who deal with traditional and developing societies had discovered ways and means to qualify economics with individual societies. Each society has scarce productive resources including land, mechanical capital goods, labour, material, managerial, technical and administrative know-how. Therefore, the various artistic activities are organised to put these resources in a rational way into relation with the human wants. Within the society, production is carried and based on wants and desires of the people in the society for the enjoyment of limited number of material goods and their services.

Every society is located in an environment and the people's economic life is dependent on it. Traditional societies were formally having limited technological knowledge with transportation problems to manufacture very much beyond as compared to modern days. Primary occupations predominated with access to environmental conditions. For instance, inland people were mostly farmers. The land, water and vegetation resources were available for use. Farming for instance was occupational specialization based on season. Specialized techniques and crops were associated with each society in any geographical setting.

People with the society may do many things for themselves requiring special skills. Among the Akans too and Asantes specifically, specialised performers include drummers, musicians, wood carvers, weavers and metal works. Others who were not fully engaged because of their association with the royalty and regular attendance at court were able to derive income from various taxes, levies and profit from trading activities.

It is also important to discover that specialized occupations are the reserved for members of one sex only. For instance, drumming, metal work, weaving, etc. are usually done by men in many places. Pottery was taken to be a female occupation. Organising of labour was basically on family or household. Specific tasks reserved for sexes are considered appropriate for the younger ones of the sex affected. Children started learning processes earlier in life since certain operation could not be learnt overnight.

Organised activities and production of goods and services for the benefit of the society, family and individuals have made it possible and necessary for some kind of exchange system to develop in traditional markets. Markets or market places were introduced to play vital roles.

In the market places exchange system offered people who are well known to each other to stand in special relationships. Both local and outside patronages were attracted. Specific days of the week were customarily set aside for display and exchange of goods. Distant traders converged on the market for exchange. The chronological lists for the Akan currencies as listed by Dr. A. Kyeremanten began with iron (dutu), brass (yaawa), cowries (sedee) gold dust (sika futuro) and silver

(dwete) in the past. The weighing system with gold weights made metal casting one of the art works dominant and important to the life of every society.

Prices for commodities were not fixed in traditional market. People bargained and haggled. Vendors had the taste to start with higher price before eventually accepting the best offer from the buyer's lower ends with a compromise. These activities and characteristics of the trade attract the migrants to add up to the Asantes in the forest region. It was becoming unsafe for travelling outside one's area. It was requiring physical exertion especially trading associated with long distance. In this case, men with Kings, Chiefs and other principal entrepreneurs were involved to bear all limitations in long distance type of trading. The improvement in transportation and the emergence of less injurious conditions, women had taken over important trades. Women presence in marketing and trading which the economic life of Ghana has its roots from where Nkunya quoted (Herskovits, 1965:xi):

The importance of women in the markets of the Guinea Coast has long been recognised and it needs but a review of the literature of pre-colonial and colonial times, and no more than brief first hand observations of the post – colonial scene to establish their continued functioning in this capacity. The energy those women expend in carrying out these functions and the organised activity their work entails expresses the importance of their effort, both for themselves and for the economy as a work.

Women at the helm of market affairs invigorate the environment. Markets are not only centres for the circulation of these goods. The market is a meeting place for funs, relatives; to hear news and to send vital messages to friends and relatives; for the promotion of sexual adventures and also to settle personal scores linked with gossip. It is also a place to display fury. As a result, the roles of the markets provide sources for place both economic activities, and socio-cultural events.

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CHAPTER THREE

METHODOLOGY

Overview

This chapter is devoted to outline the general procedures exclusively employed to ensure the successful execution of the research. It is based on knowledge and skills related to cultural values, library research on the historical development and practical production of visual art forms.

The adopted research techniques used in this thesis include historical, descriptive and interpretive approaches to the cultural values and sampled sectors connected to the studied zones. The research design also includes data collected through library research to gather relevant information. As a result, personal interviews and questionnaire were carried out within the studied zone for critical observations, reflections and analysis.

Research Design

The researcher in his studies employed both historical and descriptive methods in order to have a clear and logical presentation of ideas, facts and figures on culture, values and art. With the help of descriptive analysis, the researcher was able to

examine what phenomena at hand in the past and the vivid descriptions throughout the years. Historical methods became evident for natural phenomenon through inquiry into everyday living. On-site observations were made of the phenomenal changes that might have altered culture, art forms and values in a negative way. As a result, there is an appeal for appreciation through on- site and critical observations.

Through naturalistic researches on symbolic interaction theory (Blumer, 1969) there is the promotion of gaining sources of knowledge leading to “intimate familiarity.” The descriptive survey seeks to observe with close scrutiny of the research parameters through photographs for critical analysis to be carried out in order to get in-depth knowledge into earmarked field of study for better understanding of the cultural perspective of the people.

Data collection was carefully selected within the studies field due to the complex nature of cultural issues, aesthetic values in art and its limitation. It has been observed that environmental issues are becoming complex with critical problems. Several people have then examined through diverse means but have been unable to satisfactorily attack and address these menace caused by human induced factors of low production of visual art forms. The researcher therefore adopted field survey, direct observation, interview and questionnaire.

Population and Sampling

In conducting a study of this nature, it is expedient to know the population of the study and also the appropriate sample technique. According to Busha and Harte (1980) population is generally observed or understood as a group that consists of all

quantities and values relevant to statistical study, from which representative sample are taken in order to determine the characteristics of a whole.

The population of the study is very important as it gives a vivid and fair knowledge on how the study was conducted. In this vein, the population of the study comprised all Visual artists (traditional weavers, Potters and Ceramists, Sculptors, Painters, Metal Work designers and Cane and Bamboo weavers. The population also included the Administrators of the Centre for National Culture and apprentices who come to learn the skills of producing artefacts as a profession.

It was therefore expedient to categorise the population into three groups. The rationale is that, Category A consists of administrators who look at the daily running of the Centre. Category B comprised visual artists who have learnt the skills and are producing the artefacts at the centre. The final category consists of people who come to learn the skills of producing visual art forms to make a living.

Item	Category of Population	Target number of population	Accessible number of interviewees
(a)	Category A Administrators	15	10
(b)	Category B		

	Visual Artists	70	35
(c)	Category C		
	Apprentice	85	15

Table I: Population and the number of target interviewees

Library Research

Library research formed an integral part of the study. The libraries which have been of great help for documentation on Culture, Art and Values include

- KNUST Main Library, Kumasi
- College of Art Library, KNUST, Kumasi
- Ashanti Library, Centre for National Culture, Kumasi
- The British Council Library, Kumasi
- Kumasi Polytechnic Library, Kumasi
- Kumasi Secondary Technical School Library, Kumasi.

In all these libraries, great efforts were made to collect the secondary data. However, other sources which valuably contributed include books, publications, brochures, journals, magazines, charts and unpublished theses.

Data Collection

The data collection was based on the assessment of the scope and content of cultural practices prevailing in Kumasi and its suburb. The researcher therefore employed the Descriptive and Narrative research methodologies characterised by field surveys, direct observation on the field, interviews, through structured questions and

questionnaires for respective apprentices, artists, administrative staff, taking of photographs etc.

The data collected from primary and secondary sources were assembled, synthesized and analysed for conclusions to be drawn from them. The total information was described and presented with tables and figures in the thesis.

Field Survey

The main areas for investigation to establish physical, human resource, socio-economic variables on data were various sections under Kumasi Centre for National Culture. This survey was carried out with questionnaire and questions to verify and crosscheck number of persons of various artists and apprentices, administrative staffs and service personnel etc on the effects of production of Visual Art Forms.

Questionnaires were administered to know the limitations and potentials concerning the chain of producers of Visual Art forms at the centre. Similar requests were made to reach out those who were and are outside the centre with the logic of noticing and establishing changes and cultural dynamics which affect the Centre both positively and negatively.

Other people who are patrons, buyers or admirers were contacted for informal discussions on the possibility where a general overview of modern trend of cultural Values and Visual Art production towards the achievement of research objectives.

Survey Instruments

The survey instruments used for this research work were the observation of the critical activities at the cultural centre, questionnaire and structured and unstructured

interviews to solicit the data from respondents concerning the visual art forms and its cultural importance to national development.

On- site observation

In order to successfully verify and ascertain the facts concerning attitudinal and behavioural changes both positive and negative pertaining to valuable Visual Art forms of the Centre which carry major cultural importance, on site observation and 'Participatory' approach were employed. This approach is useful to know what people perceive to be important in modern times as compared and contrasted to the past.

Aside from the former techniques, most crucial issues affecting the production of Visual Art forms were subjected to internet, museum, gallery etc search. Most famous people wrote about artefacts produced over decades. Contrary, less was written about the producers. Values were accorded to these Visual Art forms. Consequently, information gotten from these perspectives was carefully compared, contrasted and documented to support the research findings.

After observations, the researcher was assisted to adopt the technique of Reflection on series of information at hand to investigate the consciousness of the present, old and young generations. This is because most people have specific objects including both physical such as people, places and things and non-physical (such as ideas and beliefs).

In the event of incoming globalization with complex and sophisticated tools, implements, devices etc., most people readily forget and need reminder through reflection of the past. Above all, the production of Visual Art forms are being based

on organizational behaviour and are closely associated with job itself, pay, working conditions, supervision and one's co-workers.

In additions, personal values as attitudes are also dominated by ideas or concept such as pride in reflection to be compared to review of related literature to some aspects of the problems identified. The research therefore was linked up to observe the three attitudinal components such as cognitive, affective and behavioural tendency as related to both artists and the public. Reflection in effect, again, points out the level of the society's value consciousness as far as Visual Art forms' productions are concerned.

Interviews and questionnaire administered

The researcher employed an interview and questionnaire techniques as a vital research design. The essential parameters used to create interviews and questionnaires were basically traced and centred on:

- i. Abilities and efforts related to knowledge and relevant skills for the provision of useful products and services.
- ii. Formal Educational Training to prepare individuals for future careers
- iii. Ingredient of successful career planning.
- iv. Finding a good job involve a careful process of accessing one's own abilities and interests,
- v. Interviewing prospective employers

Some interviewees willingly provided important information concerning personal bio-data, highest academic qualification, general information on public and self

employment, attitudes towards public and self employment with related financial prospects, preparation towards old age and status in society.

The above approaches with their components enable the researcher to obtain more information to find out causes of decline in artistic productions in modern cultural setting.

KNUST



CHAPTER FOUR

HISTORICAL BACKGROUND OF THE CENTRE FOR NATIONAL CULTURE IN KUMASI AND VISUAL ARTS PROGRAMMES OF ACTIVITIES

Introduction (The Genesis of C.N.C, Kumasi)

Both anthropologists in the past and the art historians in the present have in modern days engaged in the study of Traditional African Arts. Their works, to a large extent, have not gone beyond the identification of art works by region of origin. Above all, any means of identification has made them rather inadequate attempts to deduce the life and thought from the nature and content of the art of many modern communities. This has become necessary occurrence because of the important role played by the arts in the cultural life of such people in modern Africa.

It has already been observed that African Art works, made and used, have predetermined functions. It has also been noticed that their sources of inspiration stemmed from cultures with a set pattern of values. However, their sources of inspiration today are not received solely from cultures with set pattern of values. But such values are alien to such cultures which make the works highly marketable both externally and internally. This state of development points to assertion that in general terms the foundation of some civilizations leans heavily on historical evidence based on the cultural practices. Mbiti (1992:1) writing on African Religions and Philosophy indicates:

African Philosophy refers to the understanding attitude of mind logic and perception behind the manner in which African peoples think, act or speak in different situations of life.

For security, survival, continuity and spiritual harmony between the visible and invisible world, art works provide the basis for religion, politics, economic, medicine, education, social and other cultural aspect of life.

In Ghana too, due to the influence gained over several centuries, large number of people are involved and exposed to popular arts and mass media. Rattray (1927:2)

who left an indelible mark in history and culture of the Asante states:

Guard the national soul of your race and never be tempted to despise your past. Therein I believe has the sure hope that your sons and daughters will one day make their original contributions to knowledge and progress.

This source of inspiration has led our hearts towards the place of art in cultures since art works provide most valuable phenomena characterized by function and fashion. Art also in the domain of culture records and releases the events of the past. Whatever transpired in the past must be known through any form of art. Art is one of the most powerful human activities under culture for the provision of the numerous needs, hope and aspiration of the past and present life. It also supplies the pitfall information, communication, technology etc of the past cultural occurrences so as to remedy failures and mistakes affecting social development.

The study of Ghana relating to artistic activities within the cultural landmarks reveal that art works flourished better in the area of settled life among the Asante Kingdom. By then development too was possible only in the face of settled communities with communal values held in the highest level. Therefore, the arts of the Asante have been considered the inheritance, hope and aspiration for the sons and daughters who also

place outstanding values on the past as projected and sustained by them for original contributions to knowledge and advancement.

The knowledge of the past brings back to mind the concepts of cultural designs which had not only brought momentary aesthetic values and responses, but must rather be enjoyed over a lasting period of time. In these spheres, Osagyefo Dr. Kwame Nkrumah's vision for the development of Centres for National Culture was aimed at integrating and speeding the way of life of the people within unique communities. In the same capacity, Dr. Alex Kyeremanteng also attempted to portray every useful aspect of this way of life in material, philosophical, religious aspects of culture. Since he was a conscious social anthropologist, he was aware of the dynamic role social interaction played in the construction and maintenance of culture.

During the formative periods of establishing the centre, he Dr. Alex Kyeremanteng found it expedient to have emphasis on participatory strategies in order to bring together the literate and non-literate, traditional culture bearers and office clerks, teachers and other art officers. Therefore, the name Ghana which the government selected for the new nation provided the unifying force used to break the old colonial boundaries drawn on ethnic lines to motivate the artists. The nationalism sense that woke up coincided with the professional careers of the breed of pioneering artists. These artists received their professional training in colonial schools. Their responses to the new challenges with a new artistic expression did help to inspire nationalistic ideas. Their art works produced, however, deviated from the traditional Ghanaian art aesthetically and functionally. They were also not totally aligned with European aesthetic values. As a result of this phenomenon, they blended aspects of both to

achieve a uniquely modern artistic expression in order to be identified in form and content as wholly Africans.

To assimilate other cultural values from neighbouring ethnic groupings as nationalist agenda, discriminate borrowing from familiar imagery to transcend ethnic limit and its appreciation was persuaded. Individual artists were with the springing up of communities. They were influenced by some dynamics of principles involved in the traditional expressions. They also used modern conventional styles reflective of their own education and training. This is evident in the structure for performing art as seen in plate 1. (Dwabrem at the Centre for National Culture, Kumasi)

The involvement of a large number of people in these cultural activities was due to customs and practices which are not restricted to a few but opened largely to wishing participants. There were no impositions of severe demands on participants with regard to previous background knowledge or learning. Many people are to be reached out with all kinds of artistic activities. This turn of events brought about fashion and beautification of the environment. Various people too evolved different cultures to solve their problems. Fashionable distinctions in the past were made to appreciate the concept of primacy of talent on secular and religious arts.



Plate 1: The Popular Performing Arts section at the Centre for National Culture, Kumasi

Source: Photographed by the researcher

There are some dynamic principles and atmosphere which determined the productivity of the working artists. In the traditional measure, the artists depend on what they have thought to be news of the society in which they live as reality. They are men with very pressing sense of real and concrete presence. They enjoy the closest intimacy with their very environment which provided both physical and metaphysical realities of life forming the background. However, there is the growing infiltration of various life styles and influences which both most artists and societies acquired. For the dissemination of ideas is unlimited giving rise to the responsibilities of the new artist to give firm foundation to new cultural influences. There seems gradual divorce from the mythical mystic and religious from the handiworks.

Modern conventional media including painting, sculpture, pottery and ceramics, textiles, metal works etc. permitted these varied artists to express themselves. Their

exceptionally high level of cultural awareness manifested in the works of individuals. These phenomena prompted occasionally, the government to give out commissions to create national monuments. An eminent artist, Kofi Antubam was an example. Conclusively, the centre for National Culture is the mission for the interpreting African, Ghanaian and Asante cultures. Hence, the role of both ordinary and state artists, with the communal functions of works appears deeply rooted in the traditions of African cultures. These works are still valuable and have enabled modern researchers to recapture most aspects of the history of Ghana and modern Asantes specifically.

The development of administrative structures and organization of the Centre for National Culture in Kumasi

The evolution of the centre for National Culture in Kumasi has seen a lot of changes and challenges. The objective of this segment is to throw more light on some major transformations which took place over decades. The Centre for National Culture in Kumasi became the seat of the Akans where Asantes dominated. In view of these there is the need for close examination and discussions.

The Akans in Ghana form a large group of related people with similar languages and cultures. They occupy the present day regions of Brong Ahafo, Ashanti, Western, Central and greater part of Eastern. The Asante in particular, mostly from Ashanti region were once developed due to important factors of Islam and traded through the concept of *Divine Kingship* and dynasty of Asantes. They were and are characterised by centralized political structures, social institutions and full time Art spectators.

The paramount chief or king is both a secular and religious leader. He was and is the custodian of the state, final court of appeal, commander-in-chief of the army, keeper of the state shrines, director of the major festivals etc. Therefore, the foregone description of the political will alone reveals a district culture characterized by an elaborate system of symbolic communication based on direct relationship between the Verbal and Visual Arts.

The culture of Asantes dominated the rest of the Akans. This was also evidenced in Ghana from the late seventeenth (17th) century to its defeat by the British in 1869. The supernatural powers alone of the successive Kings sustained and provided efficiency to their secular authorities. Certain beliefs, taboos and rituals formed component linking the supernatural tendencies.

In modern times, however, there are also art forms especially textiles, sculptures leatherwork, metal works believed to reflect the influence from North Africa. This was argued by Prussin (1980:3)

Islamic involvement in shaping Asante destiny is more easily discernible in the realm of the arts, where it finds a more clearly overt expression. That, this contribution showed coalesces in its architecture is not surprising.

