UNIVERSITY OF EDUCATION, WINNEBA

CURATORIAL INTERVENTIONS FOR LESSER KNOWN ART-FORMS IN GHANA.

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OCTOBER, 2013

DECLARATION

STUDENT'S DECLARATION

I, **Helena Alice Embil** declare that this thesis, with the exception of quotation and references contained in published works which have been duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE……

DATE……

SUPERVISOR'S DECLARATION

We hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of thesis as laid down by the University of Education, Winneba.

NAME OF SUPERVISOR: **PROF. KOJO FOSU**

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DATE……

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DEDICATION

To my parents Mr and Mrs Ivy Embil and the family of Dr. and Mrs Theresa Antwi.

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ABSTRACT

Ghana abounds in interesting yet unacknowledged art forms of great value spread along the length and breadth of the country. From the home to the farm; from the bed room to the kitchen; from the parties to the funerals, the functionalities of these lesser known art forms are put to use and manipulated. Whilst other art forms enjoy museum collections, displays and elaborate exhibitions, the lesser known Art forms remain in the dark, even though they are very close to us. Interestingly however, low recognition and neglect have affected the production of the lesser known art forms, a phenomenon that has motivated the conduct of this study. The study therefore sought to elicit attention and recognition for these important cultural art forms through curatorial interventions. Efforts were made at investigating what are lesser known art forms, the philosophical bases for their creation as well as their aesthetic values in the Ghanaian society. A select group of One hundred and thirty (130) individuals comprising curators, crafts producers and rural inhabitants were purposively sampled to take part in the study. The outcome of the study indicated that lesser known art forms are gradually fading away from contemporary Ghana. The study therefore recommended the inclusion of lesser known art forms in museum collections, preservation, documentation and displays of other curatorial activities so that their place as viable art forms in the society would be established and appreciated.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Ghanaian communities abound in several visual art-forms of various cultural dimensions, produced within different historical periods from the ancient to the present. These visual art-forms have achieved world-wide reputation from their display through expert curatorial hands in gallery and museum halls where they are well appreciated.

However, a close contact with many Ghanaian communities reveal that there are several other art-forms, irrespective of their historical origin, which never have been given the deserved and sustained curatorial guidance and public prominence in Ghanaian galleries and museums to demonstrate their artistic relevance. As a result, they are either not recognised or are not known at all as art-forms. They are only regarded as utilitarian objects, by majority of the general Ghanaian and international public, who consider them as having come into existence by material needs rather than just created for their own artistic sake (Morris, 1908).

These are the lesser known art-forms. Their origin is in the past art history of Ghana and a part of the great classic art traditions produced by the ethnic societies in pre-colonial Ghana. Interestingly, in the ethnic context, these lesser known art-forms performed important functional roles, in the same manner as did the well- known art-forms, which equally possessed significant aesthetical and philosophical quality implications as defined in Ghanaian conventional ethnic visual art culture (Fosu, 2012). In spite of their ethnic origin some of them continue to be produced and used in contemporary Ghanaian communities. Yet they are starved public promotion.

Unfortunately lack of the necessary curatorial interventions required to enable them to proclaim their existence and availability has created total official disregard and public ignorance of their true artistic worth. To continue to ignore these lesser known art-forms of ethnic origin, does not simply mean discriminating against them, but also will mean grossing over very important portion of the history of Ghanaian artistic creativity.

Although there are a number of both published and unpublished literature that address issues regarding the general "ethnic art traditions" of Africa (Fosu, 2012:1), which have been written by eminent scholars, such as, Willet (1971), Gillon (1984), Cole (1965) and others, unfortunately their discussions mostly concentrate on ethnic societies which produced art works with familiar and striking images. Oftentimes the information provided on, even Ghana's major art works, by these scholars in their discourse, tend to be scanty, with virtually nothing at all on Ghana's lesser known art-forms. Rattary (1927), Antubam (1964), Kyeremanten (1974) and Gyekye (1997), on the other hand, who have written exclusively on Ghana's art, concentrate mostly on a selection of art on major and famous regalia, leaving out the lesser known art-forms that functioned in the daily lives of the masses, even though both categories of art had together played crucial roles in communicating concepts of function, aesthetics and philosophy in Ghana's ethnic visual art traditions.

Therefore it has become imperative now to seek and expose the necessary curatorial interventions that need to be provided for lesser known art-forms to enable them also to demonstrate the significant place of their diverse contents in Ghanaian artistic creation. This approach will reveal their artistic appeal and then qualify them as serious and worthwhile art-forms that also, diligently, can be collected, preserved,

documented and publicly exhibited for the knowledge of the Ghanaian and the international public at large.

1.2 Statement of the Problem

Various well known Ghanaian visual art-forms are occasionally exhibited in public galleries and museums to showcase their functional, aesthetical, and philosophical qualities. However there are a number of other lesser known ones, which even though possess similar qualities, their existence as objects with important artistic merits, as defined in Ghanaian ethnic visual art culture, are not known to the public. This largely is due to the absence of such curatorial interventions as collection, documentation, preservation and public display for them. The situation has created public ignorance about these lesser known art-forms that has resulted in little academic enquiry, curatorial guidance, private connoisseurship, public promotion and general knowledge on the contributions of lesser known art-forms to the art culture of Ghana. There are reasons why special curatorial needs for these lesser known art-forms must be established, in order that they can also project their diverse qualities as important aspects of Ghana's classic art traditions that aid in distinguishing Ghanaians as a culturally unique people. They are important assets to Ghana's national heritage. Ghanaian modern lifestyles are pushing them away into oblivion. They must be protected before their total extinction from our national consciousness.

1.3 Objectives of the Study

The objectives of the study are to:

1. identify existing lesser known art-forms in Ghana,
2. determine the types of curatorial interventions necessary for Ghana's lesser known art-forms,
3. examine and discuss the functional, aesthetical and philosophical significance of Ghanaian lesser known art-forms.

1.4 Research Questions

1. What constitutes "lesser known" art-forms?
2. What kinds of the curatorial intervention are necessary for lesser known art-forms?
3. Why is it important to seek curatorial interventions for lesser known art-forms?
4. On what functional, aesthetical and philosophical basis are lesser known art-forms created?

1.5 Delimitation (Scope)

The research will be limited to the study of selected Ghanaian lesser known art-forms of ethnic pre-colonial origin, namely; clay pots, hoes, grinding stones, wooden mortars, hearths, wooden pestles, canoes, wooden combs, open sandals and clay pipes; the Ghana national museum; Cape Coast cultural centre; Kumasi cultural centre museums; Manhyia Palace Museum and Yaa Asantewaah Museum; as well as local

Craft Producers from the Greater Accra, Central and Ashanti Regions of Ghana and local inhabitants from the rural communities of Osubonpanyin, Atetcherido in the Central region, Darko in the Ashanti Region and Oyebi in the Greater Accra Region.

1.6 Limitations of the study

Despite the fact that the results from the study are authentic there are some limitations that may affect the effectiveness of the results. For instance, the only three selected regions out of the total ten regions in Ghana for data collection might not give an accurate outcome that could be the true representation of the other seven regions. This of course limits the generalization of the results for all Ghana.

Some conclusions were solely based on the ideas or responses from only the selected curators, craft producers and inhabitants from rural communities in the three regions of Ghana. Though they are fully authenticated and ascertained from other authoritative sources, analyses of the ideas and responses is limited to the percentage results from the selected respondents.

1.7 Definition of Terms Used

***Lesser Known Art forms*:** These are visual art-forms which are generally dismissed as utilitarian objects that commonly function in daily lives of the general public. In this dissertation, they are interchangeably referred to as crafts, artefacts, art objects, art works or objet d'art.

Museum: A building in which objects of historical, scientific, artistic, or cultural interest are stored and exhibited.

Curator: A keeper or custodian of a museum or other collection.

Ghanaian Ethnic art: Art produced in pre-colonial Ghana

Indigenous: Original, relating to people inhabiting a region from the beginning.

Aesthetic: A philosophy of art, a study of beauty and taste.

Philosophy: A set of views and theories of a particular philosopher concerning such study or an aspect of it.

Culture: The total body of tradition borne by a society and transmitted from generation to generation.

1.8 Abbreviations

KNUST: Kwame Nkrumah University of Science and Technology

LKAF: Lesser Known Art-Forms

GMMB: Ghana Museums and Monuments Board

MSLC: Middle School Leaving Certificate

1.9 Purpose of the Study

The purpose of the study is to uncover the various visual art works in Ghana that fall within the definition of "lesser known art-forms" in order to determine the kinds of curatorial intervention that can salvage them from the verge of extinction. This will enable Ghanaian art education, artistic research, art production, art collection, documentation, art curatorship, museums and gallery operations to gain from the benefits of the cultural significance of their functional, aesthetical and philosophical qualities.

1.10 Organisation of the Rest of the Text

This document is divided into five chapters. Chapter one is the introduction to the report on a thesis conducted to seek curatorial interventions that can generate interest in lesser known visual art-forms in Ghanaian communities for local and global appreciation and enjoyment. Chapter Two is a summary of the review of related literature relevant to issues concerning lesser known art-forms. Chapter Three is a discussion on the research methodology employed to collect data for the study. Chapter Four highlights the major findings of the study, describes and makes inferences to the data collected using both qualitative and quantitative data analysis procedures. The final Chapter Five provides the summary of the report, conclusions drawn, and suggestions for recognition, exposure, promotion and enjoyment of lesser known art-forms.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

The review of the literature for this study focuses on the need for curatorial intervention to sustain lesser known Art-forms in Ghana, since they constitute a substantial part of the focus on which culture depends for identification, survival and significance. This can be achieved through sustainable programmes for the collection, preservation, documentation and exhibition of lesser known visual art-forms. The chapter also reviews the significance of the function, the aesthetic, and the philosophy of lesser known art-forms.

The literature available in the related areas are summarized and presented under the following topics:

- What is Culture?
- The Emerging Trends in Cultural Art
- Culture and Art-forms
- Popular Ghanaian Art-form
- Understanding Ghanaian Art-Forms
- Philosophical bases for the creation of Art-forms
- Aesthetic Values of Art-forms
- The Misrepresentation of the Minor Art
- Who is a curator?
- Museums and Art displays
- Lesser known Art-forms?

2.1 What Is Culture?

Culture means the total body of tradition borne by a society and transmitted from generation to generation. It thus refers to the norms, values, and standards by which people act. It includes the ways by which distinctive societies seek to perceive the world and render it intelligible. Culture is a set of mechanisms for survival that also provides definition for reality. It is the matrix into which people are born as well as the anvil upon which persons and destinies are forged (Murphy, 1986).

The contours of fields of learning and disciplinary labels share surface similarities from one country to the next. Yet the particulars of knowledge production and the circumstances of the use and absorption of societal knowledge remain nationally, regionally, sometimes even institutionally specific. We live in an age of ever greater human mobility, which is reflected in cultural scholarship through the increase of terms such as Diaspora, trans-acculturation, globalization, colonization and hybridization (Bendix & Welz, 1999). There is, however, a need for a greater transparency, an awareness of the different contexts within which cultural scholars and practitioners work as well as recognition of the different ways in which they conceive of their work within society (Bendix & Welz, 1999).

Historical determinants of the artist's present position in the art system particularly, the West, include the loss of direct patronage with the decline of the European aristocracy and artists' resulting entry into free-market status (Rosler, 1984). One ideological consequence of modernity was Romanticism and its outgrowths, which are a major source of current attitudes about the artist's proper response to the public (Rosler, 1984). Unconcern with audience has become a necessary feature of art producers' professed attitudes and a central element of the ruling ideology of Western art set out by its critical discourse.

If producers attempt to change their relationship to people outside the given "art world," they must become more precise in assessing what art can do and what they want their art to do. This is particularly central to overtly political art (Rosler, 1984). The analytic entity "audience" is meaningful only in relation to the rest of the art system of which it is a part, and as part of the society to which it belongs (Rosler, 1984). This is not to say that the question of audience must disappear in a welter of other considerations, but rather that there are certain relationships that must be scrutinized if anything interesting is to be learned (Rosler, 1984). The most important distinctions among members of the art audience are those of social class, the weightiest determinant of one's relation to culture. In the mediating role played by the market in the relationship between artist and audience, the network of class relations similarly determines the relation between those who merely visit cultural artefacts and those who are in a position to buy them (Rosler, 1984).

2.2 The Emerging Trends in Cultural Art

Traditionally, change has been interpreted as disorder, as chaos, as loss of authenticity. But in the global intermixture of cultures that we have witnessed in this century, the authenticity of former cultures may not be lost in quite the ways we imagine them to be: local authenticities meet and merge in transient urban and suburban settings, according to Clifford (1988). This complex process of acculturation, of meeting and merging, poses a predicament for the contemporary student of culture: the student of culture must consider both local attachments--regional dialects and traditions, for example--and general possibilities (Clifford, 1988). This predicament is based on the observation that there is no going back, no essence to redeem once authentic traditions yield to the attractions of global culture. Clifford's book does not see the

world as populated by endangered authenticities. Instead, the world makes space for specific paths through modernity. He concludes from this that the time is past when privileged authorities could routinely 'give voice' (or history) to others without fear of contradiction.

In these last few years of the twentieth century, there is emerging a significant shift in the sensibilities and outlooks of critics and artists (Berger, 1994). These new forms of intellectual consciousness advance preconceptions of the vocation of critic and artist, attempting to undermine the prevailing disciplinary divisions of labour in the academy, museum, mass media, and gallery networks, while preserving modes of critique within the ubiquitous co modification of culture in the global village (Berger, 1994). Distinctive features of the new cultural politics of difference are to trash the monolithic and homogeneous in the name of diversity, multiplicity, and heterogeneity; to reject the abstract, general, and universal in light of the concrete, specific, and particular; and to historicize, contextualize, and pluralize by highlighting the contingent, provisional, variable, tentative, shifting, and changing (Berger, 1994). Needless to say, these gestures are not new in the history of criticism or art, yet what makes them novel-along with the cultural politics they produce is how and what constitutes difference, the weight and gravity it is given in representation, and the way in which highlighting issues like extremisms, empire, class, race, gender, sexual orientation, age, nation, nature, and region at this historical moment acknowledges some discontinuity and disruption from previous forms of suability between mental faculties, between imagination and thought (Berger, 1994).

Cultural presentations (in museum exhibits, the public media, and the academic and legal arena) of minority Americans affect how others view them and how they view

themselves (Hutchinson, 1997). Along this line, such presentations determine the historical perspective for understanding minority cultures. This historical account influences not only how contemporary minority Americans are viewed, but also how they will be seen in the future (Hutchinson, 1997).

Anthropologists and art historians are presently going into the field, to places not yet industrialized, to find out how arts are made and used in the different cultures (Hatcher, 1999). They provide accounts of the arts in such context, enriching understanding through published works and new forms of exhibits thus putting how art is made and used in social situations, many of them lively and exciting (Hatcher, 1999). The study of art in context necessitates the finding of many relationships that seem to exist between art-forms and all, or nearly all, of the other aspects of human life, and the visual form or style of the arts in a specific society (Hatcher, 1999).