Kumasi, once a capital was divided into wards with particular visual art works and activities. In some of these wards were large number of Muslims, Hausa traders and scholars who provided both political and economic services to the Asante state. Some of them prepared and sold amulets. So also others introduced many types of decorations and art forms such as umbrellas brass vessels and geometric weights. The patronage of these art works depended on individuals who commission, buy and used them or react to them publicly. Patrons therefore become consumers to provide economic motivation, stimulators of art production, and influence on stylistic

continuity within the Asante traditions. Above all, these patrons can also bring about changes by emerging artists to exploit their creative potentials.



Plate 1b: The statue of Dr. Alex Kyerematen the visionary and exponent of National Culture

Source: Photographed by the researcher

The efforts made by Dr. Alex Kyerematen, a visionary, cultural artist and social anthropologist sought to restore the sense of history deeply rooted in traditions and cultural practices. He discovered the need to put in active development of the Ghanaians' awareness of the past values and rich treasures which needed continuity. He looked into the future and realized the threatened development projects by many smaller society of the indigenous Asante specifically and Ghana in general after the end of colonization. In recognition of the contribution made, a monument was erected at the Centre in his honour (Plate 1b)

Again, he projected his aspirations with the views and ideas of organizing these talented artists collectively because they have inhabited and been making their living directly off the same land for hundreds of years. He thought of their organization and unity which in effect demanded the defence of their rights to land, skills and natural

resources. This was a strong belief for philosophical revival in the cultural plain field to rehabilitate for the realization of values and creativity in the future.



Plate 2: The entrance of the Centre for National Culture in Kumasi
Source: Photographed by the researcher

The Centre for National Culture in Kumasi (part of the entrance shown in Plate 2) was first known as Kumasi Cultural Centre during its establishment in Ghana. It is situated in the centre of Kumasi on forty-five (45) acres stretch of land. By 1975 the most indentified segments were a museum, Art gallery, halls for the Performing Arts and public lectures and an open – air theatre. The objectives for the establishment of cultural centres in Ghana, with Kumasi taking the lead as documented in Cultural Policy in Ghana in 1975, recognized the following from a study prepared by the cultural division of Ministry of Education and culture to outline plans to:

- (a) Give access to culture to the greatest possible number of people.
- (b) Bring the people into direct contact with their cultural heritage as well as with contemporary cultural.
- (c) Bring artists together and help them to realize the full their latent powers.

The Organisational structure for the Centre for National Culture in Kumasi consists of departments and sections. Plate 3 shows the main administration block where the directorate and management of the centre adopt prudent policies and mechanisms to sustain smooth, efficient and professional running on yearly basis. They work with the Senior staff and other workers to raise the Centre for National Culture in Kumasi on a high pedestal.

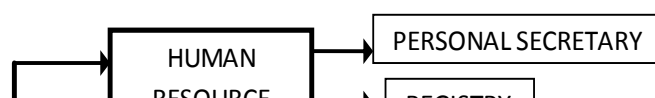


Plate 3: The main administration block where the directorate and official staffs perform their duties.

Source: Photographed by the researcher

As a government sub-vented organisation, the directorate and management, as indicated in the chart below, over several years has been able to execute its numerous programmes and activities. The beginning of each year marks the general meeting by the directorate with workers at departmental and sectional levels. The purpose of these meetings is to psyche-up the workers towards expected roles. As a mark of good leadership with organisational skills the meetings bring about great morale booster and enhancement of rapport.

ADMINISTRATIVE CHART OF THE DIRECTORATE AND MANAGEMENT
OF THE CENTRE FOR NATIONAL CULTURE, KUMASI





The directorate has over the years seen to the visual Art department and private groups of craft men and women. Both have the potential to be worked at by the directorate through the duty of projecting, promoting, protecting and preserving the cultural heritage of the people.

ORGANISATIONAL CHART FOR THE VISUAL ART DEPARTMENT AT THE
CENTRE FOR NATIONAL CULTURE, KUMASI

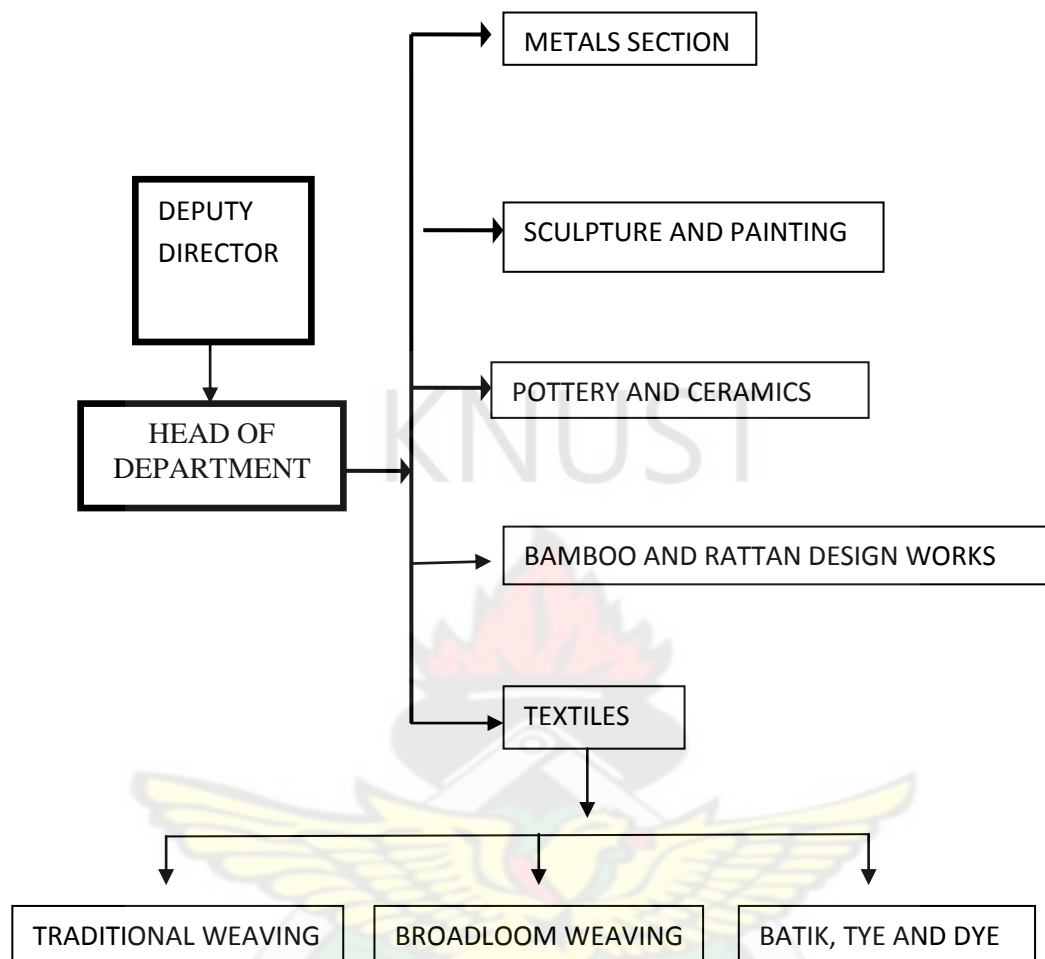


Fig. 2: Organisational chart the Visual Art Department at the Centre for National Culture.

Source: Courtesy of the centre for National Culture, Kumasi

The Visual Art department, as seen in the organisational chart in fig. 2, is headed by deputy director and the head of department. The department of the Visual Art has about eight (8) sections namely

1. Broadloom
2. Batik, Tie & Dye and Sewing

3. Traditional Weaving
4. Sculpture / Painting
5. Pottery and Ceramics
6. Metal Design
7. Sales Point
8. Cane and Bamboo

The permanent work force is thirty- three (33) as of December 2008. The department therefore perform the following functions:

1. Demonstration
2. Offer employable skills to both skilled and unskilled individuals.
3. Offer avenue for students' attachments at all levels.
4. Organization of annual exhibitions.
5. Provision of research avenues / facilities to researchers
6. Organisation of workshops / seminars.
7. Organization of training programmes

Physical structures and facilities

Public affairs section of the Prempeh II Jubilee Museum

It is a section under the administration department. It discharges its duty of receiving and conducting all manner of visitors round the centre. Both special and ordinary visitors pass through a thorough guided tour of the Centre.

Security Section

This section is tasked of ensuring security, order and the maintenance of a serene surrounding in order for the general public and numerous visitors to enjoy their comfort.

Labour Section

This section, through hard work and commitment to duty provides continuous beauty, serenity and the cleanliness of the premises of the centre. The lawns and flowers in good shape with beauty have been the concern given by the section.

Estate Section

This section has its core schedules of maintenance, repairs and installation of landed properties. It has also the responsibilities for drafting and implementation of tenancy agreements between the tenants who operate within the centre and the administration.

Prominent areas, vital to the centre and under the jurisdiction of the section include Craft shops, *Apatakese* theatre (Dwaberem), Prempeh II Jubilee Museum, Quarshie Idun hall, library, the archives, Visual Art Dept.

Aid to Artisans Ghana (ATAG)

This is the only non-governmental organisation at the centre exposed to all artisans connected to production of artefacts within the region. It is located at the cultural centre to give any form of assistance to artisans. It has exhibition rooms, as shown in plate 4 & 5, where various art forms are displayed for sales and appreciation.



Plate 4: The main exhibition hall for Aid to Artisans Ghana where craft works are displayed for sale

Source: Photographed by the researcher

Its mission statement offers practical assistance to Ghanaian Artists working in partnership with the view to foster artistic traditions, cultural vitality and community well being. It engages in training and collaborating product development, production, marketing, etc.

ATAG recognises the need to sustain both social and economic benefits due to the challenges facing the people in modern times. This urges skilled men and women to think and work towards employment and generation of income within a cultural setting. It has field staff at least in four regions namely Ashanti, Upper East, Volta and Central. The field staffs normally engage in workshops for Visual Artist groupings for

the marketing of products. During such workshops Artists are exposed to professional local and foreign designers with expert knowledge in the trend of export market. Areas which technical assistance are given include textiles, basketry, pottery and ceramics, wood carving and many more.

ATAG's marketing activities connect rural artists to outside market. Exhibitions of these products become essential even at the internal level. The end result is to generate export orders to keep the artists in business. This effort made by ATAG brings much expected foreign currency in the Ghanaian economy.

At the local scenes, ATAG operate shops at Accra, Elmina, Aburi Botanical Gardens, etc. These shops have Visual Art works from selected Trade Network members on regular basis. Revenue generated are however reinvested directly into vital programmes for the artists concerned. It has a code of ethics which ensure behaviour conformity. These include:

- i. Transparency in all its operations.
- ii. Environmentally sound and socially responsible behaviour.
- iii. Fairness and equality in the training of artists.
- iv. For fair trade and price practices

ATAG also enforces ten (10) principles which include:

- i. Regular development of new product.
- ii. Given specifications to new products.
- iii. Imposition of strict quality control.
- iv. Adherence to competitive pricing.
- v. Meeting the delivery date.
- vi. Doing good business and money management
- vii. Doing proper book-keeping and documentation
- viii. Regular and prompt communication within all stakeholders in business.
- ix. Mutual respect to people within the business environment
- x. Being self discipline and honest.



Plate 5: One of the exhibition halls belonging to Aid to Artisans Ghana where craft works are sold

Source: Photographed by the researcher

The Accounts Department

It is headed by the chief Accountant. Facilities available include the stores and offices for ledger Accounts paying and payroll. It mobilizes funds towards judicious use of generated funds for the centre to carry out its programmes and activities over the year.

The two sections under the Accounts Department are the Craft shop and the bookshop. They serve the reads of the numerous tourists and visitors in terms of literary works and handicrafts.

The bookshop serves as a special centre of research particularly for students in Tertiary institutions in Ghana and abroad. In effect, both peoples in Ghana and abroad have a clear understanding and appreciation for the cultural heritage and way of life of Asante in particular.



Plate 6: The old shop for the Centre where works are displayed for sales and appreciation

Source: Photographed by the researcher

The craft shop as shown in plate 6, serve as the marketing outlet for the pool of varied forms of handiworks of craftsmen and women in the Ashanti Region. It has been a good source of yearly income for the centre.

Private Individual Craft shops

As part of the centre to fulfil the cultural policy by bringing artists together and help them to realize to the full their latent powers, the directorate rented some portions of the centre to individuals to produce artefacts for sale. The following establishments as corporate private ventures producing artefacts include:

1. Boakye Sculpture Works
2. Variety Adwene Solutions
3. Kofi Dwumfour Gold Weights
4. Adu Harrison Cane and Bamboo Works
5. Obiba Rattan and Bamboo Furniture Works

6. James Carving Works
7. African Dream Craft shop
8. Ashcraft
9. Elmich Batiks & Tie –Dye
10. Aduana Fairtrade Beads Accessory design
11. Gye Nyame Drum Carving Centre
12. Adjei Fine Art

Functional programme of activities at the Visual Art Departments of Centre for National Culture, Kumasi.

Historical accounts pointed out that, in some African societies, the artist was the medicine man, spiritualist, diviner, etc. Artists were always consulted to suggest his opinions for the development of the entire community. Also in Europe, artists made important impacts towards the building of great kingdoms in the past. During and after the renaissance period, some famous artists attached to great rich homes, palaces and the Pope. These artists were once in their youth and passed through apprenticeship in renowned workshops.

The Centre for National Culture in Kumasi through the directorate has vested its power, authority and potentials to produce Visual Art forms solely in the department managed by one Deputy Director who is assisted by a Head of the Department. The centre has realized the phenomena rapid growth in population coupled with technological advancement and the necessity to establish the Visual Art Department which engages artists who could help develop some facets of the economy.

Other production units have been placed under estate section. It has been the responsibility of this section to draft and implement the tenancy agreement for tenants. These tenants are individual registered workshops engaged in crafts works for display and sales.

Permanent staff managing Visual Art Department

During the first quarter of 2008, the permanent working force excluding the Deputy Director and Head of Department was (30) thirty people. The number increased to thirty-one during the second and third quarters: However, the number reduced to thirty again during the final quarter.

As early as the establishment of the centre, the staff with varied skills dwells largely on:

- i. Broadloom Weaving
- ii. Batik, Tie & Dye and Sewing
- iii. Traditional Weaving
- iv. Sculpture and Painting
- v. Pottery and Ceramics
- vi. Metal Design
- vii. Cane and Bamboo works

These sections under the department have performed over the years their assigned functions which include:

- a. Demonstration
- b. Offer employable skills to both skilled and unskilled persons.
- c. Offer attachment programmes for students from all levels of studies.

- d. Organisation of exhibitions of products for sales.
- e. Giving academic assistance and platform to students to complete research studies and works.
- f. Collaboration with both internal and external organisations and institutions to bring skills and production to the limelight.
- g. Organisation of training programmes for targeted groups from the districts in Ashanti Region.

The above assigned functions provided, enable the staff within the Department to engage in certain creative processes with products to satisfy the needs of both external and internal clients. This fundamental dynamics is targeted to fulfil the socio-economic necessity of art production in the natural geographical arena for full participation of the targeted communities. The creative tendencies exploited in these schemes result in the values which promoted great civilisations in the past. It has now given recognition to artists as the most powerful force with high respect and indispensability.

Table 2: Sectional distribution of personnel providing the work force on permanent basis for the year 2008

NO	SECTIONS	NO OF PERMANENT STAFF	%
1	BROADLOOM	7	23.33
2	BATIK, TIE & DYE AND SEWING	2	6.66
3	TRADITIONAL WEAVING	9	30.00
4	SCULPTURE / PAINTING	1	3.33

5	POTTERY AND CERAMICS	8	26.66
6	METAL DESIGN	1	3.33
7	SALES POINT	2	6.66
8	CANE AND BAMBOO	-	-
TOTAL		30	100.00

The Visual Art Department has the avenue to accommodate students on attachment, National Service Persons, trainees and researchers. Below shows quarterly distributions of individual records in various sections mentioned above.

Visual Art Department

The Deputy Director is in charge of this department under Centre for National Culture. He holds a diploma in integrated Rural Art and Industry and Degree in Ceramics from College of Art, Kwame Nkrumah University of Science and Technology. He is above forty years old. He worked for over fifteen years.

About this work environment, the supply of electricity for both office and practical was regular due to the great that the Centre was strategically placed close to Komfo Anokye Teaching Hospital where electricity is in priority. He daily receives not more than four minutes. These cells according to him do not encroach upon his planned use of time.

He receives over six visitors on the average where at least five minutes are spent. Due to his busy schedule, he only sees to people who have booked an appointment. However, he is to attend to his visitors and also accomplish his daily task due to his daily task plan. He usually becomes over work himself when the director is absent over a length of time.

Despite the dint of hardwork, he is receives a discouraging salary. He even often stays after official hours to complete his work for about one to three hours before going home. All accomplished delegated tasks given to others have been a source of relief to him.

His work schedule for each year has been enough to accomplish the tasks. This stem from the fact that he has not be given leave for the past on ten years. He delegates most of the task to those who are the sectional heads to performing creditably. He serves on committees as chairman and secretary respectively. He is a chairman for two committees not specified. He is also a secretary to three committees. In a year on the average, they spend between one to two hours for satisfactory outcome. He observed that, requests for opening up to, establishment of cane and bamboo works, metal works and the equipment lack positive responses. He prefers meeting the staff regularly to encourage them. He reveals that persons who are trained as factory hands could do the job very well; for the conditions at the Centre and financial gains from the government have not been motivating to graduates.

The Head of Department

He works in this building shown in plate 7. He obtained Senior Secondary School Certificate Examination. He is a first degree holder. He is versatile in various aspects in textiles such as traditional weaving, broadloom weaving, batik, tie and dye. Various sections under Textiles are shown in plates 8, 9a &b, 10 & 10b, 11a &b and 12.



Plate 7: Entrance of the Visual Art department
Source: Photographed by the researcher



Plate 8: Broadloom section at the Visual Art Department
Source: Photographed by the researcher



Plate 9: A and B are the facilities used by both male and female in broadloom weaving

Source: Photographed by the researcher



Plate 10: A Batik, Tie & Dye facility at the Visual Art Department

Source: Photographed by the researcher

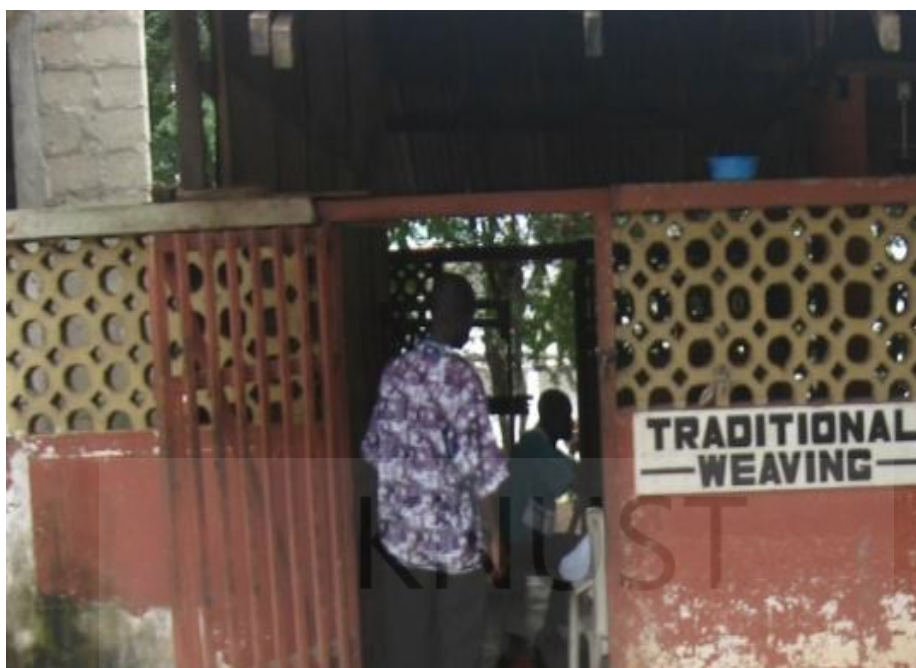


Plate 10b: Traditional weaving and stamping section of the Visual Art Department

Source: Photographed by the researcher



(A)



(B)

Plate 11: The facilities inside the Traditional Weaving and Stamping Section

Source: Photographed by the researcher



Plate 12: Local craft men at the stamping stage in traditional cloth making
Source: Photograph taken by the researcher

Textiles

The material used originally for clothing was bark cloth. This was called by Asantes *kyenkyen* after the name of the tree from the bark it was made from. The bark was stripped off the tree in long narrow pieces, about a foot wide; water was used to soften these strips. Later it would be laid over a trunk of a fallen tree, beaten out with wooden mallets with round corrupted heads. The original width of the bark was almost trebled. The hunters and kings mostly wore them on special occasions.

Silk cloths were woven on the traditional looms among the Asantes. The use of cotton threads obtained from cotton locally grown and spun became important. Weaving was an art entirely confined to the male sex. However, cotton may be picked and spun into thread by the old women who have reached their menopause. The women's share in the weaving cloth began with the spinning of the cotton into thread. The intermediate

stages of picking the cotton (*tete asa*) and removing the seeds (*yiya asa*) also were carried by them

They the old women displayed great deftness and skills during the spinning stage. The spinning of the thread process was done on spindle called bead – stone (*gyani buo*). The unspun cotton was always held on the distaff in the left hand, while the sticks of the spindle wetted with spittle.

Little boys who were to become weavers began to learn at the very early ages. They played at weaving on small toy looms called *Asase tama*. They also became extraordinarily deft at making shed by picking up the under threads with little flat, painted shed-stick. They therefore keep it open with the same stick, passed a miniature shuttles through the sheds, removed the sticks and start all over again.

Bonwire, a town near Ejisu, has been a great centre of weaving for the kings and chiefs of Asantes in ancient past. Traditionally and religiously, women could never become weavers due to their menstrual periods. No piece of weaving might ever be commenced or completed on a Friday. Looms and weavers were subjected to certain taboos. A woman during her menstrual periods might not touch a loom and must not ever address her husband or should be closer or standing behind her husband, the medium of young child must be used during conversations.

Relating to the old looms, they must not be buried or broken up on no account. Any accidental break of a loom demanded the sacrifice of a fowl upon it. A weaver who to acts going trading or a journey would take up the parts of his loom and throw them into a river in order to prevent their ever being broken up for firewood. A wife of a

weaver who became unfaithful to the husband was expected to sacrifice a sheep to the loom and another to the ancestral stools.

The Asante woven fabrics have artistically beautiful designs with standard. Their patterns have their names. In many respects, they represented the clans, social status or even sex of the weaver or having some proverbial sayings.

Another type of cloth produced in the part and still in production was stamped cloths. These were cloths woven in the same weaver on the loom but with direct design. Rather the designs on the fabric were stamped upon them. They were called *Adinkra* cloths. The foundation of the *Adinkra* cloths was a plain fabric of white cotton or of cotton dyed russet brown close to the colour of mourning cloths of Asantes. Their names and meanings were symbolical. The dye used in stamping them was made from the bark of a tree called *Badie* in Asante language. The cut up bark from a plant was boiled in a big pot for several hours. Several lumps of loom shag were added as a mixture. The solution was allowed to reduce in quantity to about two-third after evaporation of the water content. It was strained off with colour and consistency of coal tar ready cooled for use.

Currently, traditional weaving section has employed nine persons to work. One of them is a lady who holds a bachelor degree from College of Art, Kwame Nkrumah University of Science and Technology. The rest of the staff had Middle Leaving School Certificates. They have in depth knowledge, values and needed skills for the production of woven kente and stamping cloths. The products are displayed at the sales points for the public to appreciate and buy.

Broadloom weaving section has seven staff members. The broadloom has been the recent invention where weaving processes and products had improved. At this section, staff qualifications range from National Vocational Training Institute (N.V.T.I), Middle Schools to Junior High School Leavers.

Batik is a textile product made by the application of colour through dye-stuffs to a fabric or garment. It is one of the resist techniques in dyeing. The spread of the dye in the fabric is resisted by the use of wax. The process involves designs made on either a block of wood or cushion foam, or spreading on the surface of the whole fabric, with hot molten wax so that when the fabric is dipped in a dye bath, only the unwaxed parts of the fabric or garment will take the dye. After the cooling of the wax is hardened, the waxed portion, the design or pattern becomes resistant to the dyes. The wax is removed with boiled water.

Tie and dye is a method of decorating textiles' materials with colour (dye stuff). It is another form of resist techniques of dyeing fabrics. Different ways of resisting the spread of the dye in the fabric include:

- i. tying with raffia or nylon thread.
- ii. stitching
- iii. folding
- iv. crumpling of the fabrics.

This is aimed at producing unique patterns concentrated in resisted areas. It is also necessary for the artist to bind well or pull well after stitching to obtain the resist areas. It is also equally essential to maintain the correct dyeing time in accordance with the concentration of the dye bath in order to obtain the right shades and textures.

Pottery & Ceramics

Pottery among Asantes had recognised historical records. The discoveries made and recorded were the fragments showing “hand-made” as opposed to “wheel –made” vessels. The vessels, composed of clay and obviously fired in an open air have been built by hand. Speculations had it to be probable process of ‘coiling’. They were dried in the sun, baked in the open by the process of piling wood-fuel over the areas and finally setting fire to them. It was also discovered that such works were bearing endless variety of designs. Therefore different styles in decoration were distinguished from modern Asante pottery.

In modern times the pottery wares are several and plain. Lines are normally left on the soft clay before the drying process and firing. The corn-cobs are used to do the modelling and smoothing both the outer and inner surfaces of the pots. Tafo, now a suburb of Kumasi was an important centre of the pottery production. Traditionally, pot-making is hereditary craft, handed down from mother to daughter. This, a whole family of girls becomes “a group of potters” who have learnt the art from infancy. While Tafo was noted for pots, a number of other villages such as Pankrono and Buokrom in the past were wholly fashioning earthenware vessels. These had received wide range of markets within and also in Sekondi and Accra.

Several colours of clay namely white, red, yellow, grey and brown are in abundance for use in making pots. The clay is dug and the lumps are broken up by pounding them in a mortar. The mass is softened with water. It also worked with the hand thoroughly to get the required plasticity. Pebbles, grit and other foreign substances are removed. Kneading of clay upon a flat surface becomes essential. The simple

implements used in ordinary pot-making consist of three grainless corn-cobs, a smooth pebble for polishing.

The importance of this culture has given birth to pottery and ceramics section at the Centre of National Culture. Pots and utensils commonly produced and patronised by the people include:

- i. pots for making shea butter,
- ii. ornate vessel for holding drinking water,
- iii. large pots used for carrying water from the streams,
- iv. cooking pot,
- v. pots used for tapping palm wine,
- vi. pots used for religious or ceremonial purposes,
- vii. pots meant for widows and witches and
- viii. pots meant for burying infants who die before eight days.

Religion and taboo are common phenomena characterizing the potters' art in the past. Tafo a popular suburb of Kumasi had to observe Friday as a special day when neither water nor clay should be taken from the *Santan* river. With unbaked pot, nobody on any account could take it away from the village. Pots ready for baking might not be counted. During war campaign among Asantes, nobody should make pots. Those who break pot intentionally have to sacrifice a sheep upon the spot where the pot was broken. All these prohibition and religious affiliations made the people attach seriousness to the cultural values and the attitudes. Obviously, these led to the art works becoming refined.

The centre during its inception had engaged in pottery and ceramics. Clay preparation is purely done by washing the clay. Both human and machine provide the needed labour for commercial preparation of clay for use. About eight staff members are employed to work on daily basis. Only one worker has a Diploma qualification and the rest were of Middle School Leaving Certificates.

The sources of clay and its acquisition have not been a problem to acquire. Again, the few facilities to be used for demonstrations and works are quite adequate for the number of the staff. Works produced for exhibitions are pottery and ceramics. These include flower vases, coolers, flower pots, murals, grinding pots etc. Plates 13, 14a & b, 15 and 16 show available facilities for the production of Pottery and Ceramic products.



Plate 13: The structure at the Pottery & Ceramics section of the Visual Art Department

Source: Photographed by the researcher



(A)



(B)

Plate 14: A and B are facilities and works inside the Pottery & Ceramics Section
Source: Photographed by the researcher



Plate 15: Potters at work at the Pottery & Ceramic sections
Source: Photographed by the researcher



Plate 16: The main oven which is being used at the Pottery & Ceramics section over the years

Source: Photographed by the researcher



Sculpture / Painting

The art of wood carving predominantly among Asantes owed its origin immensely and importantly to the dictates and demands made by religious factions. This demand due to the values attached to the artefacts made of varied forms and shapes was to serve as dwelling places for the various spirits at the shrines. Again the souls of the ancestors are supposed to have discovered acceptable dwelling places during life and after death in different stools on which they as owners sat to perform special duties in life times. Carvers also specialised and standardized specific designs for use by certain sexes, clans or individuals.

The priestly clan and doctors in spirits commanded human or animal figures for their professional purposes. Thus, source of inspiration made some genius to develop latent artistic talents for carving satan, dwarfs and finally human figures. These works, when compared to certain modern aesthetic criteria posses some level of individuality and peculiar advantage making people surprise.

There were others which attracted love and appreciation of what is artistic and the same time beautiful. These included stools, spoons, combs, wooden plates, calabashes, umbrella frames and tops of office, canoes, knives, mortars, drums, ivory tusks, etc.

Their productions depended on the tools and the customary rites performed before worker began the task for the clay. The second important consideration is the different kinds of wood used by the carver. These included;

1. The “*Osese*” (*funtumia sp*) and the “*Nyamedua*” (*Alstonia gengensis*) used for stools and figures.

2. The “*Tweneboah*”- the trade ‘cedar’ (*entandrophragma*) used for drums.
3. The “*twafoyeden*” (*Harrisonia accidentalis*) was used for making umbrella frames

These woods were potent and believed to have vindictive spirits hence propitiations to control their forces. Before the use of these tools and the materials to start the carving processes, wine was poured upon them. The blood of a fowl coupled with the customary prayer was offered for security from accidents caused by chipping tools which could eventually hurt the artist.

The restrictions or prohibitions or taboos associated with sculpture made the profession solely directed to men alone. A woman in menstrual state was formerly not permitted to approach wood-carvers who were at work. Those who disobeyed were made to make sacrifice on the ancestral stools of the dead kings, and also on the wood-carver’s tools. It was believed that a severe cut received from the tools during carving was the cause of unfaithful wife. On the part of the carver, he might not go to work if he had some quarrels and grievances with his parents and did not settle it amicably. *Ahwiaa* formerly a village, few miles from Kumasi, was the centre in olden days and today, of the wood carving industry.

There are several evidences that made the centre create a section to produce artefacts of value, for beauty and trade. This section consisting of sculpture and painting has not been resourced in human capacity. Persons of a Higher National Diploma (HND) Certificate and Integrated Rural Art and Industry, National Service Personnel and students on attachment are the human resource being used to sustain the section. The selection of such calibre is based on the versatility. Carving and painting are done under the directions of the Deputy Director of the Visual Art Department.

Metal design works

The discoveries made with leaps of iron slag extended over the territories of Asante of old have provided evidence of metal works over the centuries. However, the art of iron smelting and traditions of the technique employed had also disappeared. It was also speculated that other metals like brass and bronze did not reach any higher state of development which could leave a legacy of tradition. It was however believed by some anthropologists that the growth of the court in terms of wealth and power that artisans of every craft appeared to have emerged and converge at the centre of Asante Kingdom. What the culture inherited and became predominant were the *Cire Perdue* Metal Casting in gold, brass etc and blacksmithing where the use of bellows, tongs, iron anvil, iron skewer, forges, were common.

At the Centre for National Culture only one staff member with academic degree is employed. The studio is not fully equipped for commercial production. Base upon this, few works from outside the centre are always gathered for exhibitions.

	CATEGORICAL DISTRIBUTIONS OF NON-PERMANENT PERSONNEL	QUARTERLY SUMMARY				TOTAL	PERCENTAGE
		1 ST	2 ND	3 RD	4 TH		
		JAN. - MARCH	APRIL - JUNE	JULY - SEPT.	OCT - DEC.		
1	NATIONAL SERVICE	15	11	96	24	146	38.42
2	STUDENTS ON ATTACHMENT	19	15	15	4	53	13.94
3	TRAINEES	-	3	8	12	23	6.05
4	RESEARCHERS	20	8	20	50	98	25.78
TOTAL		54	37	139	90	320	100

Table 3: Data on quarterly sectional distribution of four main categories of National Service Personnel, Students on Attachment, Trainees and Researchers at the Visual Art Department

Functional programme of activities by Visual Art department in 2008

The Visual Arts Department, as one of the nerves and pivot for the Centre working within the frame work for the upliftment of cultural values through Visual Art forms, has an outlined functions and programme of activities, as shown in table 3, in every year. The various functions performed by the Visual Art Department determined the content of the success or the failure of the centre. Therefore, sub-section was devoted to solely these functions:

Demonstration

From January to December 2008, the Department through the various sections hosted targeted individuals on quarterly basis during visits. The staffs were giving concern to pupils from Basic Schools, students from Secondary and Tertiary Institutions and finally tourists. They were taken through the processes of traditional art and crafts

works. The various sections were helpful as outfits to accommodate certain challenges.

During the second quarter, that is April to June 2008, the department recorded a total of 1,800 students from primary, secondary and tertiary Institutions. At least 80 teachers were sighted during participation. More importantly, a good number of tourists were recorded.

The third quarter, that is July to September 2008, had seen the same measure of performance by the department. Even though figures were not given, yet the performance of the department was encouraging. However, total records of 1,200 students were recorded in October to December 2008. A good number of tourists participated in the demonstration carried out by the department. From the annual report presented by the directorate and management by the end of the year 2008, the record below, as shown in table 4, revealed a total of ten thousand, eight hundred and fifty-eight resident and non-resident participations.

MONTH	RESIDENT	NON-RESIDENT	TOTAL
JANUARY	486	144	630
FEBRUARY	351	217	568
MARCH	926	296	1222
APRIL	712	104	816
MAY	829	191	1020
JUNE	1011	421	1432
JULY	495	759	1254
AUGUST	682	301	983
SEPTEMBER	347	112	459
OCTOBER	601	97	698

NOVEMBER	1237	120	1357
DECEMBER	314	105	419
TOTAL	7991	2867	10,858

Table 4: Yearly visits by resident and non - resident tourists at Centre for National Culture, Kumasi

Offer of employable skills

The department has been offering employable skills to both skilled and unskilled persons from primary through to the secondary and the tertiary levels. During the second, third and final quarters, the department on behalf of the centre had trained three, eight and twelve persons respectively. Certificates of participation have been awarded to them.

Offer of attachment programmes to students

The department has been performing its mandated functions creditably. During the first quarter, nineteen students from Kwame Nkrumah University of Science and Technology (KNUST) were offered attachment programme. Traditional skills in craftworks were impacted. Likewise during the second quarter, eleven (11) students from Department of Culture and Tourism at KNUST engaged in attachment programme. They were taken through practical method of designing, weaving etc. The number increased to a total of ninety-six (96) from KNUST, Takoradi and Kumasi Polytechnics respectively. However, during the final quarter only four (14) students were offered such assistance.

Organisation of Exhibitions, Seminar and Workshops:

The first quarter coincided with CAN 2008. The Department took advantage to organise an exhibition that is Bazaar of Art and Craft works. As a result, a project entitled “UNITY BALL” was undertaken with the view of bringing success to the sports and games season.

The second quarter was busy but the most targeted activity was a two day seminar and a workshop for Polytechnic students. The impact of the seminar resulted in the increased number of students who opted for attachment during the third quarter. The third quarter also witnessed hundred participants in exhibitions to coincide with the peak tourist season.