People sometimes are content to look at an unfamiliar work of art simply to respond to its statement directly, but usually they are not content to stop there (Hatcher, 1999); they also want to know something about the work, and what the work is about. Such questions involve not only specific information about the particular object, but broader questions about the relation of art to all other aspects of human life. Culture in the anthropological sense means much more than the arts; it is conceived as the sum of all the learned, shared behaviour of human beings: how they make a living, produce things, organize their societies, and use language and other symbolic forms (Hatcher, 1999).

Hatcher (1999) compared the relationships and meanings from a variety of ethnographic contexts, to see if there are any regularities or generalizations that apply to all cultures, or whether certain kinds of art and certain relationships are characteristic of certain kinds of cultures. He posited that the study of art as culture calls for the

consideration of a great variety of viewpoints and theories from West European and other cultures. The anthropological study of art is not confined to the works of peoples with primitive technologies, but involves all cultures from any time and place (Hatcher, 1999). The traditional emphasis on "primitive art" has existed primarily because no one else was paying such attention to endangered species of art-forms, other than those who have been interested in collecting it without the slightest regard for its cultural context (Hatcher, 1999).

While some cultures are represented in such a way that the connection between humans and the landscape is obvious, there are sections of the exhibition where the theme is obscure or somewhat contrived (Miller, 1993).

A significantly large proportion of the gallery space of Art-from Sacred Landscapes devoted to Central American and Northern South American chiefdoms, giving these relatively unknown and unstudied cultures equal weight with the great civilizations that existed to the north and south of this area prior to the Spanish conquest (Miller, 1993). The spectacular gold objects produced by the Cocle of Panama, the Tairona of Colombia, and a number of other cultures are always a great draw whenever they are displayed, but impressive ceramic and stone pieces were also produced in this region (Miller, 1993). The energetic and bold abstract zoomorphic forms painted on the surfaces of Cocle pedestal plates, for example, bring us swiftly back to the world of nature after the esoteric imagery of the Aztec (Miller, 1993).

It has been suggested by a number of anthropologists, including James Clifford, that this notion of other cultures and their visual products as a historical and distinctly different in form from the products of present European time, but embodying aesthetic values which can be perceived and judged by the West as "universal," is an enduring characteristic of traditional approaches to non-Western art (Desal, 1995). This has

meant that any analysis of those forms of art which may not fit the idea of "authentic otherness" are considered suspect and not very "good (Desal, 1995)."

In academia today, with its vogue for viewing art as a by-product of social and political forces, traditional research methods on which scholarship still depends, like establishing chronology by means of close stylistic comparisons of objects, are regarded in some quarters as retrograde (Cotter, 1994). As Edward has pointed out, this notional definition of non-Western cultures or arts as fundamentally different from Western only helps to set them farther apart, and serves to create more one-dimensional views of the art-forms (Edward, 1979).

Both The Power of Display by Mary Anne Staniszewski (1999) and Contemporary Cultures of Display, edited by Emma Barker (1999), can play a vital role in introducing the extensive power that museum displays and institutional agendas have on the presentation and reception of art in a museum setting.

Staniszewski's (1999) in-depth analysis illuminates how museum display defined the visual, social, and political interests of the Museum of Modern Art in New York and its impact on twentieth-century museum installation. In many ways these two books represent the "academification" of museum display as a legitimate discourse within the discipline of art history.

2.3 Culture and Art Forms in Ghana

The Ghanaian Cultural Policy categorizes Ghanaian Visual Art-forms into two. It first recognizes Ghanaian antiquities in wood, fabric, stone, metal, bone, clay, as well as those on rocks, walls and in sacred shrines as one component of Visual Art-forms and modern and contemporary art forms as another component (National Commission on Culture, 2004). According to Gyekye (1997), Ghana's visual art-forms, including

gold jewellery, woodcarvings and weaving, were associated traditionally with the royal courts of different ethnic groups. By modern and contemporary Art-forms, the document refers to today's Art-forms that have been affected by contemporarily both in terms of media applications and productions. Contemporary Art-forms therefore follow closely the tenets of art creations in the European and other parts of the world.

With time however, the distinction between traditional and contemporary Art-forms seem to be fading out since both are accorded equal recognition both nationally and internationally. In some cases, Ghanaian Visual Art-forms (both traditional and contemporary) are even broadly identical or recognizable as African productions. In the view of Annku & Lodonu (2012) some examples of Ghanaian Art-forms like *Adinkra* and *Agama* symbols, brass or gold weights, *Akuaba* fertility dolls and the *Kente* fabric are often classified as African artefacts in general (Annku & Lodonu, 2012). Visual references to the indigenous art are a commonplace in clothing, billboards, corporate advertising, tourist items and myriad forms of popular visual culture, much of which is produced to promote consumption (Ross, 2004, cited in Annku & Lodonu, 2012).

The basis of consumption of visual art-forms that is associated with the culture of Ghana is one which is continuing to grow with the values and philosophies imbibed in them.

2.4 Popular Ghanaian Art forms

According to a documented outline by the British Museum (2012), woodcarvings, textiles, costume, weapons and pottery are the popular Africa Art forms as described below:

- **Woodcarving.**

Western sculpture has indeed found inspiration from some very distinctive styles of African figurative wood-carving found in Ghana and other West and Central African countries where some people still follow local religions rather and there are plenty of trees. Ghanaian woodcarvings mostly comprise of human figures.

Ghanaian Traditional carving developed from woodworking skills common to most men in ethnic rural communities, who produced simple art objects they needed in daily life. Most carvings were cut from a single piece of wood using an adze, and finished with a knife or a chisel. However, carving as an artistic practice, mostly dominated by men, required special skills in the handling of both tools and materials. A highly developed tradition of figurative sculpture required long apprenticeship training. Only by first finishing assigned work for an established master-carver to critically evaluate them, was the apprentice become proficient enough to develop his own distinctive style based on the local sculptural conventions. He may also seek spiritual support for his work through prayers and offerings to ensure its success.

When producing for their own ethnic communities, skilled sculptors usually were commissioned to fashion both decorative utensils and tools for everyday use, ceremonial objects and architectural features to enhance the status of kings, or figurative images and masks to embody invisible gods and spirits as well as contain magical forces. The works they created, and the styles in which they worked were often as distinctive and varied as the languages and customs which distinguished each ethnic group. Yet there was enough cross cultural adaptations which developed a “uniform ethnic art tradition” (Fosu 2012). The purpose of a carved object did not always depend on the appearance of the object, indeed some of them were not even seen when in use. When the appearance of a carving did matter, local consumers judged it by what they

already understood about its purpose and the symbolic meanings it conveyed as art historians do with Western art.

- **Masks.**

Some of the artefacts most evocative of African art for Europeans are masks, or at least the things Europeans recognise as masks; usually sculptures designed to represent and transform the human face. But what they mean to those who make, wear and view them is another matter.

Masks in Africa are not just sculptures, and often they are not sculptural at all. There are many reasons for disguising or transforming a person's appearance. In some parts of Africa men (and it is seldom women) may dress to impersonate the spirits, male and female, whom they wish to involve in human society, or to give these spirits a form they can inhabit by possessing the wearer; or they may wish to repel hostile spiritual forces. But of course the human-but-not-quite-human presence is also designed to impress a human audience, usually with a dramatic show which will stir emotions of awe, amusement, fear or excitement, sometimes all at once, in a way that even the most imaginative sculpture cannot do when mounted, disembodied, in a museum case. The whole person must be transformed, usually with a fantastic costume to conceal the body, and with the face covered by a carving, or by a piece of cloth with a carving on top of the head, or just cloth or fibre with no carving at all. Then the figure needs to move, usually dancing to music in an atmosphere which evokes the emotions of the audience, of the masker and maybe of the spirits too.

Such scenes would have been hard to imagine for audiences in Europe and America when little more than sculptures and traveller's writings reached their museums and galleries. Today we have the benefits of photography, film and video,

even travelling performers and musicians, to demonstrate the artistic power of masks and masquerading. Africans in other continents have developed masquerades for new purposes, usually more entertaining than religious, under the influence of rather different festival traditions originating from Europe. The implications are that one misses so much by just gazing at African masks in glass exhibition cases.

- **Costumes**

Anthropologists have long treated African costume as 'art', and it is often included in art books and museum collections. In some parts of the continent, in the past and sometimes today, people actually wore very little, and that was mostly what Europeans would recognise as 'ornaments' rather than 'clothing'. Some painted their bodies in elaborate designs, or marked them with permanent ornamental scars. Some plaited or sculpted their hair into elaborate patterns or shapes. Some wore ornaments of strung or woven glass beads, or shells, wire and other materials, local or imported. And in the regions which have the longest history of migration from Asia and Europe, people also wore more concealing garments of cloth, especially in the Muslim areas of North Africa.

With the increase of European colonial trade, which reached all but the remotest communities of Africa by the late 19th century, fabrics from other parts of the world became more available, and so eventually did Western styles of dress and manufactured clothing. The new colonial countries were increasingly dominated by European and Asian immigrants who proclaimed their own conventions of dress as marks of civilization in order to secure markets for their manufactured cloths and clothing. What began as exotic luxury goods for people who needed few clothes became necessities, often adapted to new African styles of dress. Today, with every part of Africa linked to

these international markets, local costumes are often kept only for special occasions, particularly when they involve more expensive, hand-made, local crafts. Africans have been adopting, and adapting, imported costume materials for centuries. Exactly when and how do their exotic, traditional costume 'arts' become just plain 'clothing'?

- **Textiles.**

Many parts of Africa have traditions for making and decorating cloth which compare with textile arts from other parts of the world. In many areas people once produced bark cloth, which was widespread in tropical regions around the world. Egypt produced woven cloth about 5,000 years ago, and there are much more recent local weaving traditions in most regions of Africa, particularly where a settled farming way of life enabled people to develop the specialised skills required. Being labour-intensive to make, most local fabric was valuable, used particularly by the rich or kept for special occasions, and decorated in a range of techniques and styles. Cloth has long been traded within Africa and beyond.

The textile trade promoted by European colonisation introduced cloth to new areas and provided new materials for local textile art. African technology changed, adopting industrial yarns and dyestuffs, machine sewing, embroidery and appliqué in cheap and colourful imported cloth. Many of the new styles and fashions which developed could only be satisfied by industrial production, mostly in Europe. But although manufactured cloth undermined some markets for handloom weaving, it also stimulated new ones, and there may now be more hand-woven cloth produced in Africa than ever before. Textile printing has developed too, as a result of intercontinental textile trade going back to the 17th century. Imported Indonesian batiks were imitated

by the factories of England and Holland during the 19th century, making colourful cotton prints for export to West Africa, where factories now produce similar designs.

Although much of the cloth now worn in Africa is made industrially in other continents, African textile art continues to flourish. Some cloths are woven, and others are printed, in factories in Africa. Most people can afford to buy more clothes than ever before. In some areas this still gives scope for the creativity of African textile producers as they adapt to new materials and changing local fashions.

- **Weapons**

The lethal hand weapons produced by Africans in the past which were mounted as exotic wall displays in the homes of European colonialists in Africa, now appear in saleroom catalogues as creative African art. The virtuosity of blacksmiths in parts of central Africa, in particular, produced spectacular parade of weapons in elaborate shapes, and stimulated European fantasies of the savage purposes these might have served.

But the arms trade to Africa is far older than the colonial period. From medieval times the kingdoms of North Africa and the savannah region south of the Sahara depended on large supplies of edged weapons from the metalworking centres of Europe and southwest Asia. Further south, weapons production depended more on local blacksmiths, who usually inherited the secrets of an esoteric craft which kept them apart from the communities they served. With the development of the trans-Atlantic slave trade from the 16th century, many parts of southern and western Africa became increasingly militarised, as trading communities and kingdoms purchased guns from Europe to gain prosperity from the sale of slaves.

But it was not until breech-loading, and later, repeating rifles became available in the 19th century that guns began to give a decisive military advantage over African hand weapons. Locally made weapons remained important, if not for fighting, then as valuable possessions and appropriate symbols of political authority. Ceremonial weapons enhanced the status of rulers and officials, military officers or simply the young men who defended their own communities. Defensive weapons such as shields and body armour, also less effective against guns, have scope for decorative designs to identify their bearers or intimidate adversaries, and so did the protective charms and amulets which often adorned military uniforms.

The kinds of African weapons which form such a large part of museum collections are still used ceremonially in some parts of Africa, even more so than archaic weapons in state ceremonials of Europe. Some are still used in anger when no more effective weapons are at hand, but their power was eclipsed long ago by the arms trade with the industrial countries of the north.

- **Pottery.**

Clay is a material with special artistic potential, not only because of its versatile plasticity, but also because, in Africa, it is mainly worked by women. Only in the urban centres of North Africa, culturally close to the rest of the Mediterranean, is there a longstanding tradition of making pots on the wheel as a man's craft. Elsewhere, wheel-turned and industrially produced ceramics imported from Europe and Asia have long been a desirable alternative to local pottery, as metal and plastic utensils are today. In some countries, such as Nigeria, and South Africa, where they are manufactured industrially, hand-built African pottery is so cheap and practical to use that it continues to be the essential equipment of households throughout the continent. It is nearly always

locally made by women, who often inherit their skills within families in which the men work as blacksmiths. Their work has not usually been regarded as very prestigious by Africans or of great aesthetic interest by Western art historians. But local technology and domestic requirements enable simple pots to take on regular and elegant forms, often enhanced by surface decoration, and gives them a strong tactile as well as visual appeal.

Such pots are usually made by pulling and coiling the basic shape, spreading the clay by pressing and hammering. This requires only the simplest of tools such as pieces of potshard, pebbles and sticks. The clay is mixed with a high proportion of sand or organic matter as fill, and fired at a low temperature in a bonfire. This produces a coarse ceramic, resilient enough to cook in on the hearth and ideal for holding water, which cools by evaporation from the surface of the pot. It may be finished with pressed, incised, or modelled patterns, to aid grip and evaporation as well as for decoration. Or, it may be more or less sealed, not by glazing but by burnishing while leather hard, or coating with oil or vegetable liquor while still hot from firing.

Since women are the main users of pots as well as their makers, the kind of household pots used for water and cooking are often treated as symbols of women's roles, of their bodies, and identities as wives and mothers. But for special ceremonial or religious purposes, pots may be modelled in relief or in the round. The most elaborate, bearing human and animal sculptures are not really pots at all. As such, they may be made by men or by women past menopause. Clay is used for all sorts of other purposes too, from lamps and braziers to tobacco pipes and drums, all of which depend on the same basic pottery technology.

2.5 Understanding Ghanaian Art-forms

In the views of Griaule & Dieterlen (1975), to understand Ghanaian Art-forms, so many factors need to be taken into consideration. They include motives which guide the hands of the artist, the strait jacket of ritual and symbolism in which the work of art is confined, the looser framework of institutions which surrounds it and the connection between some works themselves inside a society or from one people to another. All these factors should be as much subjects study as the actual works themselves. This in their opinion is because the art of the African, just like their ritual, their symbolism, and their social and political organization, are a means of exhibiting a general conception of the universe, its origins, workings, goal and meaning (Griaule & Dieterlen, 1975).