The final quarter saw the top hierarchy members serving as resource persons to hold seminars. They were invited by Department of Communication Design, Faculty of Fine Arts and social science, KNUST. The director was also invited as a resource person during a seminar organised by Central Regional Development Commission (CEDECOM) in Cape Coast. To crown it all, the familiarization tour participated by one hundred and seventy students from Department of Integrated Rural Arts and industry, KNUST enable the students to acquaint themselves with the centre and provided them a wonderful opportunity for them to make informed choices for internship.

Academic assistance in research works

1. History of woodcraft
2. How the woodcraft men are organised
3. Gender balance in woodcraft centre

4. Socio– cultural impact of the woodcraft sector on the livelihood of the craftsmen in the community.

Again, other students from KNUST Communication Design were given the usual assistance to research in the names and functions of different types of Traditional Wear. The same research assistance was given to researchers from KNUST. Notable research topic included: “Indigenous Ghanaian Textiles Industries in relation to President’s Special Initiative (PSI) in Textile and Garment”

Collaborative Efforts with Organisations and Institutions:

The first and third quarters saw the efforts made by the Department of Visual Art and other organisations and institutions. Two important organisations or institutions included Integrated Network for Bamboo and Rattan (INBAR) on one hand and the CEDECOM on the other. The centre in Kumasi in collaboration with INBAR had a project designed on Rattan and Bamboo processing and marketing for sustainable income generation in Ghana. The CEDECOM consultation aimed at acquainting oneself with the organisation of craft at the Culture Centre in Kumasi.

Organization of training programmes for the districts in the region

There has always been the need to organise employable training to develop skills in the youth. Each year the centre through the Visual Art Department organised such programmes. The Region has twenty-seven district assemblies. However, only sixteen have been staffed. The rest of eleven have been dormant and lacked resourceful personnel. A lot of programmes were run concurrently at the resourced districts. Sometimes the district cultural officers were tasked to research into significant historical facts which could be developed and projected into ceremonies and festivals.

Therefore the chiefs, queen mothers, district chief executives, and other stakeholders are involved in cultural expectation and experience.

During the first and second quarters, the department of Visual Art engaged in organising training programme by using the eight sections to be the outfits. For instance, it was on record that Batik, Tie & Dye Training programme was given to the youth in Nkawie District. Workshop was organised for three days by Cultural Initiative support programme at Georgia Hotel. The Deputy Director was also used to be adjudicator at Ghana Education Service organised Art and Craft Festival at Tamale. Table 5 show the distribution of working staff, qualifications and types of works produced and media used at the Visual Art Department.

No	NAME OF SECTION	NO. OF EMPLOYED STAFF	QUALIFICATION	MEDIA USED IN PRODUCTION	METHODS OF PRODUCTION
1	TRADITIONAL WEAVING	9	FIRST DEGREE & MSLC	YARN	KENTE CLOTHS
2	BROADLOOM	7	NVTI. MSLC J.H.S.S	YARN	KENTE CLOTHS
3	BATIK, TIE & DYE AND SEWING	2	DEGREE & NVTI.	PRINTING PASTE/DYE ACRYLICS	FABRICS, DYE STUFFS
4	POTTERY AND CERAMICS	8	DIPLOMA MSLC	CLAY	FLOWER POTS, VASES, MURALS ETC
5	SCULPTURE / PAINTING	1	DIPLOMA	WOOD	DRUMS/ HUMAN FIGURES
6	METAL DESIGN	1	FIRST DEGREE	GOLD, SILVER, ALUMINIUM	

7	CANE AND BAMBOO	-	-	-	
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Table 5: Data on distribution of working staff with their qualifications, types of works produced, media used at the Visual Art Department

Private owners of various craft shops

The contribution made by these private craft shops and owners are important and relevant to the Centre for National Culture. The owners have varied talents and academic backgrounds with long experiences. They produce the bulk of artefacts for exports and for sale internally so as to earn a living. The areas for illustrations include Boakye Sculpture Works, Variety Adwini Solutions, Kofi Dwumfour Gold Weights, Adu Harrison Cane and Bamboo Works, Obiba Rattan and Bamboo Furniture Works, African Dream Craft shop, Ashcraft and Adjei Fine Art just to mention few of them.

Boakye sculpture works

This shop and studio is owned by Mr. James Boakye. He started his career and established the studio in 1984. He is talented and grew up with modelling in cement and clay. Mr James Boakye has trained over twenty one apprentice. Some of them have established studios outside the Centre for National Culture. Currently, he is having about eight apprentices working with him in his studio.

His works include effigies, statues in the round and relief casts, tombstones, plaques, etc. Statues of political leader are common commercial works which take between three to four weeks for completion in each case. Churches, individual families of repute, organisations and associations are his main patrons.

In the same studio, as shown in plate 17 and 18, is the son by name William Aning Boakye. He completed Senior High School at Kumasi Secondary Technical School. He did Visual Art consisting of General Knowledge in Art, Graphic Design and Sculpture. He has taken to both modelling and painting since his childhood. He is a potential to succeed the father's career in the latter's old age. Some of his paintings and sculpture works are seen displayed in the workshop of the father, as shown in plates 19, 20, 21, and 22.



Plate 17: Mr James Boakye Sculpture Studio and Shop for modelling cement and clay

Source: Photographed by the researcher



Plate 18: Mr. James Boakye, his son and other apprentices at the studio
Source: Photographed by the researcher



Plate 19: Religious effigies produced by Mr. James Boakye at his studio
Source: Photographed by the researcher



(A)



(B)

Plate 20: Some of the paintings done by Mr. James Boakye's son, Master William Anning Boakye at his father's studio

Source: Photographed by the researcher



(A)



(B)

Plate 21: Other paintings done by Master William Anning Boakye, the son of Mr James Boakye

Source: Photographed by the researcher

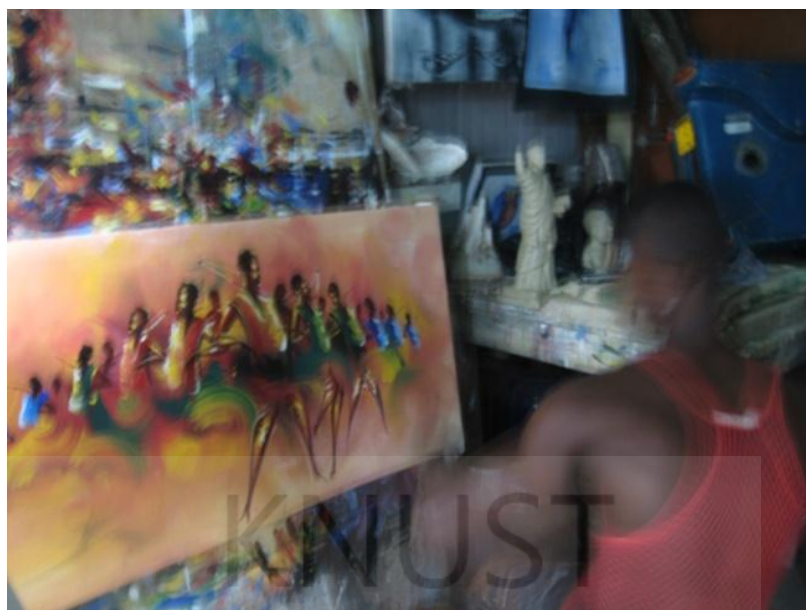


Plate 22: The son of Mr. James Boakye, William Anning Boakye painting at the father's studio

Source: Photographed by the researcher

Variety Adwini Solutions

Mr. Mark Gyebi Nyante, a graduate from College of Art, KNUST with Diploma in Integrated Rural Art and Industry and Bachelor of Fine Art Degree, is the sole owner. He established the studio in 1991. He uses oil and acrylic paint, printing paste, leather etc as media. He produces T Shirts, banners, portraits etc for political parties, religious bodies and individuals. He receives students and attachment from Secondary and Tertiary Institutions. He has trained several apprentices over the years and has currently four apprentices. Plate 23 shows the structure and front view of his personal studio. Plate 24 & 25 are some of his paintings: Nana Otumfou Osei Tutu II, a prepared banner and his studio workers.



Plate 23: The front view of Mr Mark Gyebi Nyante's Graphic Design studio at the Centre of National Culture in Kumasi
Source: Photographed by the researcher

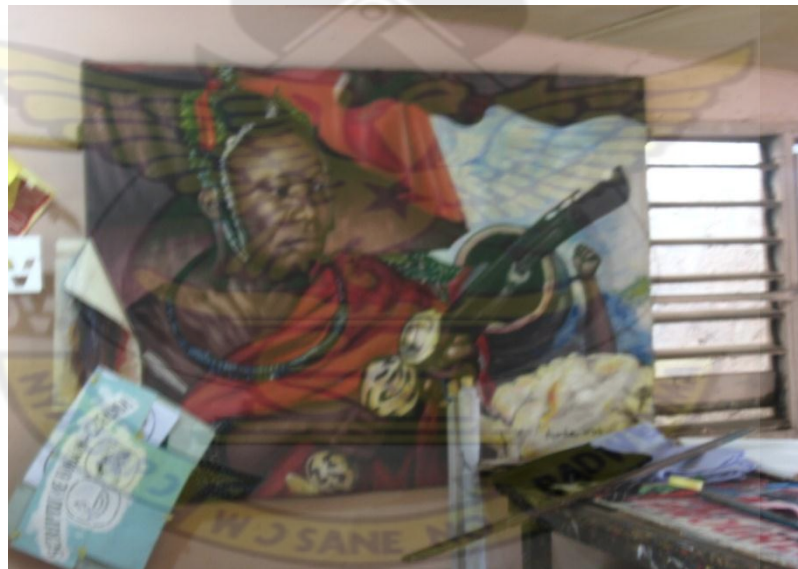


Plate 24: One of the paintings of Nana Otumfour Osei Tutu II made by Mr Mark Gyebi Nyante
Source: Photographed by the researcher

Adjei Fine Art Studio

This studio has been relinquished to a young man who completed Senior Secondary School to paint in it. He does it for a living. Mr Kwaku Adjei, a product of old Ghanatta College is the original owner of the studio. He is now over sixty years and could not work as expected. The studio, as shown in plate 27, was established as far back as 1995 when Mr Kwaku Adjei returned from Abidjan – Cote D’Ivoire. He was painting market women and warriors with bright colours. Plate 28 shows the master apprentice busily painting.



Plate 27: The front view of Mr Kwaku Adjei's painting studio
Source: Photograph by the researcher



Plate 28: A master apprentice busy painting at Mr Kwaku Adjei's studio
Source: Photographed by the researcher

Kofi Dwumfour gold weight Studio

The owner of the craft shop is by the name Kofi Dwumfour. He is a Middle School Leaver with a Certificate. He established the workshop, as shown in plate 29, in 1987 at the Centre for National Culture. At a tender age, he lacked funds to go for further studies. He however managed to sustain himself in the gold casting career since that time. He works in gold, brass and silver. The works are mostly orders which made to him to produce large consignments of gold weights and effigies. He has engaged five permanent workers who work with him daily. Plates 30, 31, 32, & 33 are pictures taken during visits at different occasions some of permanent workers.

Some of the finished products were exhibited inside the studio for sales and appreciation as shown in plates 34, 35, 36 & 37.



Plate 29: The front view of Mr Kofi Dwumfour Goldweight Smith Studio
Source: Photographed by the researcher



Plate 30: Two of the workers of Mr Kofi Dwumfour busy at work
Source: Photographed by the researcher



Plate 31: Some of the workers at Mr Kofi Dwumfour busy working in the open- air

Source: Photographed by the researcher



Plate 32: Covered works made with clay and fibres getting ready for the de- waxing before casting

Source: Photographed by the researcher



Plate 33: Mr Kofi Dwumfour mixing clay and charcoal during a busy day at the Centre
Source: Photographed by the researcher



Plate 34: Some finished products exhibited inside the studio of Mr Kofi Dwumfour
Source: Photographed by the researcher



Plate 35: Some of the finished products exhibited inside the shop of Mr. Dwumfour
Source: Photograph by the researcher



Plate 36: Some of the finished products exhibited inside the studio of Mr Kofi Dwumfour
Source: Photographed by the researcher



Plate 37: Some cast works dried on the floor pending polishing process at Mr Kofi Dwumfour's studio
Source: Photographed by the researcher

African Dream Craftshop

This shop as shown in plate 38 is owned by Mr. Ralph Ashong, a graduate from Kwame Nkrumah University of Science and Technology (College of Art) – Kumasi. The shop was established as far back in the 80's. He is a consultant. He produces varieties of visual art works for export. Plate 39 shows a worker busily working in front of the workshop.



Plate 38: The front view of African Dream work shop and studio with some of the unfinished artefact

Source: Photographed by the researcher



Plate 39: A worker busily working in front of African Dream Craft Shop

Source: Photographed by the researcher

Adu Harrison Cane & Bamboo Workshop

Mr Harrison Adu uses this craft shop and operates in the open, under trees. He started this career in 1984. He is a Middle School Leaver with Certificate. He was once a

factory worker who travelled to Nigeria before coming to settle down with this craft at the Centre for National Culture in Kumasi.

He works with canes, bamboo and rattan to produce basketry, furniture for furnishing rooms and public offices. He uses between three to four weeks to complete orders. He works with only one apprentice and another qualified skilled craft men in cases where the demands are great. As regard inheritance from a family or son or friend, he concluded that none of these showed interest to work with him.

Plate 40 below shows a worker working with the rattan while using equipment to design under the tree. This is followed by, as shown in plate 41, some of the works displayed in the open.



Plate 40: A worker with Mr. Harrison is seen busily preparing his materials for cane and bamboo chairs using modern technology
Source: Photographed by the researcher



Plate 41: Some of the unfinished chairs displayed in the open-air
Source: Photographed by the researcher

Ashcraft shop

This craft shop belongs to a thirty-three year old Mr Adu Boahene. He started carving when he was young at Ahwiaa which is a notable Traditional Carving Centre in the Region. He is a Middle School Leaver with Certificate. He established the Ashcraft in 1992. He had trained over fifteen apprentices who are independent. He has currently six apprentices.

He specialized in wood carving, as seen in plates 42, 43 and 44. Art form produced by him includes drum, masks, human and animal figures etc. In cases of large orders, he invites friends to help during the period. He has a small boy who shows interest in art. The child comes from time to time to the workshop under the trees to draw and admire both those who come around as visitors and workers alike.



Plate 42: Some carvers busily at work in the open-air
Source: Photographed by the researcher



Plate 43: A female tourist enthusiast looking at a master carver
Source: Photographed by the researcher



Plate 44: A zealous tourist having the feel of carving in the presence of a master carver.

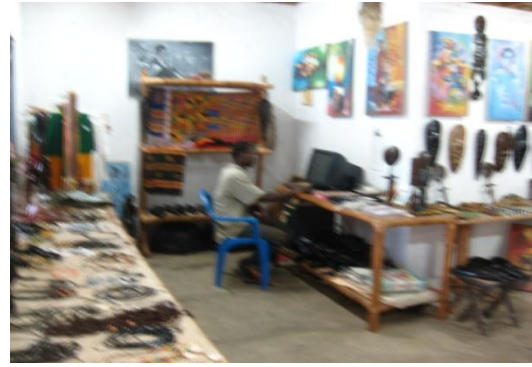
Source: Photographed by the researcher

Obiba Rattan & Bamboo Furniture Works

This shop was established in 1992 by the Naphtalin Nii Noah. He is a Middle School Leaver with a Certificate. He was once an apprentice. He uses materials such as canes, bamboos, rattan etc. Artefacts created include baskets, furniture etc for with functional and aesthetic values. At that moment, he has no apprentice. He has been contracting friends to assist when orders are in higher demand. He works in front of his shop, as shown in plate 45 & 46, where several types and sizes of artefacts are displayed for sales. These works of sculpture, cards, paintings etc are brought by customers and friends both from the Culture Centre and outside. When he is less busy for the day, he attends to his craft shop, as shown in plate 47.



(A)



(B)

Plate 45: Mr Naphtalin Nii Noah busily seen preparing stakes for making rattan chairs in (A) and in the craft shop working with his computer in (B).

Source: Photographed by the researcher



(A)



(B)

Plate 46: Mr Naphtalin Nii Noah is seen in (A) busily working and in (B) preparing to receive viewers at his shop.

Source: Photographed by the researcher



(A)



(B)

Plate 47: Mr Naphtalin Nii Noah is seen busy in (A) and (B) attending to his craft shop when there is no busy work for the day.

Source: Photographed by the researcher

In conclusion, seven private artists, craft men and women were identified with the Association of Private Craft shop owners. Table 6 indicates data on individual artist's qualification, date of establishment of workshops and studios relating the production of Visual Art forms and media used at the Cultural Centre.

**Table 6: Data on distribution of private Artists'/Craftmen/
Craftmen/Craftwomen/Apprentices at the various identified Studios/Workshops
towards the production of various Visual Art forms at the C.N.C – Kumasi**

No	NAME OF THE ART STUDIO/ WORKSHOP	NAME OF THE OWNER	QUALIFI -CATION	DATE OF EST.	MEDIA USED IN PRODUCTION
1	BOAKYE SCULPTURE WORKS	JAMES BOAKYE	MSLC	1984	CLAY / CEMENT
2	VARIETY ADWINI SOLUTIONS	MR MARK YEBI NYANTE	BA FINE ART	1984	OIL/ACRYLICS, PAINTS LEATHER
3	KOFI DWUMFOUR GOLDEIGHTS	MR KOFI DWUMFOUR	MSLC	1987	GOLD, SLIVER BRASS
4	ADU HARRISON CANE AND BAMBOO WORKS	MR ADU HARRISON	MSLC	1984	RATTAN CANE
5	OBIBA RATTAN & BAMBOO FURNITURE WORKS	MR	MSLC	1992	RATTAN CANE BAMBOO
6	ASHCRAFT	ADU BOAHEN	MSLC	1994	WOOD
7	AFRICAN DREAM CRAFTSHOP	RALPH ASHONG	FIRST & SECOND DEGREES		WOOD

Summary of Finding

Daily visit to the Centre of National Culture in Kumasi enjoin rediscovery in the structures and facilities. Walking through these structures, observing various activities carried out by administrative officers', other staffs, visual artists, host of local and foreign buyers, taken critical reflections on the activities the researcher was expected to evaluate the past and the present. The deepest problems are the modern trend of event in creating artefacts to sustain the centre as well as portraying our cultural heritage.

The essence of these experiences demand collection of selected Visual Art work produced by different skilled artists, craft men and women. Their performance and expression as compared to the past have the differences of pointing to career and earning a living.

Reading meaning into the views of the various segments of artists, craft men, and craft women through interviews and questionnaire, the researcher has observed that there was lack of ability to increase value at the market services. Almost everybody wanted better earning living opportunities. The concept of value determines the income and available opportunities to different people. A practical example is found in Sports and Games in the country where the professional player has phenomenal season. He plays a role in getting the time to win. His popularity increases to attract more tickets' sales, higher ticket prices and more revenue for the team and the Nation. His performance therefore characterizes his value.

In the field of artistic career, the attitude of being punctual, cooperating, taking extra tasks cheerfully are required. Experience is the second thing that could increase peoples' values. Experience counts in along the work more effectively and efficiently.

The artefacts produced today are about industry and business in a global economy. Keen competition is the key to open the doors to artistic environment. The job must be done right and appealing to the required standard being the choice of buyers and viewers. Hence, there is the need for good finishing to attract people to pay for the artists' skills and labour. The artists or craft men and women need to plan for value increase. Education becomes the great income multiplier. Education to appreciable level critically increases the market place value for the artists and their products. The changes in life are brought about by education. Here challenges are overcome to pave ways and reasons to prosperity building habits. The financial burden facing most of the artists, or craft men and women or apprentices have been the lack of the habit of saving, giving and self improvement.

The trend in Ghana in recent years has been the new big jobs being created with low wage services. Nevertheless, old talented artists are going on pensions while the few less talented young ones who are graduates from Junior and Senior High Schools are also craving for employment. People with severely limited education and training are enticed to get employment. The switch by the younger Visual Art students in the country from developing art and related careers engaging in quick money activities such as visual art form products in the streets will create a mighty negative effect on their lives in future. Work goes with self-esteem which connects to value. A great deal of our personal satisfaction and self-esteem are derivative of work. Since the future is unknown and people live in fear and uncertainty, career development for skills in these younger ones should be first thought of before training.

Almost all the artists, at the Visual Art Department and private owned craft shops at the centre have expressed the views that their careers are trouble prone: uneasy

professions which do not make persons rich quickly at the centre in Kumasi. The apprentices contacted within the centre come from the Region. They have also complained of problems related to self sponsorships, self employed, entrepreneurial skills (book and record keeping, business accounting, budgeting, price setting and negotiating, etc) peoples attitudes and perceptions towards self and public employment, societal status and preparation towards retirement.

Most of them were not having parents or relatives as career artists. Their main aims were to earn a living solely from any of the career through seasonal employment..

However, their goals cannot be easily fulfilled except when they are ready:

- i. to develop personal qualities of perseverance, singleness of purpose, perfections and marketing, expedite training of talent especially in personal qualities.
- ii. to exploit the physical environment involving the tools, materials and facilities.
- iii. to acquire business practices involving the organisation of portfolios, learning about promotion and record keeping for taxes and insurances.
- iv. to position themselves with the abilities to think, and judge quickly and well in business matters relating to personal sales, galleries, agents or museum etc.

The career progress in just the old artists, craft men and women at the centre demands the development of skills in communication, preservation, influence and leadership. The new ones, who will like to learn and pick up artistic careers, have to emulate the old and experience ones. By so doing, they will have so many opportunities to emerge through acceptable attentions for themselves, abilities and attitudes. In conclusion, through training, there will be the realizations of effective communication, personal

image, up-to-date well read and informed experts resulting in roomed attitudes and personalities.

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CHAPTER FIVE

CULTURAL IMPORTANCE OF VISUAL ARTS IN NATIONAL DEVELOPMENT

Overview

In Akan and Ghanaian culture as a whole, art is indispensable. Art and life have a common base in culture. Art functions in all perimeters of life. It gives meaning, vitality and value to man.

Religion caters for spiritual life of the individual in the society. In most societies in the past, the spiritual well being becomes the pre-requisite for the totality of life. Art exists and supports the continuity of life. Amadou Hampate Ba (1989:1) points out:

The work of art, whatever form it takes, is viewed by traditional Africans as a pet hole through which one can contemplate the infinite horizon of the cosmos.

Education is another aspect of life where art predominates. Art educates in a silent manner depending upon the level of the society. Once again, Amadou Hampate Ba (1989:2) reveals:

Every work of art, says old African, is like a silent work. Everything speaks. Everything around us impacts a mysterious enriching state of being.

It could be deduced from the above assertion that all over the world, art has been considered to be very important. People look for such spectacular objects because of their forms, content and functions. The understanding of the works of art comes from clarification to criteria or distinctions to help us identify them. The identifying indexes are by concepts and perceptions. The Centre for National Culture in Kumasi has become a special place located in the heart of Kumasi where seasoned artists, are brought together to exhibit skills with the production of selected artefacts.

The contents and functions of Visual Arts at the Centre for National Culture in Kumasi

The necessity to create or invent and put into use any art works or artefacts in the past depended on the cultural attributes of the society with regards to attitude and value. These made it possible for various peoples to use art due to its forms, contents and functions. However, no condition is permanent as it has been proved right. The myths surrounding African Traditional Religion and its misconception have been broken. The truth therefore has come to the force due to ascending literacy education among Ghanaians as knowledge is steadily increasing. Religion is also no longer the monopoly of any particular ethnic grouping. It is an inborn tendency as Amewudah (1984:16) expatiated on the source of religion:

Religion has its roots in an experience in a sense of ineffable mystery. Men seek to discover the power which they intuitively discern to be at work in their universe. In doing this, they are obedient to an irresistible impulse within their hearts – an impulse which has been planted within us by God. God seeks man – man seeks God, These are two sides of great fact upon which religion is based.

In the culture of Asantes, the true religion can neither be export nor import. It has been with them. The increase of knowledge in this direction where several activities of both Christianity and Islam are operating, has loosened the tight grip on the traditional beliefs in order to sustain the visual art works of the artists. In the past also among the traditional Africans where Asantes form one, the sources of inspiration to the creative potential based on Religion and Divine Kingship was potent. John and Rema Karefa (1995) admitted this:

The African has lived too close to nature to permit a rationalization of the mysterious forces that confront him in his daily life. An important stage in the evolution of the African religious system resulted from the observation that as varied as the effects of these non-human interferences are in life, everything

seems to fit together in the end. There must be therefore some single over-ruling authority from whom everything originated. This Supreme Being or God is the apex of authority in the unseen world.

From this statement it could be understood that the world view of a people defines the nation of their cultures within a stated environment coupled also with their artefacts as indexes. Harmony and cohesion are the underlying factors to determine the mode of the cultural views. The goal is to discover all points of harmonious interactions in order to neutralise interferences. These have become necessary to allow constructive energy to flow and be received. In this vein, the powers are not only individual but are placed in proper order that is hierarchy also the artefacts or artists to promote culture. The greatest power is God at the apex of a pyramid. The two sides of the pyramid are the ancestors and gods. The base, however, is composed of lower magical powers. The notion is men are subjected to influences from every side. It is the Supreme God who radiates powers related to others by giving them vitality and increase or decrease in strength.

The colonial practices in religion were in recognition of both spiritual and material beings necessary to form a whole and normal mortal being. It is believed that the spiritual being gives force and energy to matter while material being gives form to spirit. Indeed, the enlightenment and acquisition of both wisdom and knowledge depend on the level of being able to understand spiritual matters.

Periodic participation in the act of continual creation and recreation of the universe has been realized through the performance of rituals. This was done to imitate the creator and aspects of the creator. The people were in close association with the sacred universe divinely created where life itself becomes sacred and most precious

gift to be cherished, perceived, persuaded on and revitalized. Through festivals durbars, ceremonies, etc the uses of all visual art objects or works come into display for viewers' participation, appreciation and purchase. Table 7 shows the visual art forms, production methods and artifacts.

VISUAL ART FORMS, PRODUCTION METHODS AND ARTIFACTS

VISUAL ART FORMS	PRODUCTION METHODS	IDENTIFIED ARTEFACTS
A TEXTILES 1. Adinkra Cloth 2. Traditional Woven cloth 3. Broadloom Cloth 4. Batik 5. Tie & dye	Embroidery /stamping Single weaving Double weaving Wax Resist Dyeing Knotting, Folding, Stitching or Combination of them	Napkins, Bed spreads, cushions covers, curtains, stoles and Tapestry, cloth, smocks (Fugu, Batakari) Shirts etc.
B SCULPTURE 1. Wood carving 2. Clay/Cement Modelling/Casting	Carving (Blocking, detailing and finishing) Modelling and casting	Stools, Dolls, Marks, Unity Symbols, Animal and Human Figures, Drums etc Portraits /Statues in Relief and in the Round, etc.
C POTTERY & CERAMICS	Washing, Stirring Sieving, Harding, Kneading, throwing Slab, Coil, Mould Drying, Firing, Glazing	Tea set, fufu Bowls Ashtrays wall hangings flower Pots Coolers, Domestic Pots, Murals, Wall Tiles etc.
D METAL WORKS 1. Gold weights 2. Blacksmithing	Designing, Reputation Casting, Finishing Heating / forging	Metal parts (for swords, staff, chairs, umbrellas) implements, bells, gold weights, vessels, rings, anklets bracelets etc

E	PAINTING & GRAPHICS	Painting on Carves Printing on fabrics	T. Shirts, Banners, Cards, Paintings, Frames etc.
F	CANE AND RATTAN WORKS	Heating, Moulding Weaving	Furniture, cane basket Palanquin Babies Cot, bed etc.

Table 7: Table showing Visual Art forms production methods and identified artefacts

The Value of Art in the development of Ghana

The value of art is central to culture. It is associated with aesthetic experience and evaluation. Visual Art forms are objects traditionally considered worthy of sustained appreciation and enjoyment among African cultures of which Asantes forms a part. The most vital one considered is beauty in the life of a person. Here standards of value in appraising other aspects of human life and culture are held high. However, the African conception of art which is functional and symbolic comes second to none.

Art and History

History is the most reliable outlet used to study the past. Art therefore provides the effective and meaningful keys to open into the future from now. Art records and reveals freely the events of the past when we consider the form, content and the function of art works. It becomes always impossible if not difficult to plan for the present and future without relying heavily on the past.

If what transpired in the past is not known, the faults, failings and weaknesses of mankind over a period of time would be hidden and could hinder community development. Hence, adjustments are normally made from time to time to keep proper records of the past in order to be assured of ensured culture where art plays a vital

role. Art is a powerful tool which provides hard facts of life in the past and present. Art is the supplier of positive phenomena in place of short comings to societies, communities, institutions and organisations.

The development of the Centre for National Culture in Kumasi would not have been a reality without the production of Visual Art forms providing hard facts. Therefore the various studies by both internal and external students from all levels, visits by dignitaries, political figures, expatriates and researchers, trainees have put into places remedies to project and expand the high national pedestal.

The predicaments of wars fought, the slave trade, inhuman maltreatments of the political leaders etc have been brought alive or revived to the present generations in concrete picture for digestion artistically. These have greater influences posing as a catalyst behind the strong and successful campaigns against colonialism, neo-colonialism, human right abuses etc. Human relations have been the top priority. For instance, visitors pay visits to Nana Otumfuo Osei Tutu II. The Centre for National Culture has not been neglected. Diplomats and other officials attend and participate in festivals periodically. Art and culture from historical perspective have intently promoted successful positive internal and external human relationships.

The most flourishing artistic region in Ghana is Ashanti and its people. It shows that the people have enjoyed settled life for centuries without much interruption. Development is only possible in the face of settled and communal living. The Asante have rich and unique cultural heritage with gradual development. The Golden Stool, ancestral stools for Kings and Chiefs, commemorative sculptures and paintings are historical contributions to peace and development. In certain regions especially the

Northern part of Ghana where ethnic wars and conflicts with devastating effects on development are rampant, one can say that such heterogeneous cultures lack discoveries. Art and history therefore provide communal mythological spirits and enhance philosophical concepts as regards divine order and morality. The various group members learn to acquire knowledge, understand concepts and apply them constantly for development through the use of representational and non-representational sculptures, painting, textiles, pottery etc. The conducts of lives are seen in the governing bodies at all levels by using these accounted precepts which they inherit and represent. The common language that the Visual Art presents made people bound together with the sense of history. For instance, architectural pyramids which we all read about in history become reliable source of Egyptian Culture and philosophy.

Some art forms help in fixing of dates and seasons of the past and projected into the future. Indeed the advent of foreigners on the continent has provided grounds to some artists in the past to incorporate what had been observed. Decoration of household items, agriculture implements especially in fishing and farming, religious objects political and social paraphernalia had received some modifications. The registrations of these events within the communities are made real on artefacts by artists. The estimated ages of such artefacts are just the evidence to determine art and history. The execution of art forms may also coincide with remarkable events through commission works. This helps in determining the time of other historical events.

The beliefs, values, philosophies, political ideas and inclinations of the nation Ghana are preserved in the art works through the culture of Asantes. The present and future

generation get to be informed through observation and education in these visual art works exhibited temporary or permanently.

In conclusion when accounts of historical validity are well kept, preserved and made accessible at the archives or museums, knowledge and understanding of culture are enhanced for the future.

Art and Psychology

In a community, society and nation where the only belief system in value of artefacts or events is a strong acclaimed potency or force and accepted by majority there is always a cast shadow or doubts over other. This calls for psychological order of phenomena. The mind is conditioned through what the people perceive within the environment. The acceptance and the resultant fulfilment push the value higher hence the presentation of a strong faith in the phenomena. Both the striking and strong attractions of visual objects, with their unique features have been the source of the solid faith which plays a major role in spheres of life. The newness of an idea, concepts or object normally transports psychological solutions. Hence, their effectiveness over majority within the community promotes continuous use of them.

The Art produced at the centre deserve a measure of weight as new products of artefacts are exhibited. The use of symbolic colours, textures, proportions in textiles, painting, sculptures, pottery and ceramics, graphic and metal works attract spectators and buyers alike because of the psychological mind-set. Special days in the year are set aside for the occasion that would bring fortune to both the artists on one hand and buyers and viewers on the other. Therefore, positive responses to these artefacts and the Centre for Culture improve human life. Those who are healthy are the society, community and nation builders.

The warm colours used in varied forms tend to have varying degree of excitement on the people. Blood pressures and pulse rate are increased for deficient persons and those with low ones reduced in opposite direction. Colours and their brightness influence the eyes which carry the total body of an individual in order to be controlled for human efficiency, happiness and contentment. Both physical and emotional, the effects of adverse colours alone can make people tired, sad, and ill or discomfort. Visual Art works of psychological importance can be used to decorate the homes, educational institutions, health institutions, offices, stadia etc. Therefore workshops, seminars, exhibitions carry out by the centre should be opened to all these categories of persons in the society.

Art and Health

In modern society, the bridge has been provided to close the gap between rural and urban centres. The fundamental dichotomy between the spheres of the people connotes on one hand the sphere of nature and its associated attributes of power, danger and unpredictability exploited. From a search of thought from these phenomena, the village could be seen as the realm of socialized human beings while the wilderness is regarded as the domain of the spirits. The symbolic meaning given by then was the need to provide religion closely linked with rituals, ceremonies, rites, charms etc. In these circumstances the health needs were provided by the artefacts of various forms.

In modern society where centres of culture were established, the forms and urban areas are advancing and developing far greater than the villages which were once believed to be civilized. The dynamic view of the universe with the believed that

power, energy and force are shared by all animates and inanimate objects propelled people to set up religious goals through worship, rituals and ceremonies. People believed therefore downward flow of power, energy or force from the most Supreme Being to the various order of nature. The needs of the human society are now served. The most important of all where leaders, cult, priests, divines blacksmiths, hunters, sorcerers, etc, use these art forms during rituals, ceremonies, worship to give the society to health.

The formation of Visual Art Department and Association of Private Craft men and women at the Centre has provided a healthy mind and attitudes. The brains constantly accommodate themes, styles, techniques for these artefacts. Their memories are always free towards creativity, production and sales especially when contacts are to be made with patrons and chiefs, tools and materials, etc. The personalities involved within the chains of productions, distributions and consumption provide clear consciousness and peace within the hearts of individuals. Their brains are naturally activated thereby leading members to healthy mental development. The repeated adjustment made in their mind in close seasons gives mental health. The numerous sculptures, textiles, jewellerys, cane and bamboo works etc have been given mental images to users. Drumming goes with singing and dancing on ordinary and special occasions.

The textiles, jewellerys, beads form part of the dressing. The various symbols and their meanings associated with philosophical thoughts and culture. Therefore dressing in a society is a complex act which does not only include covering. The entire body and personality have beauty and adornment. By and large the body is modified. The symbolic system reveals object in assemblage to communicate both simple and

complex ideas. The age, sex, occupation, ethnicity or regions are highly expressed and identified.

Incorrect or inappropriate worn object forming part of dressing may bring feelings of discomfort to the wearer and provocative looks of anger from others. There are some articles such as the Kente cloth and stole, batik, tie-and-dye cloths, etc. which are neutral with symbolism. They all provide a covering system for the wearers and viewers. Therefore, the forms, types, style, embellishment and the material used for such items are all important in establishing its precise meaning. Dressing with all artefacts plays an important role in situating and communicating a person's well-being position within the larger community.

The physical exercises involved in creating these objects, the mental care provided to indulge in successful planning, organising and executing these artifacts are all health issues which relate the well-being of individual and the society at large. Today, these artefacts do not rest only on their being successful as art forms and visual signifiers but also economic commodities associated with healthy market places.