Buttressing this assertion, Novin (2010) indicated how African artefacts are created first and foremost in order to serve particular social functions. They can therefore only be understood in relation to their original context - in political or religious ritual activities, for example. The motifs are often based on symbolic or cultural ideas rather than natural forms, and their meanings are not necessarily accessible to all members of a given society.

Besides the above assertions, Ghanaian Art-forms continue to be perceived by many people in many different perceptions. But Tillman (2006) believes that the true value of the enriched presentation of African art-form has a great impact on the world culture and life style. The values of African art come in a diversified display of art-forms that represent the cultural rituals, religious beliefs, symbols, and the diversity of Africa.

Tillman considers as unfortunate the observation that there has been a broad difference between the true content of what African art actually symbolizes and the interpretation of westerns based on their private interpretations. According to him

Western culture for many years has given a generic explanation of African art (Tillman, 2006). As a result, non-Africans do not value nor take into account the impact of African religious beliefs, culture, customs, nor the significance of making a particular art-form and its functions. But Tillman believes that accurate interpretation of African Art-forms should be based on thorough consideration of these factors.

> "The lack of understanding has led to the lack of pursuing the truth about the distinctive forms of African art. It has also led to misconceptions about their style. Some have even suggested that African art-forms are childlike. Actually their expression was often a sophisticated and a deliberate exaggeration of features of certain forms that represented their gods. These misconceptions could also lead to the misinterpretation of African culture as well as its art (Tillman, 2006, p.1)."

It is for this reason that Willet (1981) considers as deception the belief that we can understand the intention of an African sculptor simply by looking at his work. He is therefore of the view that a true understanding of Ghanaian Art will only be possible when Art and artists are either studied on the soil of Africa, or one pays particular attention on the studies which are based on direct observation in the field.

Willet's assertion is on the bases that there is no art for art's sake in Africa, and also that all African art is religious.

This is in opposition to art's sake which prevails in the Western society when artists produce an object which is valued for them. Such products attempt neither to instruct nor to edify, and the artist is concerned exclusively with the solution of artistic problems of composition, colour or form. The content of the work of art is secondary to these considerations. The final product, however, does have an acquired social function-it may be used to decorate a room or serve as a status symbol (Willet, 1981).

Yet they do have a social function which is entirely independent of the subject represented; that of establishing prestige, brass being regarded as a semi-precious metal; only the wealthy can afford to buy them, and they are displayed in the home both as objects of beauty and as status symbols.

In much the same way, it is not true that all African art is religious. Adrian Gerbrands (cited in Willet, 1981) has demonstrated this very clearly, using the documented pot lids collected among the Ba Woyo of Cabinda, just north of the mouth of the Congo River, by two missionary Fathers brothers named Jan and Frans Vissers. It is the custom among these people for the husband to eat separately from his wife. When the wife has a disagreement with her husband, she covers his food with a wooden lid sculptured with figures which convey through the proverbial expressions they symbolize, the substance of her dissatisfaction. Of course, the wife chooses an occasion when her husband is entertaining his friends, so that they, representing the community at large, can arbitrate. She usually receives a number of these lids from her mother and mother-in-law when she marries, but if she does not possess one appropriate to her problem, she gets one made.

The lids vary in complexity. One shows a round pot supported on three stones. With fewer than three stones the pot would fall over, hence it signifies the proverb: 'All good things come in three,' i.e. a husband must give his wife clothes; a wife must cook for her husband; there must be children. The lid, therefore, is a general indication that there is something lacking in the marriage. The husband himself will know what it is (Willet, 1981).

Understanding Ghanaian Art-forms therefore deserves multidimensional approach. They cannot be accurately understood solely from religious dimensions, neither can they be understood from functional perspectives alone.

2.6 Philosophical bases for the creation of Art-forms

Creating an awareness of subjective reality is an important philosophical function of Ghanaian Art-forms. As observed by Hunter (2004), works of art reflect and give form to our inner thoughts and feelings, making them public and, therefore, perceivable and knowable. Works of art can offer cogent insights into a wide range of ideas, moods and passions derived from the repertoire of human experience (Hunter (2004).

The aesthetics of indigenous visual art-forms exude powerful cultural values and historical experiences that are displayed to mark special festivals, durbars, rites of passage as well as honouring visitors (Annku & Lodonu, 2012).

Wilhelm and Hegel (1997) asserted to the belief that art and philosophy are two sides of the same coin. They described philosophical thoughts and artistic values as the main instruments in the development of contemporary culture. In their view, culture would have had a very different history but for the brilliant minds that gave us their masterpieces of painting, music, poetry and prose. They opine that the whole world of our thoughts and feelings would have been different, and incomparably poorer, and we, as individuals, would also have been flawed without the close relationship between our arts and our philosophies.

The intellectual atmosphere that surrounds us from childhood, the style of thinking that permeates folk sayings, tales and songs, the books we have read, the paintings and sculptures we have admired, the music we have heard, the view of the world and humanity that we have absorbed thanks to our contact with the treasures of art (Wilhelm &Hegel, 1997).

Our arts and artefacts, according to Wilhelm and Hegel (1997), therefore teach us to think philosophically and perceive and transform the world aesthetically. Unfortunately, the real philosophical and aesthetical significance of Ghanaian art forms (like all other African Art-forms) have been overshadowed by the commentaries of Western critics (The British Museum, 2012).

The following are examples of efforts by Western critics towards identification of aesthetical and philosophical implications of African art:

According to Wingert (1962), African cultures show developments more closely allied to the fundamental, basic and essential drives of life that have not been buried under a multitude of parasitical, non-essential desires. Dubuffet's comment however seems to be frantic attempt at giving a better explanation to the thinking (by Europeans) that African Art is "primitive". He writes

> "The increasing knowledge of the thinking of so-called primitive peoples, during the last fifty years, has contributed a great deal to the change [in modern cultures] – especially the acquaintance with works of art made by these people…It may be refinement, celebrations, depth of mind, are on their side, not ours. Personally, I believe very much in values of 'savagery'; I mean: instinct, passion, mood, violence, madness (Dubuffet, 1985)."

Picasso, on his part perceived African art forms in the light of "magical force he sensed in the "Tribal art" objects he encountered in the Trocadero Museum. He regretted that the Western tradition lost touch with the primordial sense of image-making as a magic operation. Tribal art led him back to such origins" (Museum of Modern Art, 1985).

Moore (1981) writing on the inspiration he drew from exhibits in the British Museum, indicated how particularly interested he became in the African and Pacific sculptures and felt that 'primitive' was a misleading description of them. He suggested instead, "crudeness and incompetence". From his point of view, African artists were obviously not trying – and failing – to represent the human form naturalistically, but that they had definite traditions of their own.

Margaret Trowell (cited in Willet, 1981), on the other hand made generalization about African art-forms which are of unusual kind. She distinguishes three types of art which she calls 'spirit-regarding', 'man-regarding and the 'art of ritual display'. She cites ancestor figures and masks as art-forms clearly directed towards influencing the world of spirits, whether of the ancestors or of the animals and trees around them. On the other hand, house posts and sculptured doors on palaces and houses are intended for the glorification of their owners, whereas similar carvings in the shrines are for the honour of the spirits worshipped there (Willet, 1981).

2.7 Aesthetic Values of Art-forms

As indicated earlier, Ghanaian Art-forms like all other African Art exist in many forms and styles. Their creations have fairly little influence from outside Africa. Unlike European Art-forms, most African artists work directly, without preliminary sketches (Wikipedia, 2012). Yet they do have a remarkable vision of the end-product from the time of making the first product. Willet (1981) describes as amazing experience the sight of a carver cutting an elaborate interlace design covering a large panel without ever having to change a line, or modify the size of one section of the design to make the whole fit in.

Very similar to its creation, therefore, aesthetic norms have been mostly handed down orally. Art-forms have their specific values which have existed long before influence from the Western tradition began in earnest. Appreciating Ghanaian Art therefore does not follow any universal criteria and there are no absolute standards of beauty which operate transculturally (Bruyn, 2002). To a very large extent, aesthetic values of Ghanaian Art-forms are defined by the Pragmatic theories which explain Art within the context of its functions and consequences. A work of art is explained not by its beauty or form, but by its effect on the audience or its creator. In this sense, art is many things. Art is an escape from reality. Art achieves an ideal. Art is a source of pleasure and delight. Art promotes the community. Art is instructive, didactic, or propagandistic. Art is therapeutic, that is a mode of healing. Art is a means of communication (Bruyn, 2002).

Willet is therefore of the view that artistic appreciation in Africa is not on the same level throughout the community. As one moves from one community to the other, people cultivate their awareness of artistic value to gain an understanding by obtaining information from the few artists who are articulate in the verbal expression of their idea. The difficulty in getting artists to talk about their own art works probably accounts for a very low recognition of certain artefacts as works of art.

It is therefore obvious that a great deal more work needs to be done on this aspect of African art. As it is currently going on in Ghanaian institutions of learning, Willet has suggested a kind of study that concentrates on the artists, his incentives and training, showing how works of art come to be created. Others studies should also concentrate on the art objects themselves and the judgments passed on them, always making the society in which the art objects were made the starting-point Willet (1981).

Willet's suggestions go a long way to confirm the fact that even though some amount of satisfaction can indeed be found in looking at Ghanaian art-forms, a greater enjoyment is realized when one is privy to the background information of the work. Art aestheticians agree that while it is clearly possible to get some enjoyment out of a work of art of any period without knowledge of the circumstances in which it was created, we need to have this information for the maximum enjoyment (Willet, 1981).

Functional, aesthetical, and Philosophical values of lesser known art-forms

Aesthetics is a very large one. Aesthetic is a very important area of study in schools and colleges. Aesthetics is the study of beauty and taste, whether in the form of the comic, tragic, or sublime. It was derived from the Greek word "aisthetikos", meaning "of sense perception." Aesthetics has traditionally been part of philosophical pursuits like epistemology or ethics, value of beauty, and anything man-made and ideas interacted with in a sensuous manner. Although, there is a large body of literature on aesthetics in general, only that, which is directly relevant to this topic will be identified and discussed in this context. There is a reference made on philosophical basis of their creation, aesthetics, cultural and functional values on the lesser known art-forms in Ghana.

According to the Wikipedia , the Free Encyclopaedia, from the late 17th to the early 20th century Western aesthetics underwent a slow revolution into what is often called modernism. German and British thinkers emphasized beauty as the key component of art and of the aesthetic experience, and saw art as necessarily aiming at beauty.

For Kant, the aesthetic experience of beauty is a judgment of a subjective but universal truth, since all people should agree that ―this rose is beautiful if in fact it is. However, beauty cannot be reduced to any more basic set of features.

The New Encyclopaedia (2003) claims that Aesthetics is a branch of philosophy, species of value theory or axiology, which is the study of sensory or sensory-emotional values, sometimes called judgments of sentiment and taste. Aesthetics is closely associated with the philosophy of art. Today the word "aesthetics" may mean (1) the study of the aesthetic (all the aesthetic phenomena), (2) the study of perception (of such phenomena), (3), the study of art (as a specific expression of what is perceived as aesthetic). Therefore, in summary, the term 'aesthetics' concerns our senses and our responses to an object. If something is aesthetically pleasing, it is 'pleasurable' and one likes it. If it is aesthetically displeasing, it is 'displeasurable' and one does not like it. Aesthetics involves all the senses - vision, hearing, touch, taste, and smell - and emotions. In other words, it would be analysed and construed from what the writers have deliberated on that, aesthetic is simply explained as beauty, a perception which varies from every individual. Everybody sees beauty differently, although, commonly, everybody employs the different senses of perception.

2.8 Functional Significance of Art-forms

Works of art are significant players in the evolution of culture since they contribute both to cultural continuity and, through innovations in forms and techniques, to cultural change. (Eames 1940)

Works of art give form to fundamental beliefs and feelings they serve as conduits for culture. They are, in effect, culture carriers. Such works make a significant contribution to transmitting ideas, values and attitudes from person to person and from

generation to generation. Examples of these dynamic roles for art range from pre-colonial or "traditional" art-from Africa to Gothic cathedrals.

Beliefs in the mystical and all powerful role of natural forces or in the possibility of an immortal existence in paradise would be extremely difficult to communicate without such works. Art-forms are essential to engaging in the rituals that serve as the ingredients required to nurture and sustain any society. (Moore,1981).

2.9 The Misrepresentation of Minorities in the Arts

As indicated above, most presentations of non-Western cultural groups in museums have been approached from the outsider perspective (Hutchinson, 1997). Key findings by Hutchison (1997): (1) there have been negative portrayals of ethnic minorities by non-minorities, (2) these negative portrayals have been internalized by ethnic minorities and non-minorities, and are perceived as true or correct representations, (3) such negative portrayals are usually myth or the product of historical racism, (4) there may be socio-political, economic, and academic motivations for negative portrayals of ethnic minorities, (5) negative portrayals affect race relations, and (6) negative cultural portrayals influence the in-group perception of racial/ethnic identity among African Americans.

The Predicament of Culture by Clifford (1988) is a critical ethnography of the West in its changing relations with other societies. Analyzing cultural practices such as anthropology, travel writing, collecting, and museum displays of tribal art, Clifford (1988) shows authoritative accounts of other ways of life to be contingent fictions, now actively contested in postcolonial contexts. His critique raises questions of global significance on the authority to speak for any group's identity and authenticity; the essential elements and boundaries of a culture; and the clash of the self and "the other"

in the encounters of ethnography, travel, and modern interethnic relations (Clifford, 1988). James Clifford (1988) claims that the modernist age is marked by a sense that "all the beautiful, primitive places are ruined," that there is a kind of "cultural incest, a sense of runaway history" haunting us, and giving us the feeling that cultural authenticity has been lost.

The analytic entity "audience" is meaningful only in relation to the rest of the art system of which it is a part, and as part of the society to which it belongs (Rosler, 1984). This is not to say that the question of audience must disappear in a welter of other considerations, but rather that there are certain relationships that must be scrutinized if anything interesting is to be learned (Rosler, 1984). The most important distinctions among members of the art audience are those of social class, the weightiest determinant of one's relation to culture. In the mediating role played by the market in the relationship between artist and audience, the network of class relations similarly determines the relation between those who merely visit cultural artefacts and those who are in a position to buy them (Rosler, 1984).

2.10 Who is a Curator

Historically, curators have been responsible for researching and developing collections within institutions, and exhibitions have been drawn from that context. Contemporary curators create and contribute to public dialogues about ideas and art strategies that address the world in all its complexities. They also create opportunities for artists. The curator’s work is derived, in large part, from the practice and production of visual artists, but can also draw on intellectual and creative contributions from other disciplines in the arts and from many other areas of exploration in society.

Curatorial duties and responsibilities

Art museum curators manage the collection of a museum; museum curators usually have backgrounds or interests in history, archaeology and anthropology. Curators educate the public on exhibits and any trivia related to pieces within the museum. Curators usually handle objects with cultural, biological, or historical significance, such as sculptures, textiles, and paintings (Frascina & Harrison, 1982).

Nash and Feinman (2003) said that the difference between museum curators and museum archivists is that an archivist often is involved with valuable documents, while a curator works with cultural specimens. A museum curator could deal with any type of historical collection such as coins or art.