Art and Politics

In both rural and urban communities, the way and manner people dress and perform certain duties and responsibilities reveal leadership functions and roles. The textiles, jewellery, drumming, stoles, etc. portray leadership. The rich and the chiefs, institutions and organisations are in most cases of patron's position in networking of art consumption. They sometimes have monopolies over certain valuable artefacts. They also have exclusive control over the artists and craftsmen. The religious and political leaders are in the categories of leaders who patronise artefacts. Some of these artefacts are used to honour personalities. Those who are motivated buy or

commission utilitarian objects to meet personal daily needs of furniture, portraits for love ones, painting for decorations of buildings, etc.

Some too do these to enhance their personal prestige as leaders. In a centralised society, just as the Asante where political authority is concentrated in a single personality, during durbars of the kings and chiefs could be described as a moving gallery. The talking drums, stools, sandals, jewelleries, umbrellas, palanquins, etc. have the sole attractions for viewers to appreciate and reflect the culture of the people.

The Centre for National Culture has in its own order of influencing members. The Director and his deputy have other members under them. The Association of Private Craft Men and Women have their own leadership structure to influence production of visual art forms for sale and viewers' participation. Various craft men and women who are skilled in particular media, such as wood, metal, pottery and ceramics, textiles, etc. have roles to play in the community. Their reputations attract patrons who come from far away and most of them are tourists. The apprenticeship system has changed drastically in terms of qualification, number, gender and personalities. However, there is that modern form of loose leadership – apprentice – relationship.

Important dignitaries, diplomats, etc. who pay visits to the King of Asante in Kumasi on festive occasion, normally receive artefacts as a bond of relationship. These artefacts represent the culture of the people. They bring to mind memories of leadership role. The art of the people is responsible for the planning visit. Since it is the unifying force for the people in the community, artefacts speak volume of words. The artists evolve freely to produce personal and community adaptation to signify the authority of the community. The economic stability of Ghana does not only rely on

cocoa, minerals and agriculture. The end to these is the medium of art to express the political will of the people. Some of these artefacts portray the political activities like durbars of chiefs, festivals, rallies, advertisements. Party emblems, banners, badges, headgears, and T shirts send messages, information and education of political activities during elections.

Certain monuments generate political life. Varieties of such forms of human figures sustain political ideologies. Paintings of human figures, abstracts and representations in modern cities and towns provide reflections on the past political ideas. The nation is improved aesthetically to attract viewers. Various shapes, colours, forms, etc. which are conveniently organised based upon principles of design, provide the development of greater human relations.

In conclusion it has been observed that many of the indigenous visual art forms of Asantes are still being produced and used in active traditional contexts. All the important innovations as well as retentions of established styles co-exist. It is however, noted that the changes in the means of transportation and mass communication within the nation have led to the neglect of taboo observations. The spread of information and technology have also made modern artist discover and create varieties of art forms from valid materials. The outside influences have played a major role. These have for instance led to diverse social, political and religious theme used by artist especially in painting, sculpture, metal and graphic works.

The banking, commercial establishment and government offices have therefore been challenged to patronise sales of certain art forms. Foreign tourists also have been responsible for variety of art demands particular in decorative and functional pieces,

with symbols in textiles, sculpture, jewellery and metal works. The level of education in the schools and colleges of visual arts especially in a city like Kumasi, has compelled artists to work in new media such as cement, oil and acrylic paint, etc. The images and designs created by these artists show the reflections of the values, attitudes, and behaviours of Ghanaians.

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CHAPTER SIX

DISCUSSIONS, CONCLUSION AND RECOMMENDATIONS

Overview:

The study employed a range of methodologies to investigate valid issues including changes, patronages, creative force and contextuality of the past and present towards the discovery of numerous values of art and culture. According to Firth (1935) who was an Anthropologist stated that all art is composed in a social setting with social content. He further stated that it is necessary to study the general human values and emotions in specific cultural terms at given periods of time for better understanding. Therefore the researcher uses a comparative approach to increase our understanding of the nature of art, its relation with culture in society.

Socio- economic development of the Centre for National Culture in Kumasi

The Centre for National Culture in Kumasi, which was established through centuries of experiences and events, distinguished itself in modern times as an institution in terms of structures and functions. The socio-cultural system has now become differentiated structurally and more specialised functionally.

The centre evolved with the lowest stage of development through clans and the family system among Asantes. There was limited and minimum specialisation with division of labour and functions. Indeed functions and labour were identified with sexes and divisions between adults and children. The Head of the family, clan and Kingdom become the mechanism of social integration, direction and control based on the needs, hope and aspiration of the society.

The society could be divided into classes and segments. Development was the initial will of the occupational classes such as farmers, artisans, fishermen, metal works, etc and area segment such as hamlets, cottages, villages and towns. The segmentation was used as a means of solidarity to enlarge the social groupings, attitudes are developed and coordinated based on their value system. Tenure and use of properties were encouraged. Hence, private or personal possession of goods and uses of land were also recognised. One had an obligation both to give and to receive with the body of kindred based upon specific rules. Therefore their mode of life before the advent of the European influence was based on Kingship and functioning in accordance with the principle of cooperation and mutual aid. No individual, class or group in the society was intentionally denied access to the resources of nature.

During and after colonization, the structure and functioning of the society became complex. After independence, the difference in development between town and village was a challenge. This called for elimination of cultural differences and neglect of visual art production in order to have the society function through the written word. This was aimed at aiding memory which could not cope with regular multiplicity and complexity of facts in modern life. There were many experts in traditional lore having sound knowledge of the past accepted criteria for distinguishing good and indifferent indigenous art. Some of highly appraised art were passing away and leaving no records thus rendering the modern society's culture poor.

Ghana underwent a process of rapid modernization confined to urban areas only. There was a form of division of labour and specialization in the cultural setting among Asantes. Several occupation specialists emerged extensively in order to speed up production, distribution and exchange of goods and services. The civil society nurtured private ownership where some classes or groups were excluded from exploitation and enjoyment of their resources. The large class of elites who were offspring of Christian missionaries, the influx of indigenous people and another group of elites with Islamic background provided a platform for cultural revivals. These were contained in the fundamental and basic value of the nation's cultural activities by means of filling the leisure time of the citizens. The type of leisure needed for them must be creative, constructive and enriching. The Centre was therefore engaged in pursuit of having refined and civilized influences emanating from aesthetic and emotional areas of people's life.

The department of Visual Art within the Centre has been designed to employ skilled labour to demonstrate Visual Art forms. Several work forces are organised in a way

toward economic gains. The Centre had work shops where artefacts are displayed and sold. Now both the private individual work and craft shops and the Department collaborate to distribute and exchange products for income.

Both locals and foreigners are engaged in economic activities over a period of time. The collections and preservation of cultural artefacts and its knowledge dissemination to the general public are entrusted to specialize cultural institutions such as Ghana Museum and Monuments Board, Ghana Library Board, National Archives, the institute of African studies etc. The Centre's concern of economic and social problems could be minimised by the observation of cultural values. For the extended family system in cultural import has the value for keeping our nation from suffering, starving, dying of diseases and poverty.

The socio-economic development of the centre faces enormous challenges in the quest to mobilise and harness resources towards culture. The environment in which the centre thrives in the light of Cultural practices and production of artefacts must be based on relationship: the way in which people behave towards each other or deal with each other and the effect of such interaction. Relationship in turn depends on an effective and efficient management of policies which empower people to own, participate in and influence the process of development. It is of importance to realize that the Centre at its peak and first in Ghana has a statement of courses of selected actions to guide and determine its current and future decisions and actions to set directions thereby shaping the daily life and work. Private sector participation and partnering are the necessary consideration with the aim of providing higher quality goods and services, improving delivery mechanisms, having cost of production etc.

The core issue in the collaborative efforts, set by cultural policy in Ghana, it must be understood well that Cultural life of Asantes require effective creation of institutional forms and structures exclusively capable of responding to rapid changing educational, social, political, intellectual, economic and spiritual environment in which we live and operate. It could be possible through coalition of interests and art specialists mobilized around common cultural agenda from the basics. The importance includes:

- i. Relieving the Government scanty budgetary constraints.
- ii. Providing alternative funding for partners and
- iii. Promoting effective and efficient teaching learning and training. There is the need to identify plane field as to mobilise resources of all kinds.

In the field of Art Education, it has been envisaged to work out the teaching and training potential artists at their tender ages. It is implied that schooling reaches everyone so as to encourage everyone whose latent abilities and capabilities would otherwise be left untapped. The art has deep roots in hard ground of discipline, hence, the training of the individual rather than resourcing the individual. The data collected from 2007 and 2008 schools enrolment in Ashanti Region as in table 8, provided a plane field for exploitation.

	EDUCATIONAL OUTLETS	2007	2008	Diff.	% INCREASE
	PUBLIC PRE-SCHOOLS	1,583	1,870	287	18.13
	PUBLIC PRIMARY SCHOOLS	2,003	2053	50	2.49
	PUBLIC JUNIOR HIGH SCHOOLS	1,207	1286	79	6.54
	PUBLIC				

SENIOR HIGH SCHOOLS	85	86	1	1.17
TEACHER				
TRAINING COLLEGES	7	7	-	0.0
TECHNICAL / VOCATIONAL				
SCHOOL AND INSTITUTES	3	3	-	0.0
SPECIAL SCHOOLS	2	3	1	50.0

**Table 8: 2007-2008 Enrolment in Public Pre-Schools to Secondary Schools in
Ashanti Region**

From the data presented, relating to education and culture, the Government alone cannot make policies through Parliament and implement these policies through teachers who are not educated and inclined artistically. However, students from the beginning of Pre-school to Teacher Training College when well taught and trained could provide delivery of cultural issues to bridge the noted gaps. This must be the context within which partnership with Cultural Non-Government Organisations proceed. The Cultural Officers, Artists and apprentices commitment must be in harmony with the commission on National Culture. The type of partnership to be

i. Regulations and control mechanism:

There should be a Memorandum of Understanding (MOU) and specific supporting operational schedules. This is because partnership at all levels must result in working together with people and institution from different backgrounds. There must be establishment of appropriate and adequate mechanisms which included structures, rules, regulations, procedures, guidelines and codes of conduct of business to minimise or control conflicts.

ii. Transparency and accountability:

The application and implementation of the MOU with specific operational schedules demand transparency and accountability. In the former days such attributes were common for the society to thrive. But in modern days, human values and attitudes are becoming multiple and complex. Transparency must be demanded to promote honesty, clarity and openness. These must be aimed at building trust and confidence in collaborating partnership.

iii. Participation:

As in the past, the communal spirit and participation were encouraged since the society and the individual pledge to promote the common good of the larger society for security, survival, continuity and balance. The inability of the Directors, managers, stakeholders' etc. due to lack of support on the part of the government has created a legacy of non-performance and productivity. Man's participation through partnership promotion starts from joint initiative of policies and programmes through implementation, monitoring and evaluation, to the sharing of the benefits and re-planning.

iv. Networking

This aspect becomes our effective tool to ensure participation. There will be interactions over issues with other people or groups thereby establishing and maintaining good working relationship for the work to be done effectively.

v. Communication Flow

The essence of relationship is the process of expressing ideas and feelings or provision of information. In the past the simple society could do that effectively through durbars, festivals, funerals etc. The inflow of information was both vertical

and horizontal due to the social structure of status. There was an informal coordination for classes and segments to work effectively and efficiently. Hence, there is the need to involve ordering of events and activities by putting into proper relative position all concerned to bring harmony and avoidance of duplication, waste and conflicts.

vi. Capacity building

Those concerned in the partnership require regular and systematic training and retraining in order to fortify their technical, financial and organisational capacities. It is also needed to improve upon operational capacities in policy making, planning programming, implementation, resource sharing, investment, monitoring and evaluate. The training is highly aimed at the trainees participation, negotiation and medication skill, transparency and accountability, prevention and management of conflict.

Socio-economic development of the CNC in Kumasi depends largely on recognising culture as a resource which needs mobilization. The present state of the Centre where Visual Art Department was established is expected to bring together both tangible and intangible endowments being perceived to be useful and valuable for our very existence. Hence the Centre needs to mobilise the human physical, financial resources.

Human Resources

There are large resources of human resources in terms of labour power, knowledge, skills, expertise and experiences possessed by good number of people over decades. Therefore, there is that important need to use the process of getting the right people

in the society at the right time to perform the right duties to realization of set national goals. These must be set on the four principles of:

- i. Recognitions by referring to acceptance that human resources are true or legal to our cultural values with respect to position and quality.
- ii. Responsibility to the charge or task assigned to human resources to perform on the basis of the confidence reposed in them culturally.
- iii. Reproduction in responsible people brining up or developing other people to fill their position when they are no longer on the scene. These demand building partnership requiring regular and systematic training and retraining.
- iv. Resourcing in capacity of providing inputs that the people require in order to perform creditably. The physical and material needs are provided to remove barriers which hinder performance. A clear case in modern technology is the provision of facilities like office equipment, books and stationary, telephone, means of transport for persons to enhance their work.

During the pre-colonial era, from the family clan and society heads, financial resources were mobilized due to the communal spirit involved. Again, the state with varying ethnic groupings, with their traditional leaders who are the custodians of culture according to the total population on monthly basis does show solidarity their participation in cultural activities. Therefore there should be the need to apply the principles of:

- i. **Need Assessment:** Everybody should be involved wholeheartedly because of identified need. The culture of the people benefits the society.
- ii. **Financial planning:** This must be based on the established need in order to enable the people to be partners to spend the money wisely. It implies foresight, restrain, initiative, industry and insight. All partners are determine to

count the cost before taking action, remain resolute and focus, act rationally and persevere, etc.

Another area for mobilization is the physical resource which involves land building, tools and equipment, capital, etc. They are vital needs to facilitate development.

Therefore there are things we have to undergo. These include:

i. Physical Resource Database which are reliable, relevant and up to date at the local, district and national levels.

ii. Infrastructure development must be built at local, district and national levels.

Required local logistics are expected to enhance performance and growth at all levels for cultural values. This could also be done by liaising with other governmental agencies and companies like AngloGold Companies. Ghana Brewery, the Telecommunication Networks. When the society is motivated through the assistance by these donors within the environment, the people would be spurred to be conscious of the need to develop our culture heritage for other countries to pay.

The state has already entered into a number of partnerships with both local and international collaborators. It is important to re- examine the modalities guiding the formation and operation of partnerships for the maximisation of positive effects.

Factors affecting artistic progress and development at the Centre for National Culture in Ghana.

It has been realized that culture is a man-made environment. Components are established and directed by the human beings themselves for the life of culture to exist. Hence culture is a conditional play of things and events having a cause and

effect relationship flowing down through time from one generation to another. The functional role of culture seeks to make life secure and ending for the society.

The types of culture of a nation are considered as what relation that exists between the various components and topographic areas. Such components include hunting, gathering, fishing, rearing and agriculture etc. have existed for long. However, trading culture which involves specialized production of some objects of trade such as sculptures, pottery, textiles, furniture etc are the less exploited in the society in Morden times.

A number of Centres of Culture which were established and their origins arising out of experiences could be traced in Ghana. From the Daily Graphic Wed. May 17, 2006 issue from “Region in focus”, official report revealed that work on Koforidua Centre for National Culture had its project standing still. The construction works on the complex, which has a seating capacity of about 2,000 participants, was started in 1966 just nine years after independence of Ghana in 1957. The suspension of the construction was possible because of non-availability of funds. One famous researcher’s contention provided evidence of lack of knowledge to the Socio-Economic structure of Ghana. From the Daily Graphic’s publication, Friday May 19, 2006, a lecture given and advised by Professor Aryeetey referred to the most promising way to reduce poverty in a sustainable manner is to change the current structure of the Ghanaian Economy. On the topic: “Can Ghana achieve Structure Transformation without a Development Plan?” under the theme, “Planning for Socio-Economic Development in Ghana”. He observed that one structure is dependent on agriculture especially cocoa, but this also does not create jobs for the unemployed.

He added above all that if the markets did not work, the expected net resources transfer could not take place to facilitate structured change. On the side of vision, he again maintained that the vision must be one that articulates clearly the role that the state will play in relation to the productive sectors. In his conclusion he stressed the need for the government to consider the four thematic areas including Industrial Development, modernising Agriculture, human Capital for Structure Transformation and human settlements for the changing Economy.

In the same issue of the Daily Graphic Friday May 1, 2006 under “Ghana marking Museum Day” a Senior lecturer, Dr Kumi Ansah Koi of the Political Science Department, lamented that the media in Africa have lost focus as a result of the negative effects of globalization. The media was called to have spent more time on issues which did not serve the cultural interest of the people on the continent and for that matter Ghana. The Two-Day Lecture on the theme “Museum and young people” was organised by the Ghana National Museums and Monuments Board where Dr Kumi Ansah Koi cited cases to buttress his assertion. He drew attention to the kind of language the media practitioners used, the topics discussed and films shown were mostly alien culture which forced the people to ignore the African background.

The Chairman of the occasion, Nana Nketia, Omahene for the Asikado Traditional Area enjoined the Ministry of Information and National Orientation to look at the pivotal role being played by Ghana National Museums and Monuments Board for Support. The G.N.M.M.B is believed to be helping to make National Heritage active and perceiving the past for the future. He concluded by saying: it is one heritage that embodies one national soul and the real mausoleums to delve into and learn and understand the Nature and evolution of this spirit.

With another reference is Daily Graphic, Tuesday March 14, 2006 Prof Quist Aryeetey gave concern to “Production, National Identification System and Economic Planning in Ghana”. His writings on which functions of economic systems worldwide are to determine, he includes the following questions:

- i. What products are to be produced and in what quantities?
- ii. By what methods are these products manufactured?
- ii. How is society’s output of goods and services shared among its members?
- iv. How efficient is society’s production and distribution system.

As far back as July 30th 2003 in the Daily Graphic, regional news’ Features under the heading “Art can promote Tourism”, the seminar organised by Ghana Art Teachers Associations (GATA) for Regional Executive members expressed concern. The Topic “Art as a basic ingredient for Tourism” spoken on by Dr E.C. Nyarko, a Senior Lecture at the College of Art KNUST and the National President of the Ghana Association of Visual Artist (GAVA) stated that no Tourism Industry can thrive without art. He went further to express that all festivals are dependent on the visual art effects which normally attract tourists. For art and culture are inseparable. National festivals such as NAFAC and PANAFEST have been introduced to attract tourists. He pointed out the defects of the Visual Art Forms as lacking quality finish. He recommended the Department of Integrated Rural Art and Industry set up at college of Art, KNUST with the purpose of improving rural art works.