According to Wallis (1984) a museum or gallery curator acquires, cares for, develops, displays and interprets a collection of art facts or works of art in order to inform, educate and entertain the public. From compiled notes to curator Members of the Association of Art Museum Curators (AAMC, 2006) there is a belief that the core mission of art museums is to collect, preserve, study, interpret, and display works of art for the benefit of the public. Curators must consider the well-being of the museum in which they are employed.

From the article published by Cooke (2010) an art curator collects art works, interprets and exhibits them in the museums to inform and educate the public. In most museums, the curator is responsible for the collection of areas, related to his scholarship and expertise; thus ensuring the curator's professional development through scholarly research which is essential to enriching public understanding and enjoyment of the collection and to bringing distinction to the museum.

In her discussion of some of the prominent curatorial duties, Kenney (2012) outlined the following five key areas:

Acquisitions: A Curator's duty in acquisition involves the building of permanent collections for the museum. It involves the identification of gaps in the collection and actively seeks out items to fill them, or make recommendations to eliminate items that are duplicates or do not fit into the museum's mission. The researcher's effort at acquisition in her curatorial stance in this project therefore involves the identification of the gap created by the absence of lesser known art-forms in Museum collection of African art.

Collections Management: As a manager of art collections, a Curator must be knowledgeable about the proper storage conditions for several different types of artefacts. At a large museum, storage and all related issues would be the realm of the Collections Manager. For a true preservation of lesser known art-forms, proper identification and documentation need to be sorted out.

Exhibitions: What good is the collection if no one ever gets to see them? The answer, according to Kenney lies in a well organised exhibition of artefacts, and this falls within the domain of the curator.

Research and Writing: In tracing the provenance of an artefact, a curator's work assumes a detective dimension. This means that the curator needs to know how to research.

Community Connections: It is the duty of the curator in ensuring that the art collections remain visible in the community. One way to do that is for the Curator to develop outreach programmes. These can include presentations and participation in roundtable discussions at regional and national forum and conferences.

Financial autonomy: A museum could be organised in such a way that entry fees and side activities generate enough resources so that there is no need for public support.

Cultural identity: A museum could be of help in reflecting the cultural identity of a community, a city, a region or a country, by pointing to the significant aspects which make it differ from other groups. It could even contribute to regroup a community, a city, a region around this identity.

Economic development: Given the resources a museum generates, it could contribute to the development of a region, by indirectly employment (through shops that locate in the neighbourhood of the museum), buying its inputs within the region, etc.

Education: A museum has a pedagogic role to play, such as, organising guided tours and other activities for various types of visitor, school, and adult groups. Education is critical for development. Education that is devoid of the cultures of the people in the society is empty and incomplete. One of the fundamental objectives of the museum is to educate, and it is only the museum that has the capacity and the ability to impart cultural education effectively as it houses the tools and materials for doing so in its collections. In modern society, the museums enrich the educational process by exposing children and indeed the public to their history in a positive way. They assist future generations to understand and appreciate their history and culture and take pride in the achievements of their fore bearers.

Curatorial Intervention

It is obvious from Kenney's (2012) study; it is obvious that curatorial approaches hold the key to bringing to limelight the significance of lesser-known art forms.

As observed by the New York Times (2012), the contemporary art world has grown to planetary size over the last decade – more galleries, more fairs, more art-

selling Web sites, bigger museums, new biennials spring up almost by the month. Sometimes it has seemed as if a new kind of cultural figure has been born as well: the international curator, constantly in flight to somewhere". This is a manifestation of the prevalence of curatorial interventions in the promotion of art worldwide.

Intervention is defined by Hornby (2011) as "'stepping in,' or interfering in any affair, so as to affect its course or issue." As a noun of action that emphasizes interruption, its modus operandi is relational and in-between. As observed by Olivares and Gomoll (2011), interventions always involve risk because they interrogate a relationship, generate friction, and can cause unanticipated or even violent outcomes.

Even though curatorial intervention is not yet an extensively theorized or historicized topic, its potentiality in engaging exhibitioner histories with hopes of transforming the ways displays are produced and the ways audiences relate to them is very popular (Olivares & Gomoll, 2011).

Unfortunately, Africans, and Ghanaians, in particular, are not taking advantage of curatorial interventions to highlight and salvage their art-forms, especially the lesser-known ones. Bender (1989) has already sounded a caution as he draws attention to how art museums and galleries in Europe reject modern African art as being derivative, imitative and not modern enough. Binet (1993) questions the issue more sarcastically. According to him, even though ethnographic museums are at best uncertain about accepting it into their collections, "the few that have done so, tentatively and hesitantly, seem to be sifting out that which is deemed *too modern*."

It is obvious that the west does not expect anything from Africa, but originality in our art, is something that our lesser-known art-forms have in abundance. Bender says it in plain words: "They are looking for modern art which seems to relate to "traditional" art-from the area in question". In his view, African painters are not

painting anything. He considers African paintings as uninspiring but paintings of "rustic scenes" and portraits that are unappealing to intellectuals (Binet, 1993).

Bender argues that ethnographic museums ultimately do a disservice to their own mission if they continue to ignore contemporary expressive arts of the cultures they purport to represent. Curatorial timidity and inexperience with modern art can and should be overcome. Unlike art museums and galleries, which are compelled to show only trendy art, ethnographic museums can freely and comfortably collect and display a wide range of contemporary art -- academic, popular, tourist. Moreover, ethnographic museums have a responsibility to more fully document this art, just as they would for any object in their collections, with contextual and historical information. In reference to interventional measures to lesser-known art-forms, the following assertion by Amselle (2005) should be worth pondering over:

> "At a moment when contemporary art in the West has become a bit tired and too self-referential, African art offers an alternative. The relentless quest for the Next Big Thing has hit upon contemporary African art. But is this, too, just another passing fancy? Can contemporary African art rejuvenate Western art? The West remains repulsed yet fascinated by Africa; it embraces Africa in the spirit of multiculturalism, but cannot shed the primitivizing impulse."

In whichever way one would interpret Amselle's statement; African art has some role to play not only in the African culture but in global perspective. Fortunately, "not all curatorial interventions will be concerned with aesthetics in the European or Modernist traditions. The notion is best understood as an interdisciplinary practice" (Olivares & Gomoll, 2011).

2.11 Museums and Art Displays

Art museums and public galleries present works of art to the public, exhibiting a diverse range of art from more well-known artists to emerging artists. Art museums are non-profit institutions designed to keep and display art for enjoyment purposes and to preserve them for future generations.

According to the International Council of Museums Statutes (ICOM 2007) a museum is a "non-profit, permanent institution, in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment, material evidence of people and their environment.

The role of museums is to collect objects and materials of cultural, religious and historical importance, preserve them, research into them and present them to the public for the purpose of education and enjoyment.

Most museums today, for example, collect almost exclusively from among old things, and have extreme difficulty integrating new things into current practices (Berger, 1994; Anderson, 1999).

2.12 Lesser Known Art

Earlier writings on African art dwelt on a rather limited scope of a vast purview of artistic praxis pursued by the traditional African. To a very large extent, this has been due to the fact that Europeans who had the privilege and the ability to write the African art history directed their activities towards their own biases and interests. Their interests

in masks, which have been the most recognized and popular form of African art, for instance, was due to their eagerness to probe into our religion and various traditional belief systems. In the process, a wide range of artefacts which qualify to be classified as creative works of art were left behind.

Unfortunately, African scholars who followed the European writers brought so much into their model and perception of our art that they had no option than to pursue the trend. Attempts at analysing related studies therefore revealed that very few studies were conducted in the area of lesser known art in Ghana. Discussions on the topic therefore draws greatly on the opinion on the *Lesser Arts of Life* discussed as far back as 1908.

What can be described as lesser art or lesser known art can be contentious and relative. This is because its popularity or otherwise could be determined only in relation to the population under consideration at a point in time. In Morris' (1908) view therefore, the issue of branding an art-form as 'lesser' is neither here nor there, so long as there is nothing like a 'greater' art. Morris believes that an art is an art provided it is "a creation of man which appeals to his emotions and his intellect by means of his senses" (Morris, 1908). He argues that all art-forms, great and small, "appeal directly to that intricate combination of intuitive perceptions, feelings, experience, and memory which is called imagination".

From another perspective, lesser known art-forms can be classified among the popularly known minor arts. These are the art-forms that are not directly identifiable with the mainstream fine art-forms such as painting, sculpture, drawing and printmaking (Dictionary.com, 2012). In Ghana, lesser known art mainly comprise of those art-forms which have been produced *informally* by equally talented and skilful

artisans with basic livelihood functionalities. These are the category of art-forms which, according to Morris, were called into existence by material needs rather than just being created for their own sake (Morris, 1908).

CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter outlines the various research instruments and methods that have been used to collect data for the study. Mention has been made of the research design, libraries that were visited to gather more information relevant to the literature, the population for the study, sample design, data collection, research tools, validation and reliability of research tools.

3.1 Research design

The descriptive research method was employed for the interpretation of data. A descriptive study was adopted by the researcher to describe and interpret events. The reason for this is to throw light on the necessary curatorial interventions needed to promote art works. This method was used to describe both present and past events as and when necessary. According to Glass & Hopkins (1984), descriptive research involves gathering data that describe, organize, tabulate and depict events that the data collected. It often uses visual aids such as graphs and charts to assist the reader in understanding the data distribution. Because the human mind cannot extract the full import of a large mass of raw data, descriptive statistics are very important in reducing the data to manageable form. When in-depth, narrative descriptions of small numbers of cases are involved, the researcher uses description as a tool to organize data into patterns that emerge during analysis. These patterns aid the mind in comprehending a qualitative study and its implications.

3.2 Library research

To make room for comparison and scholarly presentation of ideas, library research was conducted to collect secondary data for the study.

The following facilities were visited for relevant literature: Balme library; Legon, African Studies library, Legon; Main library, KNUST, Kumasi; College of Art and Social Science library, KNUST, Kumasi; British Council library- Accra, University of Cape Coast main library; the Osayefo library at University of Education, Winneba. Other places visited also include, the Museums and Monuments Board, and internet cafes. At these facilities, data were collected from the internet, books, journals, magazines, periodicals, encyclopaedias, newsletters, brochures, unpublished theses and catalogues. The various data collected were evaluated and used as substantive literature for the research.

3.3 Population of the study

Population is any set of people or events from which the sample is selected and to which the study results will generalize. Population may involve group of individuals or a particular type or group. In other words a population is a group of individuals or items that share one or more characteristics from which data can be gathered and analysed. The population for this study included curators of selected museums and galleries, craft producers, and collectors in local rural communities from where the selected lesser known art-forms are made and used.

3.4 Sample and sampling technique

A sample refers to a portion of the full population taken to be a worthwhile and meaningful representation of a population (answers.com). According to Best (1981), a sample is a proportion of a population selected for questionnaires, observations and analysis. A purposive sampling procedure was therefore employed to select an appropriate sample for this study. This allowed the researcher to select the respondents for the study based on their expert judgments, taking into account the subject under study, the population available and the research objectives. The researcher selected one hundred and thirty (130) members of the population for the study. This enabled a fair and absolute representation of all members of the population concerned, that is, the museum curators, craft producers and the local inhabitants from three of the ten regions of Ghana.

Owing to the heterogeneity of the accessible population, each place of study was treated as a category. Three categories were generated by this study. The first category consisted of curators respectfully from five separate art museums in Cape Coast cultural centre, Kumasi cultural centre museums, Manhyia Palace Museum, Yaa Asantewaah Museum and National Museum of Ghana. The second category included established local crafts producers. The third category was the local inhabitants comprising community heads, elderly women and men, who collect and use the lesser known art-forms and therefore are knowledgeable of the promotion and function of the ethnic art of Ghana.

3.5 Sample size

The sample size for the study comprised one hundred and thirty (130) individuals drawn from the three main categories of the accessible population which were ten (10) museum curators; one hundred (100) local craft producers encompassing 50 craft producers from the Greater Accra Region of Ghana, 25 from the Central and 25 from the Ashanti Region of Ghana; as well as twenty 20 local inhabitants from the rural communities of Osubonpanyin, Atetcherdo (Central region), Darko (Ashanti Region) and Oyebi (Greater Accra Region). These twenty individual rural communities were selected because they are prominent old settlements, which still continue to produce, possess and exhibit a number of Ghanaian lesser known ethnic art-forms. The ten (10) curators comprised two (2) each from the five (5) art museums in Ghana.

The table below shows a fair distribution of the number of people studied.

Table 3.1: Categories of Respondents

Category	Number
Curators	10
Local crafts Producers	100
Local inhabitants	20
Total	130

3.6 Data collection

Data were collected from both primary and secondary sources. Primary data relevant to the study were collected from the field by the help of research tools. The research tools used for the study were: questionnaire, observation and interview. Secondary data were collected from published books, catalogues, periodicals,

newsletters, brochures, journals, magazines, charts, encyclopaedias and unpublished thesis, manuscripts and monographs.

3.7.1 Research tools

The major research tools used to collect data for this study were questionnaires, interviews, observations, documents and photographs.

3.7.2 Questionnaire

According to Best (1981), depending on the type of information the researcher wants, both questionnaire types could be combined. He submitted that the close- ended type of questionnaire is easy to fill out, takes little time, keeps the respondent on the subject, relatively objective and is fairly easy to tabulate and analyze.

Two different questionnaires were designed. One was designed for museum curators and the other questionnaire was designed for local craft producers. All the two categories of questionnaires were grouped into two sections A and B. Section A of both questionnaires solicited only the biographical data of curators and local craft producers while section B enquired about the level of knowledge of local craft producers and local inhabitants in Ghana's ethnic art.

3.8 Reliability of the questionnaire

Reliability refers to how well a test provides a consistent set of results across similar test situations and time periods (Taale & Ngman-Wara, 2003). Thus it is the consistency, with which a test measures, whatever it measures, from one measurement to another, over and over again, within the same conditions. If a questionnaire

consistently elicits the same response from respondents, then it is said to be highly reliable.

The research made a pilot study in the Ashanti, Central, and Greater Accra Regions by using the test and re-test methods to ensure reliability of the questionnaire for museum curators and local craft producers as well as the interview guidelines. Thus the same questionnaire and interview guidelines were administered to the respondents and re-administered on the same individuals after a week under the same conditions and time. Almost the same results were obtained after both tests and interview guidelines (test and re-test) were analysed. These proved to be high reliability instruments which the researcher therefore used on the sample size of the accessible population.

3.9 Validity of the questionnaire

Validity is the evidence that a study allows correct inferences about the question it was aimed to answer or that a test measures what it set out to measure conceptually (Field, 2009). During the pilot study, questionnaire prepared for museum curators and local craft producers, and interview guidelines prepared for local rural inhabitants were both given to experts and professors in art education to assess and make the necessary changes to address issues relating to the research questions. This was to ensure that the instruments were valid, and that the instruments measured are intended to measure what they are supposed to measure.

Questionnaire for museum curators

The researcher gave a prior notice to the identified curators before administering the questionnaire. The researcher travelled to each place of study, respectively, in Accra, Kumasi and Cape Coast to administer the questionnaire personally to the various

respondents. It took the researcher about six days to complete administering questionnaires to each respondent. Respondents were given about one week to answer the two-page structured questionnaire (Appendix 1). The researcher retrieved the answered questionnaire from all respondents with the exception of two. One of them whose questionnaire could not be retrieved had travelled outside the country on a five month official assignment, while the other just felt reluctant to answer the questionnaire. He postponed it for about three months and still did not respond.

Questionnaire for local craft producers

The researcher notified the local craft producers a week before she administered the questionnaire personally in Kumasi, Accra and Cape Coast respectively. It took the researcher about ten days to finish administering the questionnaire to the respondents, due to the greater size of respondents. They were given about one week to answer the two-page questionnaire (Appendix 2). The researcher retrieved eighty (80) out of the one hundred (100) questionnaire administered. The remaining twenty (20) questionnaire could not be retrieved either because the researcher was not able to meet the respondents, the respondents had misplaced the questionnaire or the respondents were not ready to answer the questionnaire. There were about ten (10) illiterate respondents to whom the questionnaire was translated to them and filled for them by the researcher.

Table 3.2 shows the number of questionnaire which were collected per category.

Table 3.2: The Number of Questionnaire which were Collected per Category

Category of Respondents	Number of Questionnaire administered	Number of Questionnaire retrieved
Museum curators	10	8
Local Crafts Producers	100	80
Total	110	88

Out of the 110 questionnaire administered, 88 were retrieved which represents 80% of the total number of questionnaires administered. The data collected were then assembled, synthesized, critically evaluated and translated. Conclusions were drawn from them.

Interview

Interview which is more or less an oral questionnaire was employed by the researcher to extract pertinent information from local inhabitants selected from community leaders and average citizens in three of the rural areas, of Darko in the Ashanti region, Osubonpanyin in the Central Region and Oyebi in the Greater Accra Region. These community inhabitants were selected based on the fact that they either were the major producers, exhibitors, sellers or users of these lesser known art-forms in their rural communities. In all, 20 respondents representing 15.4 % of the sample population (130) were interviewed. In order to gain an understanding for the functional, aesthetical, philosophical, symbolical and religious knowledge of the lesser known art-forms, series of interview guidelines were followed during the interview session (Appendix 3). The interview was a face-to-face type which allowed the researcher to

ask leading questions for clarification of issues from the interviewees. There was a good rapport established between the researcher (interviewer) and the interviewees during the interview sessions. The researcher used about 30 days to finish with the interviews. All the interview sessions were tape recorded with an mp3 electronic device. The researcher took pictures of the selected lesser known art-forms with a digital camera to support relevant answers that were provided by the interviewees. Selected curators and local craft producers were also interviewed and recorded with the mp3 device after collection of their answered questionnaire of selected lesser known art-forms. Their answers were compared to the responses from the rural inhabitants.

Observation

Selected lesser known art-forms were observed and photographed in the various rural communities visited in order to enable the researcher gather, appreciate and document data for research references and study.

Fosu (2012) states that, "observation brings the investigator into contact, in one way or the other, with the phenomenon being studied. In this way, it becomes an effective means of recording what is observed more precisely and with a greater reliability". Therefore the adoption of this tool as a research instrument observation is to enable the researcher first-hand opportunity to recognise and note facts or occurrences on lesser known art-forms that have been produced by the craft producers and persons in the communities where they are created.

3.10 Data Analysis Procedure

Osuala (1993) describe data analysis as the ordering and breaking down of data into constituent parts and performing of statistical calculations with the raw data to provide answers to the research questions which initiate the research.

In the data analysis, the researcher deployed the use of quantitative and qualitative analysis. With the quantitative analysis, Statistical Package for Social Sciences (SPSS) data analysis programme was used. Descriptive statistics such frequencies and percentages were used in analysing the data. This brought very accurate information by generating tables and percentages of ideas from respondents. The SPSS data analysis was utilized by the researcher because of its accuracy of outputs of results by quantifying the data and eliminating prejudices.

A qualitative data analysis were used on the recorded interviews of the rural communities. Their knowledge with regard to the philosophical, aesthetic and the functional values of the lesser known art-forms were analysed qualitatively and documented.

A lot of essential data were collected, assessed, analysed and discussed with research questions.

CHAPTER FOUR

RESULTS AND DISCUSSIONS OF FINDINGS

4.0 Overview

The Results obtained from the statistical analysis of the structured two-page questionnaire, personal interviews, photographs and observations on curatorial intervention for lesser known art-forms in Ghana are discussed and presented in twenty three separate tables.

4.1. Results of questionnaire analysis for Museum Curators and Local Crafts Producers (LCP)

The first set of questionnaire focused on Objective One to obtain information on respondents' knowledge about lesser known art-forms. In all, 110 copies of questionnaire were administered to the sample population, comprising Museum Curators and local Craft Producers from Ashanti, Central and Greater Accra Regions. They represented 85% of the total accessible population for the study. Eight (8) out of ten (10) questionnaires were retrieved from the Museum curators and eighty (80) out of hundred (100) questionnaires were also retrieved from the local Craft Producers. In all, the grand total of eighty–eight (88) questionnaires retrieved from both the Museum Curators and the local Craft Producers were analysed.

Table 4.1: Gender

Gender	Curators		Craft men/Producers	
	Frequency	Percentage (%)	Frequency	Percentage (%)
Male	6	75	56	70
Female	2	25	24	30
Total	8	100	80	100

Source: Author's Field Study, 2011

From Table 4.1 above, it is clear that eight Curators responded to the questionnaire item on gender. Out of the eight respondents, six were males and two were females, representing 75% and 25% respectively. This indicates that majority of the Museum Curators who responded were males.

In the same Table 4.1, it can be noticed that out of the 80 Craft Producers who responded to the same questionnaire item on gender, 56 were males, representing 70%, with 24 respondents being females, also representing 30%. This revealed to the researcher that, majority of the respondents were males which indicates the fact that there are more male craft producers than females in the three researched regions of Ghana. Perhaps it could be part of the reason why the name "craft men" was coined to imply as euphemism for male-dominated profession.

Table 4.2: Age

Age	No. of Respondents	% of Respondents
Below 20	0	0
20 – 30	1	12.5
31 – 40	5	62.5
41 – 50	1	12.5
51 – 60	1	12.5
Above 60	0	0
Total	8	100

Source: Author's Field Study, 2011

Table 4.2 above reveals that there was no respondent below the age of 20 among the curators who responded. However one person representing 12.5% of the respondents was within the ages of 20-30. Five persons representing 62.5% fell within the ages of 31-40, one person representing 12.5% was between the ages of 40-51, one person representing 12.5% was also between ages 50- 61, and those above the age of 60 had no respondents. This indicated that, the total number of curators in the Ghana Museum was mostly dominated by the youth between the ages of 30 -41. They naturally can provide longer service to the profession, and continue with the tradition of producing ethnic art forms to support active promotional interventions for posterity.

Table 4.3: Highest Level of Education

	Curators		Crafts Producers	
Education	**Frequency**	**Percentage (%)**	**Frequency**	**Percentage (%)**
MSLC	-	-	8	10.0
J. H.S	-	-	16	20.0
S.H. S	-	-	56	70.0
Diploma	2	25.0	-	-
Degree	5	62.5	-	-
Post-graduate	1	12.5	-	-
Total	8	100.0	80	100.0

Source: Author's Field Study, 2011

Table 4.3 shows that two out of the 8 curators, representing 25%, hold diploma certificate as their highest level of education, five curators representing 62.5% hold degree certificate as their highest level of education and one curator representing 12.5%, holds a post-graduate certificate as the highest level of education. This implies that majority of the respondents are first degree holders and therefore the requisite trained minds for researching, acquiring, and documenting the necessary inputs for promoting lesser known art forms.

Table 4.3 again shows that among the Craft Producers, eighty people responded to the questionnaire item on highest level of education. Out of this number, eight respondents, representing 10% have Middle School Leaving Certificate (MSLC) as their highest level of education, 16 respondents, representing 20% had their formal education to the level of Junior High School (JHS) and 56 of the respondents, representing 70%, have their formal education up to the level of Senior High School (SHS). This also signifies that majority of the respondents of Craft Producers hold SHS

certificates as their highest level of education. They can appreciate the need to promote lesser known art.

It could therefore be deduced that curators have a relatively higher level of education. They stand a better chance to be prepared adequately to plan and provide the necessary intervention for lesser known art-form.

Table 4.4: Academic Qualification(s) in any of the Following Programmes

Results	Frequency	Percentage (%)
History	0	0%
Archaeology	0	0%
Visual Arts	2	25%
Theatre Arts	4	50%
Sociology	0	0%
African Studies	2	25%
Arts and Culture	0	0%
Total	8	100%

Source: Author's Field Study, 2011

In Table 4.4, the results obtained from the questionnaire item on academic qualification reveal that none of the respondents had qualification in any of the subjects listed above. Two respondents, representing 25% had qualifications in Visual Art. Again, two respondents (25%) had qualification in African Studies, while four respondents have qualifications in Theatre Art, constituting 50%. It could be concluded that majority of the respondents have a background in Theatre Art, which is grouped together with visual art in the profession of the arts.

Table 4.5: Number of Years as a Curator/Craft Producer

	Curators		Crafts Producers	
Years	**Frequency**	**Percentage (%)**	**Frequency**	**Percentage (%)**
1 year	1	12.5	8	10.0
5-9 years	3	37.5	8	10.0
10 years and above	4	50.0	64	80.0
Total	8	100.0	80	100.0

Source: Author's Field Study, 2011

From Table 4.5, eight curators responded to the questionnaire item on the number of years they have worked as curators (working experience). One respondent, representing 12.5% has worked for one year, three curators, representing 37.5%, have worked from five to nine years, and four curators, representing 50.0%, have 10 years and above working experience. This shows that most of the respondents have been at post for over a decade.

With regard to the craft producers, a total of 80 (100%) responded to the questionnaire item on their working experience as craft producers. Out of the 80, 8 representing 10%, have practiced for one year, another 8 (10%) have been in service as crafts producers from 5 to10years, and those who have practiced for 10 years and above were 64 representing 80%, in the profession. The data show that majority of crafts producers have been in the vocation for 10 years and above. They have gained adequate experience to continue with the tradition of producing ethnic art-forms.

Table 4.6: Work Schedule(s) as a Curator

Results	No. of Respondents	% of Respondents
(a) Research on relics for information.	3	37.5%
(b) Preparation and assemblage of artefacts for exhibition.	1	12.5%
(c)Proper Maintenance, collection and storage of art-forms.	1	12.5%
(d) Documentation	3	37.5%
Total	8	100%

Source: Author's Field Study, 2011

According to Table 4.6, the results obtained from the questionnaire item on curators' work schedule show that three of the respondents (37.5%) do research on relics for information. One respondent (representing 12.5%), maintains, prepares and assembles artefacts for exhibition. The same percentage is involved in the proper maintenance of collection and storage of art-forms (12.5%). The greater percentage works on documentation (37.5%). Analysing the data, documentation was found to be the main work schedule of curators. It is one of the major interventions needed to be adopted for the promotion of lesser known art-forms.

Table 4.7: Challenges and Suggested Solution(s)

Challenges	Suggested Solution	No. of Respondents	% of Respondents
(a) Insufficient documentation on objects.	Incoming objects should be documented.	5	62.5
(b) Most Ghanaians do not visit the museum.	Ghanaians have to be educated on what and why the museums exist.	2	25.0
(c) Inadequate inputs and logistics.	Staff motivation and retention as well as training of staff.	1	12.5
Total		8	100%

Source: Author's Field Study, 2011

In Table 4.7 the results indicated that eight curators responded to the questionnaire on challenges they encounter at the museum and proposed some possible solutions. Five curators out of eight, representing 62.5%, were of the view that insufficient documentation on objects is their greatest challenge. They recommended that objects should be identified by a written, printed, or electronic information or evidence on objects that would aid in illustrating the museum exhibitions. Two respondents, representing 25.0%, opined that most Ghanaians do not visit the museums. They suggested that Ghanaians should be educated on what and why the museums exist. For instance, there should be more education on the historical, scientific, artistic and cultural benefits and interests of objects that are stored in the museums. One respondent (12.5%) gave "inadequate inputs and logistics" as the greatest challenge to the work. It was recommended that the requisite attention should be directed into the museums by providing more logistics. Staff incentives should be provided to encourage greater output and retention of staff on the job. In-service training should be provided regularly to keep staff abreast with current trends in the job.

The respondents expressed emphatically that as much as it is very important for the youth to know the cultural significance of the use of documentation, they must visit the museums to appreciate the past.

Responds indicate that museums need to overcome these various challenges. It will free them their abysmal response to the promotional needs for the lesser art-forms.

Table 4.8: Questionnaire for Curators' Ideas on what they consider as Lesser Known Art-Forms

Questionnaire item 8: **In your professional opinion, which of these object(s) do you consider as lesser known art-forms?**

Results	No. of Respondents	% of Respondents
Paddle	0	0
Coffin	0	0
Grinding stone	0	0
Pestle (wɔmma)	0	0
Mortar (woduro)	0	0
Fish trap (Kodoɔ)	0	0
Wooden tray (apampaa)	0	0
Grinding pestle (tapori)	2	25.0
Earthen bowl	4	50.0
Clay Pot	8	100.0
Clay pipe	3	37.5
Wooden comb (duaafe)	4	50.0
Spoons (ta/kwanta)	1	12.5

Source: Author's Field Study, 2011

In Table 4.8, eight curators were to consider which of the listed items they regarded as lesser known art-forms. Two curators, representing 25.0 %, consider grinding pestle (tapori) as lesser known art-forms. Four respondents, representing 50.0%, consider earthenware bowl. All the eight respondents, representing 100%, regard clay pots as lesser known art-forms. Also, three respondents, representing 37.5%; two respondents, representing 25.0%; three respondents, representing 37.5%; four respondents, representing 50.0% and one respondent, representing 12.5% consider clay pipe, wooden comb (duafe) and spoon (ta/kwanta) as lesser known art-forms respectively. However, from the respondents' view, curators did not consider paddle, coffin, grinding stone, pestle (wɔmma), mortar (woduro), fish trap (Kodoɔ) and wooden tray (apampaa) as lesser known art-forms. The results indicate that out of the 13 listed items, curators are of the view that six out of them are regarded as lesser known art-forms. They are, in order of preference, clay pot, earthenware bowl, grinding stone, wooden comb, clay pipe, and spoon.

Table 4.9: Curators List of the Known Art-Forms

Questionnaire item 9: **Apart from the items listed in questions 8, indicate which of the following object(s) you consider as the known art-form(s) of Ghana.**

Results	No. of Respondents	% of Respondents
(a) Stools, Drums, linguist staffs	4	50.0
(b) Open sandals, State umbrellas, State swords	3	37.5
(C) Kente, Hearths, beads.	1	12.5

Source: Author's Field Study, 2011

In Table 4.9 the results showed that four respondents, representing 50%, listed Stools, drums, and linguist staffs as the known art-forms. Three respondents,

representing 37.5% indicated open sandals, state umbrellas and state swords, only one respondent, representing 12.5%, selected kente, hearths and beads as the known art-forms in Ghana. This has shown that curators are more aware of known art-forms than they are on lesser known art-forms in Ghana.