On the part of Dr. Ato DeGraft Johnson, a Senior Lecture at the College of Art, KNUST had noticed that Visual Arts today offer tremendous opportunities for talented young people. That career in Art vocation begins with self appraisal and

attestation. He highly commended assistance to all artists knowing themselves. He mentioned lack of focus and inability to create their own vision as major difficulties. With regards to careers, he expressed regret on what the Educational Reform did by putting choice ahead of skill acquisition. He said this vision makes young artists choose areas of specialization, too early. He concluded on the topic: “Career opportunities in visual arts” as the vision with ability to imagine, draw and create beautiful things would direct the young artists to the right vocation.

In 2003, from the Spectator, business news column features under the heading “Craft Industry gets a boost” an initiative seeking to develop the craft industry and increase Annual Export earnings was launched in Accra on Wednesday November 1, 2003. The initiative programme aimed to turn the craft industry into a viable competitive one capable of:

- i. Generating employment; and
- ii. Increasing incomes and productivity to support efforts at wealth creation and poverty reduction. At the heart of plans to achieve the goals of the initiative through a three – prong approach which offers technical support for existing craft production entities are based on assistance to five Export Companies and Identification of fifty (50) design oriented small scale producers to target and create a market for them. He pointed out that the handicraft export earnings rose from 4.9 million dollars to 11.3 million dollars in 2002, an increase of 6.4 million dollars in two years. He pointed out the besetting problems withstanding these gains to include:

- i. poor quality,
- ii. limited professional trade,
- iii. management practices,

- iv. lack of access to capital,
- v. and absence of a strategic national direction for craft development.

From the description of “The Case for African Art” published in the Daily Graphic Saturday June 15, 2002 under the authorship of George Owusu Ansah, he quoted the Time Magazine Article as: Africa’s cultural treasures are now prized by collectors and connoisseurs the world over but this popularity is fuelling looting and illicit sales. He added in his contribution by stating that “traditional African Art is now endangered species, but the tragedy is that we (Africans) still know very little about the content of Africa Art despite the relative ease of access”.

He cleared the statement by elaborating on traumatised people by years of political instability, self inflicted carnage, unacceptable levels and depths of poverty and ignorance with accompanying strains, stress and chaos. He proposed explanations on usual literacy in the national curriculum, the quest for Africans and national identity to face the challenges of our time. He also, quoted the Director of Tate Museum, Nicholas Serota. “I think everyone today, to be able to work with images just as much as they need to work with words or with arithmetic’s because we all live in such a profoundly visual society. To cut that kind of teaching out of the curriculum because it happens to be called, “out” in my view is very short sighted.”

Conclusions

The thesis has traced the importance of Visual Art produced and their uses to promote the Asante kingdom of old in terms of politics, religion, etc. These works were used for identifications when compared to their counterparts.

The write-up has outlined the structural and Administrative relationships to the Centre for National Culture as an institution. It has in its custody the artist, craft men and women, administrators, apprentices, etc who have engaged in spinning the wheel of cultural progress towards development. However, the policies of the Government in modern times have placed limitation on the Centre for National Culture as regard tremendous growth and directions. The people formerly looked up to the Kings and Elders in the past. But now the nation looks up to the government of the day. The Centre for National Culture in Kumasi has been sustained to preserve some aspects of Culture related to Visual Art forms. Through the initiatives and the creative potentials of the human resources in search of earning quick money rather than developing careers, both the Visual Art forms and the centre are used to consolidate the material wealth and inter dependencies. They therefore become the obvious reliable means of cultural preservation. They are potent forces to sustain the qualitative growth and progress of the nation.

Both the Centre and Visual Art forms produced are cultural vehicles, through them historical records are kept about Asantes and others thereby having psychological effect on the nation. They are reliable means of cultural preservation.

Economically, they are dependable assets to the nation in terms of both residential and non-residential tourists who visits the place yearly to either buy or view much display during exhibitions. Therefore the Centre's Visual Art forms and life are inseparable at least to Asantes.

The officials of the directorates, the artists, craft men and women, viewers and clients of the Visual Art works set standards for art forms and the Centre. The Centre

therefore bridges the gap between the past and present. It is therefore made to be in equilibrium with nature, skills and appreciation of nature. The artefacts of various sizes, beauty and functions have formed resilient exchanges to redeem the past glory of the Asante kingdom. Abundant production and greater advertisements will then attract some many walks of life to partake and appreciate and pay for the cost of enjoyment. These therefore become a necessary integral part of living. The functional and aesthetic form of the centre, artefacts and human resources involved are capable of transforming the Culture of the Nation. The centre and the visual art produced are vital due to the uses of elements and principles of design. The serene atmosphere of the natural setting, the beautiful structures and facilities provide the need and value of recommendation. The facilities, human resources, etc, have remained as monument.

The indigenous symbolic Visual Art products and apprenticeship among Asantes are cultural heritage which have served as a landmark of several ethnic groupings. Among Asantes, it has brought good will identity by uniting people as a corporate link between the past and present generations. It is therefore obvious and important to give it proper orientation, preservation and improvement in terms of resources. There was and is a drastic neglect of the Centre for National Culture in almost some of the resources. According to some young ones, the changing cultural values and trends especially with electronic and print media work against their will and wishes. Some are faced with hardships as apprentices, poor salaries from the government, meagre resources to keep the centre running.

In the height of attitudes and values on the part of the nation, there has been deviation due to the consequences of social and cultural changes emanating from emerging impact of western cultures, technologies and education. These are eroding gradually

the essential elements of philosophical, psychological and spiritual meaning of symbolic culture centre entrenched in the Kingship of the past and present leaders of the Asante. The survival and sustenance of the Centre depends heavily on teaching and training of the echelon of skilful and resourceful personnel in and around the centre.

The facilities, structures and human and material resources have remained to serve as monument to point to the riches of the Asante kingdom as the first of the kind in Ghana. However, the neglect has been leading to the destruction of communal life, continuity, economic security and heritage. The nation therefore needs to have evolved common beliefs' system and aspirations for artistic expressions through the Centre for National Culture in Kumasi. The enculturation of the teeming youth in search of pleasure, wealth and employment would be used as innovations aimed at injecting proper aesthetic experiences in the citizen of Ghana. It is expected that a better knowledge, understanding and application of Art and Culture will be encouraged in young people purposefully from school going ages in order to foster a deep sense of responsibilities for national development.

Each stage of creating artefacts is associated with intellectual, psychological, social, economic, political, etc impacts. There are social dimensions to challenges posed by the neglects to train the youth skilfully in both rural and urban centre schools these came in the form of community displacement of values, disintegration of culture, loss of time, talent and livelihood and finally the severe impact of these on families.

Visual Art forms skills in individuals deserved management. Material resources are in abundant. With rapid over-reliance and consumption of similar foreign artefacts

and pleasures from elsewhere, the effort to trace the lost root of culture and its values will endanger their uses by future generations. Therefore, for the production of Visual Art forms to be truly sustained, the whole life cycle of these cultural products must be considered. As far as possible, effort must be made to limit wasteful skills and talent of these young and old artists, craft men and women. These must be done through encouragement of vigorous artistic programmes such as seminars, talks, seasonal exhibitions, appreciation of artists, etc so that more concentrations on foreign values are minimised or eliminated.

Handcrafted objects manifest individual creativity, ingenuity and the will to excel that comprise our cultural heritage. They take us out of our mechanised world and connect us to natural materials and processes. Ancient forms involve simpler less humorous patterns of life as living connections with culture for which “art and life” were not set apart. The modern trend of technology coupled with modern gadgets, video, internet, etc are forms in disguise for most youth to deny themselves of the zeal towards Ghanaian Culture just as Africa had lost about three hundred million of its sons and daughters in the Trans Atlantic slave trade including the technicians, artisans, teachers, herbalists and caretakers of our cultures. Also these modern print and electronic media full of foreign domination will deprive the nation Ghana of her cultural heritage. The deprivation of vital values, technologies and attitudes etc which should be used to contribute to the development of its people become impotent. The youth of today have the majority not to be concerned with Ghanaian Culture because of brain washing from foreign influences.

Recommendations

If there is any other unexploited avenue for restructuring, re – organisation, socio-economic break through and liberation of the Nation regarding poverty, dilemma of unemployment of the youth, then the recommendation must be on gross reliance of visual art, artists and centres for National Culture. It is through this that human resources could be renewed for National Development.

The Visual Art forms

It is recommended for every individual, society, community, etc to involve in artistic activity because they form the pivot which every cultural potential practice revolves. The teaching, learning and training of everybody to be engaged in artistic activities on daily, weekly and monthly basis are highly recommended. This has become a necessity due to the role that these forms play as bedrock on which every aspect of human endeavours is projected.

1. The producers of body art forms (textiles, bead works, metal casting) must be nurtured and encouraged in both young and old skilled artists because they are the vehicles of political, spiritual, social and economic growth and development.
2. The design and finish Visual Art forms such as sculpture, graphics, ceramics, leather works, paintings etc must be improved for both human and societal advancement. This is because they function in preserving and celebrating personalities who have contributed immensely in historical times. Other works in the same vein are commodities to be sold or exchanged for income and charity.

3. With regards to modern technologies in film and cinematography, sculptures done to portray culture should be used in animations just as foreign cartoons used on televisions for education, information and entertainment.
4. The Art works are worth encouragement because they are the means of preserving certain accepted beliefs, values, philosophies etc. They must be preserved, promoted and transmitted.

Apart from being point of contact between the unexploited environment and the users they also function in preserving potent patriotism, skills, values, technology, etc

The nation

1. Apart from beautification of the Nation's important places and individual homes, the Visual Art forms are used as means of perpetuating political and international views as well as promoting national unity and cultural diversity in unity.
2. Through these works historical records of important personalities in a Nation are projected to demonstrate the present succeeding generations and past generations. Therefore we have to document, protect copyright of these cultural materials.
3. It is of necessity to endorse the promotion of Visual Art forms because they store the Nation's rich culture. Visual artists must also be recognised and honoured.

4. The execution of these art forms helps physical well being of the artists, craft men and women. The users have soundness in their health condition, nation and powerful government.
5. They are reliable items of trading commodities to the individual and the nation as a whole.

The Centre for National Culture

1. The Centre is recommended because they are reliable, effective in ensuring market success in economic ventures.
2. There is the need for development and promotion of the Kumasi Centre for National Culture and other centres all over the country because they are potent in ensuring sound health of individual through cultural activities and therefore the nation as a whole.
3. The artistic practices at the Centre are recommended because they aid cultural practices.
4. The Centres become the live – wire of the nation because both local and foreign visitors pay visit to meet their needs

The Artists, Craft men and women

1. They must have teachable heart to learn the cultures of the nation and other countries in order to apply them to suit modern trends.
2. They must develop their careers and enrich their business acumen.
3. They must be influential in all respects to cultural values, attitudes and patriotism and ready to transform both rural and urban dwelling places

4. They must corporate and coordinate with the view of forming strong associations for the Art and Craft industry.

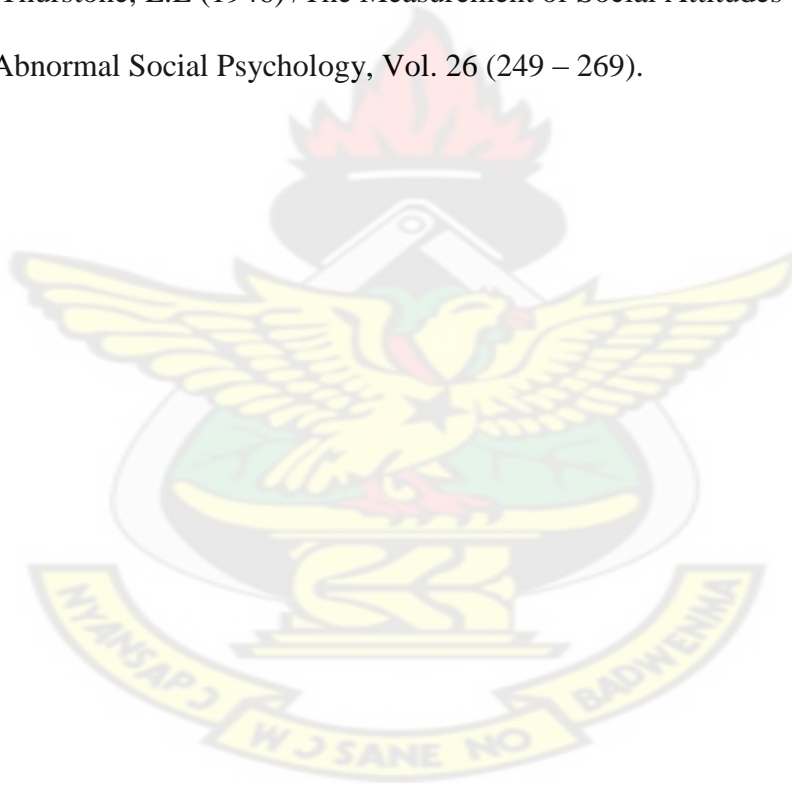
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APPENDIX A
QUESTIONNAIRE FOR SENIOR PERSONNEL OF THE CENTRE FOR
NATIONAL CULTURE IN KUMASI

Dear Sir/Madam

I am a graduate student of the Department of General Art Studies researching into the topic: The Visual Art forms of the Centre for National Culture, Kumasi: Their cultural importance to the development of Ghana.

It has been identified that good and quality time management practices is a vital resource for enhanced productivity in the sphere of Visual Arts forms. This questionnaire is part of a study into the production of the Visual Art time management practices at Centre for National Culture, Kumasi. Your opinion as a career Administrator /Accountant, Artist etc will contribute immensely to this study. Please therefore respond candidly to the following questions. You are fully assured that your contribution will be held in confidence and be put to academic use only.

Thank you very much for giving your candid opinion.

Yours faithfully,

Patrick Huxley Kokonu

SECTION A – ABOUT YOURSELF

(Please tick (✓) or fill in as appropriate)

1. Gender: Male () Female ()
2. Age: i) Below 29 years ii) 30 – 39 years
iii) 40 – 49 years iv) Above 50 years
3. Academic / Professional Qualification:
i) Pre-University () ii) First Degree ()
iii) Post-graduate () iv) Any Other () (Please specify)
.....
4. Present Status: (eg. Principal Administrative Assistant)
.....
5. Department: (eg. General Audit)
6. Current schedule (eg. General Administration)
.....
7. Length of Service at the Centre for National Culture
i) Below 5 years () ii) 6 – 10 year ()
iii) 11 – 15 years () iv) Over 15 years ()

SECTION B – ABOUT YOUR WORK ENVIRONMENT

(Please tick (✓) or fill in as appropriate)

8. a) Do you have an office space to yourself? Yes () No ()
If “yes”, please go to Question 9.
- b) How many colleagues do you share your office space?
i) One () ii) Two ()
iii) Three () iv) More than three ()
- c) To what extent is your work time interrupted by colleagues?
i) Not at all () ii) Quite Often ()
iii) Often () iv) Very Often ()
- e) To what extent is your work time interrupted by your own?
i) Not at all () ii) Quite Often ()
iii) Often () iv) Very Often ()
- f) How do you control both colleagues and visitors in term of interruptions?
i) Not at all () ii) Quite Often ()

- iii) Often () iv) Very Often ()
- g) How often do you have interruption in the month and year reference to calendar of both internal and external programme of activities?
- i) Not at all () ii) Quite Often ()
- iii) Often () iv) Very Often ()
9. a) Do you rely on electricity for your work? Yes () No ()
(If “No” please go ahead to Question 10)
- b) If “Yes”, how regular is your electricity supply?
- i) Not at all () ii) Quite regular ()
- iii) Regular () iv) Very regular ()
- c) If your response to Question 9 (b) above in NOT option (iv), to what extent would you say electricity cuts have reduced your effective use of official time?
- i) Not at all () ii) Quite much ()
- iii) Much () iv) Very much ()
10. a) Which one of the following office machines is used in your office, either by yourself or by your subordinate(s)?
- i) Manual Typewriter () ii) Electric Typewriter ()
- ii) Computer without printer/UPS (Uninterrupted Power Supply)
- iv) Computer with printer/UPS (Uninterrupted Power Supply ()
- v) Any Other, (please specify)
- b) To what extent has it enhanced your use of official time?
- i) Not at all () ii) Quite much ()
- ii) Much () iv) Very much ()
11. a) Do you have a telephone facility in your office? Yes () No ()
If your response is “No”, Please move to Section C).
- b) How many calls, (internal CNC; direct – local and international), do you receive in a normal working day?
- i) 1 – 5 () ii) 6 – 10 ()
- iii) 11 – 15 () iv) more than 15 ()
- c) About how long does one call last?
- i) 1 – 2 minutes () ii) 2 – 3 minutes ()
- iii) 3 – 4 minutes () iv) Beyond 4 minutes ()

- d) Would you say some of the telephone calls you receive encroach on your planned use of time? Yes () No ()
- e) On the average, how much of your time is taken up by unwelcome telephone calls in a normal day?
- i) 0 – 10 minutes () ii) 11 – 20 minutes ()
- iii) 21 – 30 minutes () iv) Beyond 30 minutes ()
- f) Do you have any control over the number of telephone calls you receive in a day?
- i) No () ii) Yes ()
- If No please go ahead to Section C
- g) Please indicate your control measure(s)

SECTION C – ABOUT YOUR WORK ENVIRONMENT

(Please tick (✓) or fill in as appropriate)

12. a) How many drop-in visitors (i.e visitors without prior appointment) do you receive in a normal day?
- i) 1 – 2 () ii) 3 – 4 ()
- iii) 5 – 6 () iv) More than 6 ()
- b) How much of your time is taken up by each drop-in visitor, on the average?
- i) 1 – 5 minutes () ii) 6 – 10 minutes ()
- iii) 11 – 15 minutes () iv) Beyond 15 minutes ()
- c) How do you control your number of drop-in visitors?
-
- c) How do you control your number of drop-in visitors?
-
13. a) Do you have a Daily Time Plan? Yes () No ()
- (If 'yes' please skip question (b) below)
- b) If No, do you have plans to start using one soon? Yes () No ()
- (Kindly now move to Question 14)

- d) If Yes, to what extent are you able to accomplish your Daily Time Plan?
- i) Not at all () ii) Quite Well ()
- iii) Well () iv) Very Well ()
14. a) Do you sometimes feel pressurized to say “yes” to work which is outside your plan? Yes () No ()
- (If “No” please move to Question 15).
- b) Which one or combination of the following sources does your pressure emanate from?
- i) Superior Officers ()
- ii) Colleagues ()
- iii) Subordinates ()
- iv) Friends/Relations/People of influence ()
- c) If your response to Question 13 (c) above is either option (i) or (ii), please indicate how you intend keeping to your Daily Time Plan?
-
-
-
15. How often have you had to interrupt one task in order to start another?
- i) Not at all () ii) Quite Often ()
- iii) Often () iv) Very Often ()
16. a) To what extent would you say general anxiety generated from domestic issues, health problems, financial matters, or otherwise affects your effective use of official time?
- i) Not at all () ii) Quite much ()
- iii) Much () iv) Very much ()
- b) If your responses to Question 16 (a) above in NOT option (i), please indicate how you hope to control the situation in future.
-
-
-
17. a) Have you ever had to complete any official task after the deadline?
- Yes () No ()
- (If ‘no’ please move to Question 18).