Table 4.10: Making Lesser Known Art-Forms Known to the Public

***Questionnaire item*: In your opinion, how can lesser known art-forms made known to the public?**

Results	No. of Respondents	% of Respondents
(a) Public exhibitions	3	37.5
(b) Visual and written documentations	1	12.5
(C) Formal and Informal education	4	50.0
Total	8	100

Source: Author's Field Study, 2011

In Table 4.10, three respondents, representing 37.5%, expressed the opinion that mounting public exhibitions of the lesser known art-forms could make people aware of them. One respondent, representing 12.5%, was of the view that provision of both visual and written documentations, would aid in the dissemination of lesser known art-forms to the public. Four respondents, representing 50%, suggested that formal and informal education on issues of lesser known art-forms would help in making them known to the public. This also indicates that majority of the curators share common opinion that through formal and informal education the public could acquire knowledge on lesser known art-forms. This is another means of intervention.

Table 4.11: Reason for the Creation of Lesser Known Art-Forms

Questionnaire item: **Do lesser known art-forms possess any reason for their creation?**

Results	No. of Respondents	% of Respondents
(a) Yes	6	75
(b) No	2	25
Total	8	100

Source: Author's Field Study, 2011

In Table 4.11, the results did indicate that a greater number of respondents, six (75%) responded "Yes". Two respondents (25%) answered "No". This implies that respondents agreed to the fact that there is a reason for the creation of these lesser known art-forms.

Table 4.12: Reason for the Creation of Lesser Known Art-Forms Ghana

***Questionnaire item*: Do lesser known art-forms possess any of the following reasons for their creation?**

Results	No. of Respondents	% of Respondents
(a) Functional	5	62.5
(b) Aesthetic	2	25.0
(c) Philosophical	1	12.5
(d) Symbolic	0	0.0
(e) Religious	0	0.0
(f) Art for art sake	0	0.0
Total	8	100

Source: Author's Field Study, 2011

In Table 4.12 the results did indicate that none of the respondents chose more than one reason for the creation of lesser known art-forms. Five out of the total of eight respondents, representing 62.5% chose Functional reason for creating lesser known art-

forms in Ghana. Two respondents, representing 25%, chose Aesthetic reason and one respondent, representing 12.5%, opted for Philosophical reason. No one (0%) chose Symbolic, Religious and Art for art's sake as reasons for the creation of lesser known art-forms. It could therefore be confirmed that Function is the main reason for the execution of these art-forms.

Table 4.13: Exhibition of Lesser known Art-Forms in Ghanaian Museums

***Questionnaire item*: Are lesser known art-forms exhibited in Ghanaian Museums?**

Results	No. of Respondents	% of Respondents
(a) Yes	3	37.5%
(b) No	5	62.5%
Total	8	100%

Source: Author's Field Study, 2011

In Table 4.13 the results obtained from the questionnaires show that out of the total of eight respondents, five respondents said "No", forming (62.5 %) and three respondents representing 37.5 % answered "Yes". This is an indication that most museums in Ghana do not exhibit lesser known art-forms. One major reason they are not known.

Table 4.14: Known Art-Forms that are Exhibited in Ghanaian Museums

***Questionnaire item*: If your response to the previous questionnaire item (13) is YES, mention some of the known art-forms that are exhibited in Ghanaian Museums.**

Results	No. of Respondents	% of Respondents
State Swords	1	33.3
Kente	3	100.0
Stools	3	100.0
Batakari (Smock)	2	66.7

Source: Author's Field Study, 2011

Table 4.14, shows that state swords, kente, stools, and batakari are the known art-forms that are mostly exhibited in Ghanaian Museums. Three curators (representing 100%), stated that kente and stools are some of the known art-forms that are mostly exhibited in the Ghanaian Museums. Two out of three, representing 66.7%, mentioned batakari (smock) while one respondent, representing 33.3%, indicated that state sword is the known art-form exhibited in Ghanaian Museums. The result shows that Curators are aware that known art-forms are exhibited in Ghanaian Museums.

Table 4.15: Reasons for not Exhibiting Lesser Known Art-Forms by Curators

***Questionnaire item:* what is/are the reason(s) for not exhibiting lesser known art-forms?**

Results	No. of Respondents	% of Respondents
(a) Not considered as art forms	5	100.0%
(b) Have no artistic significance	4	80.0%
(c) Have no Aesthetic qualities	5	100.0%
(d) Already familiar in the society	3	60.0%

Source: Author's Field Study, 2011

In Table 4.15, the results show that among the reasons why five respondents, represents 100% think lesser known art-forms are not exhibited in Ghanaian Museums is because they do not consider them as art-forms, The same 100% again think that the lesser known art-forms have no aesthetic qualities. Four, representing 80.0%, stated that they have no artistic significance and three of the five representing 60.0% indicated that the lesser known art-forms are not easily available to be exhibited at the Ghanaian Museums They are always functioning in the daily lives of the public and already familiar in Ghanaian society.

Table 4.16: Purpose(s) for Making Lesser Known Art-Forms in Ghana

***Questionnaire items*: Which of the following are the descriptions of lesser known art-forms?**

Results	No. of Respondents	% of Respondents
(a) The aesthetic qualities attract attention; they render them unique from other art-forms.	3	37.5
(b) Most of these art-forms function in the daily lives of every Ghanaian.	4	50
(c) The art-forms are not created just for their sake, nor merely for their aesthetics or only on the beautiful aspects of them.	1	12.5
Total	8	100

Source: Author's Field Study, 2011

Results obtained from table 4.16 show that three respondents making 37.5% stated that, the aesthetic qualities attract attention and that they are unique from other art-forms. Four respondents, making 50% answered that 'most of these art-forms function daily in the household of Ghanaians. One respondent, 12.5% stated that Ghanaian visual art is not created for its own sake neither merely does it focus on the

aesthetics nor the beautiful aspects of it only. Analysis of the responses reveal that the foundation for the creation of Ghanaian art works is based on its functional purpose and not just for the sake of creating art.

The results of the two-page structured questionnaire have been analysed and presented in tabular form. The tables were analysed based on the questionnaires for the craft producers.

Table 4.17: Area of Specialization

Questionnaire item: **What is your area of specialization?**

Valid	Frequency	Percentage (%)
Carving	32	40.0
Gold Smith	8	10.0
Basket weaving	16	20.0
Kente/Fugu weaving	24	30.0
Total	80	100.0

Source: Author's Field Study, 2011

From Table 4.17, eighty crafts producers responded to the questionnaire on their respective individual area of specialization. Thirty-two respondents, representing 40%, are carvers. Eight respondents, representing 10%, are gold smiths. Sixteen respondents, representing 20%, are basket weavers, while twenty-four respondents, representing 30%, are kente and fugu weavers. This indicates that the majority of the crafts producers are specialized in carving. Thus carving dominates all the areas of specialization among craft producers in Ghana.

Table 4.18: Means of Learning a Craft

***Questionnaire item*: How did you learn this craft?**

Valid	Frequency	Percentage (%)
Through apprenticeship	34	42.5
From parents	26	32.5
Through formal education	10	12.5
Observation of other craft practitioners	10	12.5
Total	80	100.0

Source: Author's Field Study, 2011

With reference to Table 4.18, a total of 80 crafts producers, representing 100%, responded to the questionnaire item on how they learnt their crafts. Thirty-four respondents, representing 42.5%, acquired their craft through apprenticeship. Twenty-six respondents, representing 32.5%, learnt their craft from their parents. Ten respondents, representing 12.5%, acquired their craft through formal education, while another ten respondents, representing 12.5% acquired their craft through the observation of other craft practitioners. This means that, majority of the respondents learnt their crafts through apprenticeship and from their parents.

Table 4.19: Selected Ghanaian Art-Forms

Questionnaire items: **Do you consider the following as art-forms?**

	"YES" Respondents		"NO" respondent		Not answered		
Item	**Freq.**	**%**	**Freq.**	**%**	**Freq.**	**%**	**Total**
Hoe	24	30.0	52	65.0	4	5.0	80
Grinding stone	30	37.5	50	62.5	-	-	80
Cutlass	24	30.0	56	70.0	-	-	80
Mortar	48	60.0	32	40.0	-	-	80
Fishing net	24	30.0	56	70.0	-	-	80
"Nsua"	19	23.8	42	52.5	19	23.8	80
Mat	44	55.0	20	25.0	16	20.0	80
Drum	51	63.8	16	23.9	13	16.3	80
Paddle	32	40.0	48	60.0	-	-	80
Coffin	24	30.0	44	55.0	12	15.0	80
"Mukyia"	33	41.3	47	58.8	-	-	80
"Apotoyowa"	66	82.5	14	17.5	-	-	80
"Womma"	62	77.5	9	11.3	9	11.3	80
Wooden tray	58	72.5	22	27.5	-	-	80
Hen coop	24	30.0	46	57.5	10	12.5	80
"Opo"	17	21.3	40	50.0	23	28.8	80
"Brefi"	32	40.0	48	60.0	-	-	80

Source: Author's Field Study, 2011

From Table 4.19, eighty crafts producers responded to each of the items as to whether or not they are art-forms. Fifty-two respondents, representing 65.0% did not consider hoe as an art-form, while 24 representing 30%, did consider it as an art-form. Four of the respondents, representing 5.0% could not tell whether it could be classified

as an art fact. Thirty respondents, representing 37.5% were of the view that grinding stone is an art-form. However, 50% respondents, representing 62.5%, did not classify grinding stone as an art-form. Fifty six respondents, representing 70%, answered "No", while 24 representing 30%, answered "Yes". By this data majority of the respondents did not consider cutlass as an art-form. Forty-eight respondents, representing (60%) answered "Yes", while 32, representing 40%, of the respondents said "No". This shows that a greater number of the respondents agreed that mortar is an art-form. Twenty-four, representing 30% of respondents, gave the answer "Yes", while 56, representing 70% of the respondents answered "No". This is an indication that majority of the respondents did not regard that fishing net is an art-form. Nineteen respondents, representing 31.1%, responded "Yes", while 42 respondents, representing 68% responded "No". The remaining 19 respondents, representing 23.8% did not regard Nsua as an art-form. This is a revelation that a greater percentage of respondents disregarded "Nsua" as an art-form. Forty-four respondents, representing 68.8%, responded "Yes", while 20 representing 25% responded "No". The remaining 16, representing 20%, did not respond as to the question. A greater percentage of respondents consider Mat as an art-form. Fifty-one respondents, representing 76%, responded affirmatively by considering Drum as an art-form, while sixteen representing 23.9%, did not agree. The remaining 13 respondents, representing 16% did not know whether or not it is an art-form. Thirty-two respondents, representing 40% considered Paddle as an art-form. However, forty-eight respondents representing 60% said they are not. Twenty-four respondents, representing 30% did regard coffin as an art-form, while forty-four respondents, representing 55.0% did not and 12 respondents, representing 15.0% could not determine as to whether or not the coffin is an art-form. Thirty-three respondents, representing 41.3% did regard "Mukyia" as an art-form, while forty-seven respondents, representing

58.8% did not. Sixty-six respondents, representing 82.5%, agreed that "Apotoyowa" is an art-form. Nevertheless, fourteen respondents, representing 17.5% did not regard the "Apotoyowa" as an art-form. Sixty-two respondents, representing 77.5%, said that "Womma" is an art-form, while nine respondents, representing 11.3% expressed a negative view. Nine respondents, representing 11.3% could not decide on whether it is an art-form or not. Fifty-eight respondents, representing 72.5% were of the view that Wooden Tray is an art-form, while twenty-two respondents, representing 27.5% held a contrary view. Twenty-four respondents, representing 30% agreed that Hen Coop is an art-form. However, forty-six respondents, representing 57.5% did not agree to that fact. Also ten respondents, representing 12.5% did not identify Hen Coop as an artefact. Seventeen respondents, representing 21.3%, mentioned that "Opo" is an art-form, forty respondents, representing 50.0%, did not see it as an art-form and twenty-three, representing 28.8% did not classify it as an art-form. Thirty-two respondents, representing 40.0% did consider Brefi as an art-form, while forty-eight respondents, representing 60.0% did not.

Table 4.20: Museums in Selected Ghanaian Localities

***Questionnaire item*: Do you have a Museum in your locality?**

	Frequency	Percentage (%)
Yes	24	30.0
No	56	70.0
Total	80	100.0

Source: Author's Field Study, 2011

Out of the 80 (100.0%) respondents, twenty-four of them, representing 30% answered "Yes", whiles 56 respondents, representing 70.0% answered "No". This goes to confirm that majority of the communities in Ghana do not have Museums.

Table 4.21: Collection of Lesser Known Art-Forms in Museums

Questionnaire item: **In your opinion do you think it is important to keep a permanent collection of lesser known art-forms in a Museum?**

	Frequency	Percentage (%)
Yes	59	73.8
No	21	26.3
Total	80	100.0

Source: Author's Field Study, 2011

From Table 4.21, the results did indicate that out of a total of 80 respondents, 59 respondents, representing 73.8% answered "Yes", while twenty-one respondents, which represented 26.3% answered "No". This means that a greater majority of the respondents opine that it is important to keep a permanent collection of lesser known art-forms in Museums.

Table 4.22: Preservation of Art-Forms.

***Questionnaire item*: How do you preserve your artefacts?**

Preservation	Frequency	Percentage (%)
Written documentation	14	17.5
Audio Visual recording	4	5.0
Photo album	18	22.5
Public exhibition	10	12.5
Oral documentation/ dissemination	20	25.0
Public/Private collection	12	15.0
Not answered	7	8.7
Total	80	100

Source: Author's Field Study, 2011

In Table 4.22, it is shown that 14 respondents, representing17.5%, prefer written documentation. Four respondents, representing 5.3%, preserve their artefact through the use of video recordings. As many as twenty respondents, representing 25%, use the photo album as a means of preserving artefacts. Other methods used by the respondents to preserve their artefacts include oral documentation 18 (22.5%) and Public/Private collection 12 (15%). Seven people, representing 8.7%, did not respond. Oral documentation was the method found to be mostly used by respondents to preserve their artefacts, in spite of the fact that it is probably the most unreliable form of preservation for a nation's artefact. This is because the information tends to be diluted as years go by.

Table 4.23: Purpose(s) for Making Lesser known Art-Forms More Recognized in Ghana.

***Questionnaire item*: Which of the following is (are) the purpose(s) for making lesser known art-forms more recognized in Ghana?**

	Frequency	Percentage (%)
Symbolic	9	11.3
Religious	6	7.5
Aesthetic	14	17.5
Functional	27	33.8
Philosophical	11	13.0
Not answered	13	16.3
Total	80	100.0

Source: Author's Field Study, 2011

From Table 4.23, it is shown that nine respondents, representing 13.4%, chose symbolic purpose as the reason for making lesser known art-forms more recognized in

Ghana. For example, among ethnic clans in Ghana, such as the Twidan of the Efutu, it is the deer symbolic motif which is the most recognizable clan identification. Six respondents, representing 9%, chose religion as the purpose for making the lesser art-form more recognized in Ghana. For instance some lesser art-forms, such as statues are displayed in shrines to convey religious beliefs in spiritual powers. Fourteen respondents, representing 20.9%, opted for Aesthetic reason, implying that the artefacts are recognized solely for their beauty. The remaining responses were as follows, twenty-seven respondents, representing 40.3%, cited the functional use as the main reason for the recognition of lesser known art-forms. Clay Pots, for example, are recognized mostly as storage utensils. Eleven respondents, representing 16.4%, selected the Philosophical purpose for making lesser known art-forms more recognized in Ghana. Thirteen respondents could not determine the purpose which makes lesser known art-forms more recognized in Ghana. Majority of the respondents believe that functionality is the main reason which gives recognition to lesser known art-forms.

4.2 Presentation of Interview Results

This section of the study enumerates the results of various interviews conducted of selected elderly woman and community heads to obtain relevant data/ information face to face interpretation in the three rural communities namely, a suburb of Winneba in the Central region, Darko, a suburb of Kwadaso-Nzema, in the Ashanti region and Oyebi in Greater Accra region on the lesser known art-forms that are under scholarly research investigation.

Among the total number of twenty people interviewed in the three rural communities, ten of the respondents were females and the other ten were males. All the curators and local craft producers interviewed on the philosophical, aesthetical and

functional values of the lesser known art-forms had lived in the community since infancy. Their average age was sixty years. All the respondents had obtained the Middle School Leaving Certificate (MSLC).

4.2.1 In response to the question, "What kind of artefacts do you know?"

Most of them mentioned pots, mortars, tripod "*oware"*, beads, and pestle. These items mentioned have multi-purpose functions. In spite of their ethnic origin, they continue to function in modern Ghanaian communities.

In response to the question, "What are some of the visual art-forms/articles that were used in the past (fifty years and below) and their functions?"

Most of the mentioned to mortar, pestle, "oware", wooden bowls and sleeping mat as items that are still abundantly used in various homes. However, the respondents lamented that they do not have places to keep such art-forms due to poor patronage of them. Unfortunately also most these items are being replaced by modern pans, glass bowls, plastic wares and glaze wares.

4.2.2 In response to the questions, "Where these art-forms are kept? Are such items being preserved and how are they preserved?"

The respondents gave varied answers to the question. About 60 % of the respondents were of the views that because some of these art-forms are perishable, therefore are sold in the open market since there are no storage facilities for them. About 40% opined that because of the new products coming out, such artefacts are no longer patronized in the communities; hence there is no need for keeping these old art-forms. Others especially, the elderly indicated that most of the items are left unused in a corner of their kitchens or kept in separate rooms or boxes for posterity.

To the interview question on the purpose(s) for producing these lesser known art-forms to the public, most of the respondents gave functionality as the main purpose.

4.2.3 When asked about "How lesser known art-forms can be publicised?"

Most of the respondents, gave public exhibition and the frequent use of these items in the homes to educate the youth. The usage of these art-forms in schools for practical works will help promote the popularity of these visual art-forms. Others suggested that visual audio and written documentation of these art-forms can promote the popularity of these artefacts.

Some curators from the Ghana Museum Monuments Board (GMMB), suggested that quite a number of these lesser known art-forms can be used or displayed in places so as funeral grounds, market places and homes such that their symbolical and aesthetical concepts that reflect in the Ghanaian culture can informally be passed on to the Ghanaian public.

4.2.4 *On Ghanaians view of museums in Ghana*

Majority of the respondents, especially the curators stressed that Ghanaian's regard museums as boring places. This is a key reason why people do not visit museums, that they do not feel welcome; and that the feel museums are not for them. They then suggested that organizing programmes in the museums could encourage more visitors to the museum.

4.2.5 In finding *the reasons why curators most often do not exhibit these lesser known artefacts in the museums*

Curators' responses were that these lesser known art-forms does not have proper documentations. The majority of the visitors are not interested in these art-forms due to

their unappealing nature. For example, foreigners who usually visit the museums do not see any bearing of these art-forms to the standards what they have in their home countries. They mostly appreciate works in painting due to their colour schemes and also appreciate works in sculpture due to their abstractions. They further reiterated that most visitors prefer contemporary art works, these sentiments encourage them to exhibit more contemporary art works than over ethnic art works in their museums.

4.3 Description of lesser known art-forms

In answers to research Question Four, majority of respondents in all the three categories asserted that the functional, aesthetical and philosophical contents in Ghanaian lesser known art-forms constitute the basis for their production and interpretations, similar to the well-known art-forms, both of which are "traced from the classic ethnic art tradition of pre-colonial Ghana". This means that, "Ghana's ethnic art expressions combined these diverse conceptual ideas already embedded in the cultural context to achieve the full definition of their aesthetic appreciation". Thus an art-form, continues Fosu (2012), incorporating all these concepts in its type-form aesthetically (Fosu, 2012:), was considered good (eye) or beautiful (eye fe) in the words of Jessica Anobea Mills, (2013) This conventional artistic interpretation was well understood by the producers and the consumers of the art-forms in the communities where they are created. A popular Akan proverb says,

What is right is what is beautiful

What is beautiful is what brings joy

What brings joy is what is goodness (Fosu 1973: 34).

Furthermore, the respondents made mention of clay pots, grinding stones, hoes, wooden mortars, wooden pestles, canoes, hearths, clay pipes, coffins, "brefi" and "opoh" as among lesser known art-forms of pre-colonial origin in Ghana. They are hereby described below, as the summarized versions of the expressed ideas recorded from selected museum curators, craft producers as well as rural inhabitants from three regions of Ghana where the interviews were conducted. The descriptions assemble a number of authentic Ghanaian art-forms of pre-colonial origin which are neither recognised in the inventory of artistic gatherings nor mentioned in any form of aesthetic discourse to represent the owner of the silence.

4.3.1 Clay Pots

Figure 1 is an example of domestic clay pot which commonly functioned as a storage vessel for fetching water in almost all Ghanaian ethnic homes. It is finished in natural colour of clay and shaped with irregular mouth opening that is bigger than the lower end in a perfect balance.

Figure 2 was originally a prestige pot for serving food to the royalty, nobility, and the privileged. It has a round-shaped body that seems to be seated on a triangular designed base. The simple linear decorative designs on the cover add elegance and grace to its construction. It has smooth inner and outer surfaces and polished black to highlight its elegance and to suggest its prestige status.

Figure 3 was a ceremonial pot that served as storage for medicines, as well as containers that preserved magical concoctions and healing potions for ritual and therapeutic purposes in shrines, palaces and homes. (Fosu1993). The pot has the natural colour of clay with a narrow opening at the top, a round bulging midsection and a small

waist for the base. The presence of black and white contrasting lineal lines ringing around the neck, distinguish it with a mysterious aura of a ritual object.

But philosophically, the bulge in the midsection of the pots was generally linked with women in pregnancy. It was conceived that pots could be depended upon to keep their contents intact provided they were taken good care of in the same manner that a child was kept safe in the mother's womb until delivery. Even a broken pot during firing was likened to miscarriage of a pregnant woman, the reason why pregnant women were not permitted to engage in pottery during pregnancy, for the fear that they might have complications during child delivery. Therefore a restful harmoniously balanced pot was considered a well-made good looking pot that conveyed a sense of calmness and an assurance of peaceful pregnancy/ gestation period.

In addition, the oval shape of pots was conceived as a symbol of feminine beauty and therefore considered as the basis of all concepts of the ideal shape of the female human figure. Thus to be beautiful, all the main parts of a woman's body features were expected to fall into oval shapes. (Antubam1964). A British Museum report (2012) indicates that since women were the main makers and users of pots, their daily household functions were often treated as symbols of women's roles. Beautiful pots then were correspondent to female structural features.

It further states that the most elaborate pots for religious purposes that bear human and animal sculptures were not built as pots at all. Instead, says Fosu (1994:18), many of them were rather moulded in zoomorphic or anthropomorphic reliefs or completely in animal figures. He cites a Rhinoceros-shaped pot from the Volta Region as a "delightful example" (fig.2). With its "simplicity of form, tensed compact torso, advanced front legs and lone menacing horn, it creates an effective illusion of an

imminent attack of ferocious nature", in a manner that a most powerful ritual medicine, contained in a rhinoceros-fashioned clay vessel, would aggressively attack a dangerous mal-violent spirit. The beauty of the apparent distortions, exaggerations and disproportions of features of the rhinoceros figure is that they succeed in creating emotional fear in the potential spirit-adversary whiles delighting the resolve of the client (Fosu 2012).

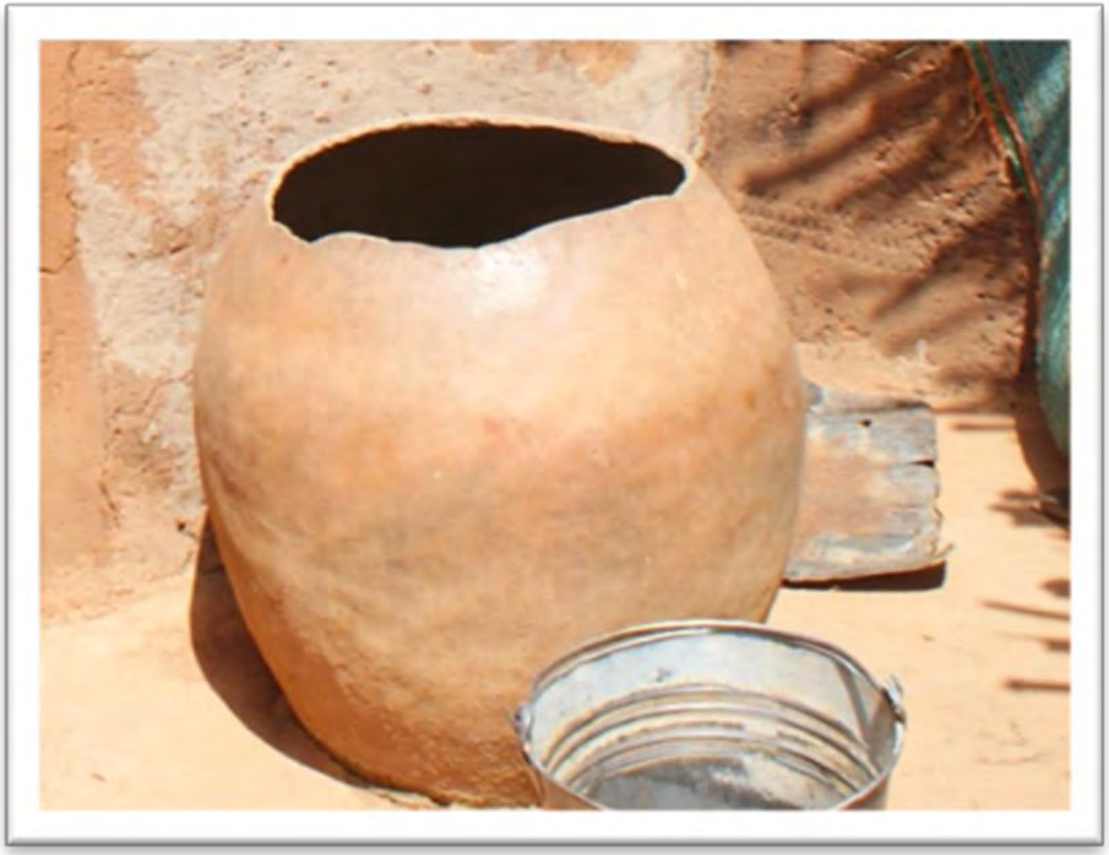

Figure 1: Domestic clay pot

Figure 2: Prestige pot

Figure 3: Ceremonial clay pot

4.3.2 The Hoes

Figure 4: Hoe

The hoe is sectionalized into a metallic blade and a wooden handle. The edge of the metallic blade (fig 4) is usually inclined to facilitate weeding. A hoe was a major versatile technological tool used by Ghanaian ethnic farmers to move small amounts of soil, chop weeds, pile soil around the base of plants and dig holes. The metallic part narrows from the blade to the upper edge. There is a hole in the narrow upper edge of the metal section into which the part of the wooden handle is fixed.

Table 4.19 shows that a greater percentage of craft producers (65.0%) described the hoe as an agricultural tool mostly used in farming that has no link to art. They probably saw the shape of the metal blade which curves from the upper edge to form a hole to fix into the wooden handle as just loosely attached but the interaction of the

element of lines on the edges of the blade create illusions of a design inclined at a horizontal angle for easy removal of weeds or harvesting of tubers from the soil. The minority, who did see it as an art-form, correctly based their sensuous emotional response on the functional and philosophical beauty of the hoe. For the shape of the hoe was modelled after the angular shaped Ghanaian drumming sticks. It was believed that in the same manner as the drumming sticks were used to hit drums to send messages or to play music to accompany songs and dances, so was the hoe, structured in the shape of the drumming sticks, did send messages to the soil, to boost agricultural production. Perhaps one of the most culturally significant functions of the hoe was its replacement of the cutlass as the sole special conventional tool for uprooting yam during occasions for annual customary festivals.

4.3.3 Grinding stone as Art-form

Table 4.19 showed that a greater percentage (62.5%) of respondents did not recognise the grinding stone as an art-form. Cut from sandstone, in angular/ cricular shape, a domestic grinding stone measured usually about 40 cm long and 35cm wide with a height of 10 cm. It has a rough surface for grinding. The accompanying muller of a grinding stone, can be obtained seperately from hard smooth river cobble. The grinding stone was commonly used in the homes of many Ghanaian ethnic communities.

Source: Osubonpanyin village, Winneba

Figure 5: Sixty-year old grinding stone

A set of grinding stone comprises a broad boat- shaped base and a smooth rounded muller. When both are in harmonious action, the flat stone is envisioned as the mother, and the muller as the smooth breast of the mother. In the same manner as breast milk provides nutrients from the mother for the body, so does the muller extract all the appropriate vegetable, herb and nut ingredients to be used by the body from the base of the flat grinding stone.

Aesthetically, the muller is designed smooth to touch, in portable round shape for easy handling and facilitation of its movement during the grinding process. A new grinding stone is usually flat with rough textured surface, but after several years of use, its surface shape curves inwards, turning the back into to an illusionary semblance of a pregnant woman as exemplified in the 60 year old stone in figure 5. In most ethnic

homes, Ghanaian women routinely grind vegetables and herbs, respectfully for cooking food and preparing medicines.