- b) If 'Yes', which of the following factors best accounts for the situation?
- i) Other official duties ()
 - ii) Drop-in Visitors ()
 - iii) Very Short deadlines ()
 - iv) Any Other (please specify)
- c) How do you hope to control the situation in the future?
-
-
-
18. a) Have you had to stay after official hours to complete a task?
- Yes () No ()
- (Please move to Question 19 if your response is 'No')
- b) How many extra hours, on the average, did you put in per week?
- i) 1 – 5 hours ()
 - ii) 6 – 10 hours ()
 - iii) 11 – 15 hours ()
 - iv) Beyond 15 hours ()
19. a) How do you feel generally about task you delegate after they have been accomplished?
- i) Not Satisfied ()
 - ii) Satisfied ()
 - iii) Very satisfied ()
 - v) Otherwise, (Please indicate)
-
- b) Do you think you enhance your own use of time through delegation of tasks?
- i) Not at all ()
 - ii) Quite much ()
 - ii) Much ()
 - iv) Otherwise (please specify)
-
20. How often have you had to finish more than one task at a given deadline?
- i) Not at all ()
 - ii) Quite Often ()
 - iii) Often ()
 - iv) Very Often ()

SECTION D – ABOUT YOUR WORK SCHEDULE

21. a) Considering your work schedule for any given product, would you say the Official time allocated for it (i.e 40 hours per week x 52 weeks per year: less official leave days) has been enough to accomplish the job?
Yes () No ()
(If 'no' please skip "b" below)
- b) If 'Yes' to (a), please indicate how you accomplished all your tasks on schedule. (Please proceed to Question 22).
.....
.....
.....
- c) What percentage of work, by your estimation, was unfinished at the end of the given period?
- i) About 5% ()
 - ii) About 10% ()
 - iii) About 15% ()
 - iv) About 15% ()
22. a) On how many Statutory Boards/Committees (including ad-hoc Committees) do you serve as
- i) Chairman/Chairperson
(i) 1-2 () (ii) 3-4 () (iii) 5-6 () (iv) 6+ ()
 - ii) Member
(i) 1-2 () (ii) 3-4 () (iii) 5-6 () (iv) 6+ ()
 - iii) Member/Secretary
(i) 1-2 () (ii) 3-4 () (iii) 5-6 () (iv) 6+ ()
 - iv) Secretary
(i) 1-2 () (ii) 3-4 () (iii) 5-6 () (iv) 6+ ()
- b) To the best of your knowledge, how many times do you sit during the year as
- i) Chairman/Chairperson
(i) 1-5 () (ii) 6-10 () (iii) 11-15 () (iv) 15 + ()
 - ii) Member
(i) 1-5 () (ii) 6-10 () (iii) 11-15 () (iv) 15 + ()
 - iii) Member/Secretary

- (i) 1-5 () (ii) 6-10 () (iii) 11-15 () (iv) 15 + ()
- iv) Secretary
- (i) 1-5 () (ii) 6-10 () (iii) 11-15 () (iv) 15 + ()
- c) How long did each meeting last on the average?
- i) Less than 1 hour ()
- ii) 1 – 2 hours ()
- iii) 2 – 3 hours ()
- iv) Beyond 3 hours ()
- d) How would assess the outcome of such meetings as against the time spent?
- i) Not satisfactory () ii) Quite satisfactory ()
- iii) Satisfactory () iv) Very satisfactory ()
23. a) Are you able to proceed on leave each year?
- Yes () No ()
- b) if 'No' to (a), please indicate why you are unable to
-
-
- c) How many accumulated leave days do you have?
- i) Below 30 days () ii) 31 – 60 days ()
- iii) 61 – 90 days () iv) Above 90 days ()
24. a) Would you say the Centre for National Culture has any time control measures in place? Yes () No ()
- (If 'No', please go to Question 25)
- b) If 'Yes' to (a), what are they?
-
-
-
-
-
-
25. What time control measures would you recommend for the Centre for National Culture? (You may use an extra sheet)
-
-

APPENDIX B

**QUESTIONNAIRE FOR APPRENTICES AT LOCAL CRAFT
SHOPS/WORKSHOPS IN AND AROUND KUMASI CENTRE FOR
NATIONAL CULTURE.**

Dear Sir/Madam

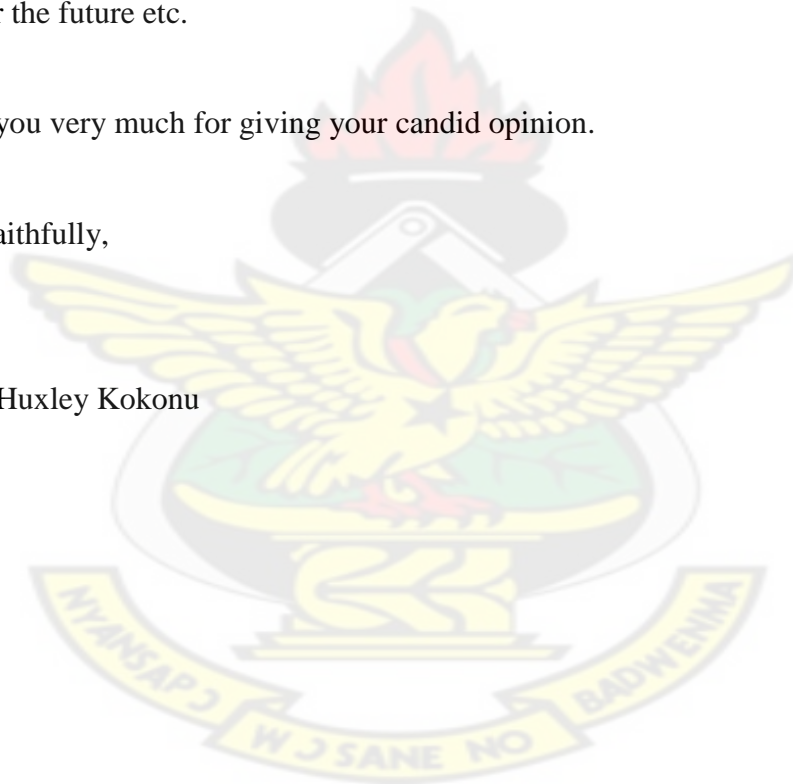
I am a graduate student of the Department of General Art Studies researching into the topic: The Visual Art forms of the Centre for National Culture, Kumasi: Their cultural importance to the development of Ghana.

The objective of the questionnaire is to find out how you feel towards your training as an apprentice or become trained apprentice, development of the skill needed to become seasoned artist, attitude acquired towards self and public employment, the hope for the future etc.

Thank you very much for giving your candid opinion.

Yours faithfully,

Patrick Huxley Kokonu



SECTION A (BIO. DATA)

INSTRUCTION: Kindly supply to the correct information by ticking (v) the box which is near the information that applies to you. Again write in the spaces (.....) provided.

1. Location of the workshop/craft shop

Inside culture centre ☐ outside culture centre ☐

2. Sex ☐ male ☐ female

3. I. Home Town

II. Region

4.

I. Below 15 yrs	
II. 15-17yrs	
III. 18-20 yrs	
IV. 21-23 yrs	
V. 24-26 yrs	
VI. above 26 yrs	

5.

LEVEL OF SCHOOL ATTENDED	NAME OF SCHOOL	DATE
I. Primary		
II. Middle		
III. J.S.S		
IV. Secondary		
V. Senior Secondary		
VI. Commercial		
VII. Others		

6. ACADEMIC QUALIFICATION

I. Reached Middle form 4	
II. Obtained middle school leaving Cert	
III. Reached secondary school F1	
IV. Reached secondary school F2	
V. Reached secondary school F3	
VI. Reached secondary school F4	
VII. Reached secondary school F5	
VIII. OTHERS	

7. MONTHS SPENT AT THE WORKSHOP/CRAFTSHOP

1. i 1 - 6 months
- ii 7 - 12 months
- iii 13 - 24 months
- iv 25 and above

8. SPECIAL VISUAL ARTS BEING TRAINED / LEARNT AT THE ENTRE

01 SCULPTURE	
02 POTTERY AND CERAMIC	
03 TEXTILES	
04 GRAPHIC DESIGN	
05 BASKETRY	
06 METAL WORKS	
07 OTHERS	

9. SPONSORSHIP

01 Father	
02 Mother	
03 Uncle	
04 Friend	
05 Self	
06 Other	

10. PROBLEMS CONFRONTED DURING APPRENTICESHIP (e.g Transportation, Accommodation, finance, marriage, peer pressure etc.)

- i.
- ii.
- iii.
- iv.
- v.

11. i. My father's occupation is

 ii. My mother's occupation is

12. i. My father's highest academic qualification

 ii. My mother's highest academic qualification

13. i. My father was/ is

Self-employed worker
Public employed worker

 ii. My mother was/ is

Self-employed worker
Public employed

SECTION B (GENERAL)

Mark a tick (v) where a box is provided and write in the space given

13. have you been offered counselling programme at the work shop/craft centre?

14. Have you been

☐

Yes

☐

No

ii. Has the counselling programme been of use to you?

☐

Yes

☐

No

iii. if yes, state what have you gained from being counselled

A.

B.

C.

D.

iv. if no, state why?

A.

B.

C.

D.

15. Have you ever thought of the following topics?

i. Self –employment?

Yes

☐

No

☐

ii. Public employment?

Yes

☐

No

☐

iii. Which of these do you prefer better

(a) Self

☐

(b) Public

☐

16. i. Would you like to go into self-employment or public employment?

ii. Why

16. i. Is the self-employed artist better of financially than public employed artist?

Yes

☐

No

☐

ii. Give reason for your answer

ii. Do you think the self-employed artist is more adequately prepared towards old age than public employed artist? Yes ☐ No ☐

iv. Give reasons for your answers.

17. Which one of these do you think is respected in society?

Self-employed worker
Public employed

iii. Why do you think so?

18. Indicate by checking the appropriate box with relevant statement of information to your skill/training acquired.

i. Skill to be acquired after training will be of use in future. Yes	<input type="checkbox"/>	<input type="checkbox"/>
ii. Skill to be acquired has cultural importance in the future. Yes	<input type="checkbox"/>	<input type="checkbox"/>
19. Have you been preparing towards a future career?	Yes <input type="checkbox"/>	No <input type="checkbox"/>
20. Do you hope to work on cooperative basis?	Yes <input type="checkbox"/>	<input type="checkbox"/>

ii. State how to get financial aid to set up a workshop or craft studio.

- a.
- b.
- c.

SECTION C ENTERPRENEURIAL SKILLS

This part of the questionnaire has been designed to know how personal qualities, business sense and sales acumen are needed to promote successful protection in any visual arts.

21. Have you dedicated yourself to

i. Time	<input type="checkbox"/>	es	<input type="checkbox"/>
ii. Training	<input type="checkbox"/>	Yes	No <input type="checkbox"/>
iii. Task	<input type="checkbox"/>	Yes	No <input type="checkbox"/>

iv. Has your purpose been single for formulating the goal of working full time? Yes ☐ No ☐

v. Can you withstand long hours working ☐ h much effort? Yes ☐ No ☐

vi. Do you have the sustained ability added to other personal qualities for effective and efficient work? Yes ☐ ☐

22. Curriculum for trainers to project entrepreneurial skill. Indicate that you have knowledge in before during and after your training.

i. Recording keeping	Yes		No	
ii. Book Keeping	“		“	
iii. Price setting and negotiation	“		“	
iv. Business Accounting	“		“	
v. Budgeting	“		“	
vi. Money and Banking	“		“	
vii. Introduction to marketing	“		“	
viii. Business Communication	“		“	
x. Business Law	“		“	

SECTION (D AND E)

ATTITUDE TOWARDS SELF-EMPLOYMENT/PUBLIC EMPLOYMENT INSTRUCTIONS.

This section of the questionnaire has been designed to know how each artist/apprenticed artist feels towards either self-employment. Each of the words abbreviated stands for the way you as an artist or aspiring artist might feel towards either self-employment or public employment you are therefore requested to make a (v) in the box provided below the letters which best represent your feeling about each statements.

STRONGLY AGREE - SA
 AGREE - A
 UNDECIDED - U
 DISAGREE - D
 STRONGLY DISAGREE - SD

ATTITUDE TOWARDS SELF-EMPLOYMENT

Financial Prospects	SA	A	U	D	SD
1. Self-employed to the artists is financially rewarding					
2. Self-employment makes an artist poor					
3. I am not an artist attracted by money gained from self employment					
4. There is money in self-employed artist career					
5. There is no financial problem in self-employment					
6. Self-employed artist has financial attraction					
<u>PREPARATION TOWARDS RETIREMENT</u>					
7. Self-employed artist depends on his/her family who is old and has retired.					
8. He/she can save money towards his retirement and old age.					
9. He/she becomes worried over wasted years					
10. He/she does not become a burden on his or her family when he becomes old and inactive.					
11. He/she becomes happy when he becomes old					
12. He/she has financial problems when he becomes old.					
<u>SOCIETAL STATUS</u>					
13. There is no fair respect for self employed artist					
14. Generally everybody likes to be self employed artist.					
15. You are less recognized in the society if you are self employed artist.					
16. Self employed artist is respected.					

17. Generally self employed artists are disliked					
18. When doing one's own work one feels important.					
E-ATTITUDES TOWARDS PUBLIC EMPLOYMENT FINANCIAL PROSPECTS					
19. The artist employed in public sector is rewarding financially					
20. The public employed artist is poor					
21. The money faired in the public sector employment does not attract me					
22. In public employment for the artist there is money.					
23. There is no financial reward in public employment					
24. There is a financial attraction for artist to be in public employment.					
<u>PREPARATION TOWARDS RETIREMENT</u>					
25. The public employed artist depends on his family when he become old					
26. He/she can save towards old age					
27. During retirement he becomes worried					
28. His/Her old age is not a problem to his family					
29. As a public employed artist he/she can be happy when old					
30. He/she has financial problems when on retirement.					

APPENDIX C

CENTRE FOR NATIONAL CULTURE – KUMASI QUESTIONNAIRE FOR EXHIBITORS

Dear Sir/Madam

I am a graduate student of the Department of General Art Studies researching into the topic: The Visual Art forms of the Centre for National Culture, Kumasi: Their cultural importance to the development of Ghana.

Good sales during exhibition of visual art objects have been always a source of inspiration to artists. Good sales always enhance productivity. Therefore the objectives of this questionnaire is to find out how you have been feeling and fairing towards exhibitions of your visual art objects produced for sales. You are kindly entreated to provide some needed information to the following questions in order to allow the researcher know much of the influence of Centre for National Culture on exhibitions as compared to elsewhere.

Thank you very much for giving your candid opinion.

Yours faithfully,

Patrick Huxley Kokonu

1. Where is your studio/workshop/craft shop located?

Inside culture centre

Outside culture centre

2. Sex

☐ M☐ F

3. Hometown

4. Age.....

5. Level of Education

LEVEL REACHED	NAME OF SCHOOL	DATE

6. ACADEMIC QUALIFICATION

- i.
- ii.

7. SPECIFIC VISUAL ART FORMS EXHIBITED

i. Sculpture	<input type="checkbox"/>
ii. Pottery and Ceramic	<input type="checkbox"/>
iii. Textiles	<input type="checkbox"/>
iv. Graphic Design	<input type="checkbox"/>
v. Basketry	<input type="checkbox"/>
vi. Metal Works	<input type="checkbox"/>
vii. Others	<input type="checkbox"/>

8. Who sponsored your education and training?
9. Who have been sponsoring your exhibitions?
10. What were the problems confronting you during your training (finances, transportation, etc)?
- i.
- ii.
- iii.
- iv.
- v.
- vi.
- vii.
11. Are you self-employed artist or public employed artist? -----
12. Have you ever been offered counseling before, drawing and after your training?

13. If yes, what have you gained from being counselled?
- i.
- ii.
- iii.

14. State how to get financial aids to set up a studio/workshop/craft shop.
- i.
 - ii.
 - iii.
15. Which of the following areas were you trained to project your entrepreneurial skills?
- i. Book keeping
 - ii. Record keeping
 - iii. Price setting and negotiation
 - iv. Business accounting
 - v. Budgeting
 - vi. Money and banking
 - vii. Business communication
 - viii. Business law
16. When did you start exhibition? -----
17. How many times did you exhibit in a year? -----
18. Who are your target groups? -----
19. What is the ratio of Ghanaian customers to foreign buyers? -----
20. Which of the months are successful seasons for exhibitions in a year? -----