4.3.4 Mortar and pestle

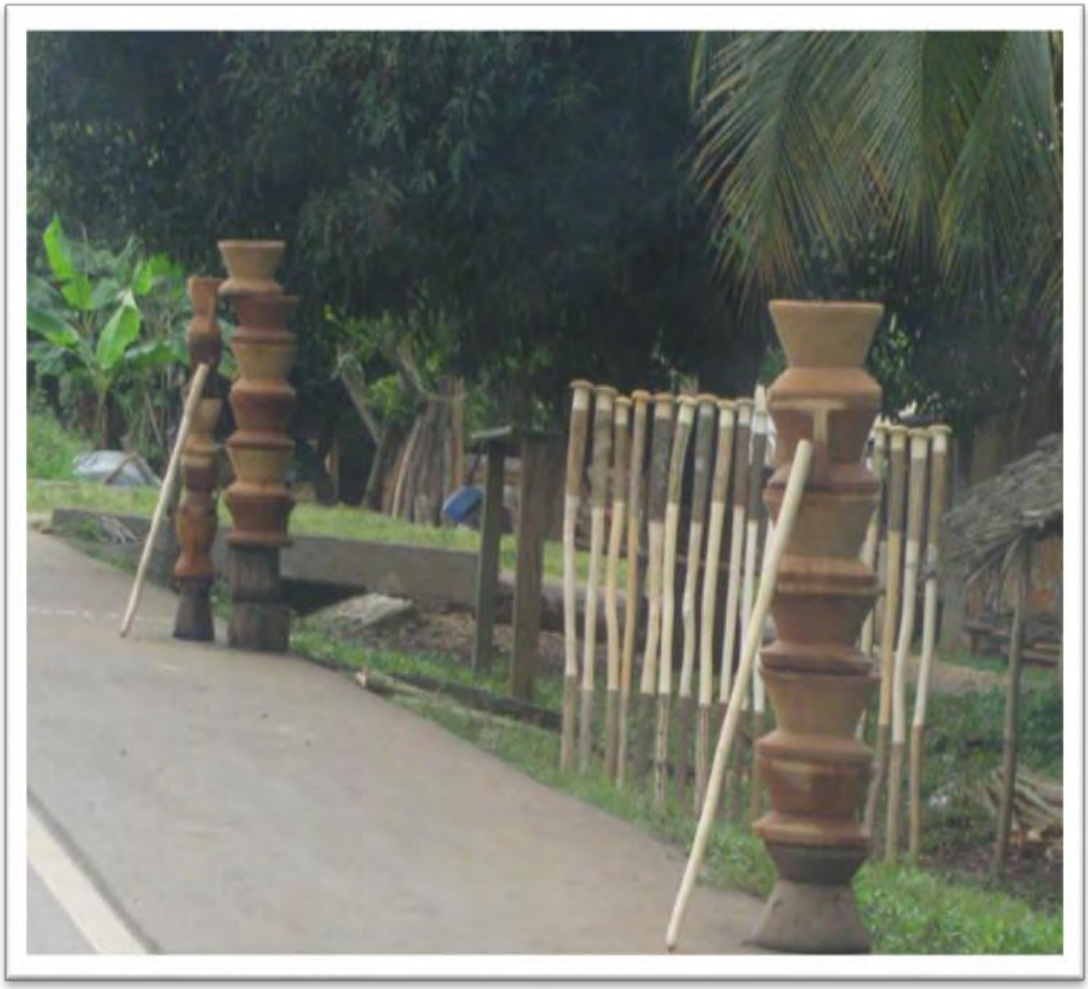

Figure 6: Mortars and pestles

Figure 7: Mortar

Figure 8: Fufu by Mortar and pestle.

A wooden mortar is a bowl-shaped container. A wooden pestle is a round-shaped cylindrical pounding implement. In most Ghanaian ethnic homes, pestles are used for pulverizing, crushing, or mixing diverse spices, herbs and especially cooked plantains, cassavas or yams in mortars in a pounding action. The pestle is pressed against the ingredients in the mortar to grind it until the desired consistency is obtained.

Good domestic mortars and pestles are carved in non-brittle wood that is hard enough to crush the substance rather than be worn away by it. They must be cohesive enough so that small bits of the mortar or pestle do not get mixed in with the food. Fufu, a West African favourite staple food is made by boiling such starchy foods as cassava, yam, plantain or rice, then pounding them into a glutinous mass (figure 8), usually in a giant, wooden mortar with a wooden pestle.

Philosophically the pounding action of fufu with a round-shaped cylindrical pestle in a round shaped open wooden mortar is imagined to be an erect phallus posture of a pestle engaged in a simulated action with a female mortar, structured in the shape of a broad voluminous female waist. The pounding action conjures an imaginary sexual action. The mixing of boiled plantain and cassava in a mortar by a pestle until they stick together in an indistinguishable mash from their original state, is similar to a real life situation in marriage, whereby a woman married to a man becomes inseparable. The round-shaped open mortar contrasts with the upright pestle. Together they seem an incompatible duo, yet they function in perfect unison, through the action of friction, to produce Ghana's staple food, in a manner similar to the mating of incompatible couple to produce a child.

However the right mix of consistency of Ghana's staple food, the fufu, is obtained when there is a seated female to manually blend the pre-cooked food in the

mortar as it is being pounded simultaneously by a male. The conceptual interpretation is that in marriage, each needs the cooperative support of the other in order for it to succeed so that both can live in harmony.

4.3.5 Wooden bowl and grinding pestle

Figure 9: Wooden bowl

Figure 10: Grinding pestles

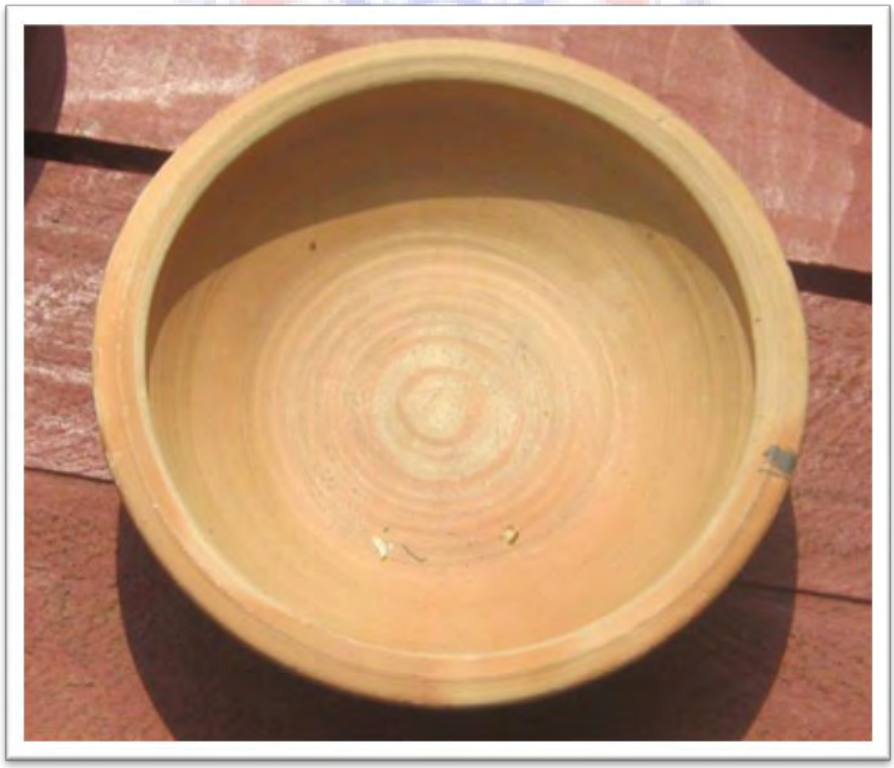

Figure 11: Ceramic earthenware bowls

Figure 12: Ceramic earthenware bowls and grinding pestles

Ceramic Earthenware bowls and grinding pestle were mainly used for crushing or grinding spices for preparing soups and gravy as well as for crushing boiled plantain, yam or cocoyam to prepare another of Ghana's favourite dish, the "eto"

Earthenware bowls are regarded as feminine, while their grinding pestles are considered as males. They are used in the same categorical inference as the wooden mortars and wooden pestles. This also has philosophical resemblance to marriage. When the ingredients are mixed together and grounded in the earthenware bowls with grinding pestles, they become inseparable. This goes to show that there should be no separation after marriage. The two individuals should become one.

There were several kinds of earthenware bowls and grinding pestles. These included the ceramic bowl and grinding pestle sets, which were used mostly to grind spices and pre-cooked foods in ethnic Ghanaian homes, particularly in the kitchen. The

inside of earthenware bowls were grooved in tightly packed etched circular lines to effect grinding quality that can create friction and a roughly textured appearance.

Earthenware bowls were considered as females and the pestles as males. However, a regular earthenware bowl grinding pestle (figure 12) was designed simply to suggest the joining together of the male and female triangle motifs. The design of a more complex pestle (fig10), on the other hand, has one end of the handle as a scooped receptacle that suggests female organ while the other carved end is phallus inspired. The meaning of both designs is an obvious reference to male/female relationships in society (Antubam, 1964).

4.3.6 Canoes

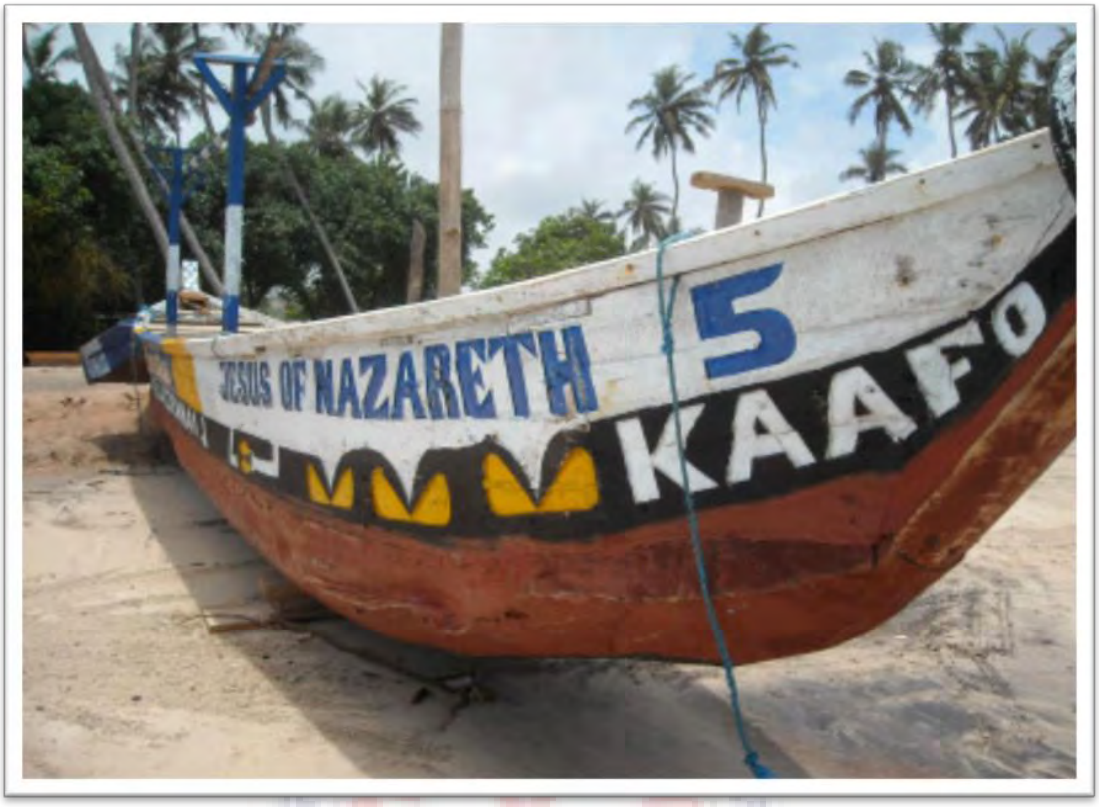

Figure 13: Canoes

The beauty of canoes lies in the incorporation of texts of social and inspirational messages into multi - colour paintings on the sides of their exterior planks. A crowd of colourful resting canoes on the beach creates an impressive sight of a shore line canoe exhibition. Actually these are canoes that provide livelihood to much of the local fishermen. The number of painted canoes owned was a sign of great social status indicating wealth. Thus many of the themes for the paintings were conceptual compositions of personal success stories and achievements of owners, including women.

4.3.7 Coffins

Figure 14: Coffin

The main function of coffins is to bury the dead. They are special boxes in which dead bodies are buried. Actually burial by the use of coffin is the most common method of disposal of the dead in the Ghanaian society. Human burial by the use of the coffin developed from the belief that the dead would rise again, hence they need to be preserved well. Philosophically, like a seed, according to this belief, a body is planted in the earth to await rebirth.

However owing to the special relationship established between the living and the departed in Ghanaian society, coffins have acquire special socio-cultural status. Its beauty is indeed judged by the harmonious relationship of the type motif of the coffin to the social class or personality of the deceased.

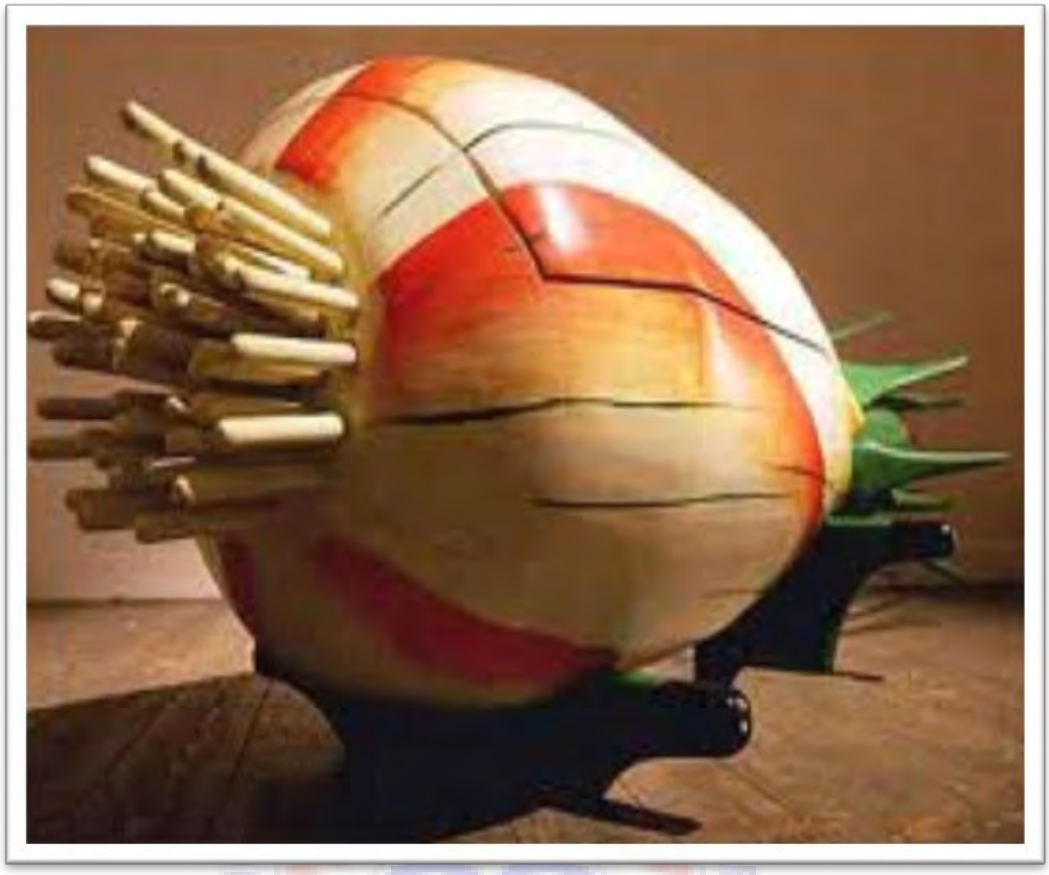

Figure 15: Coffin in the form of onion

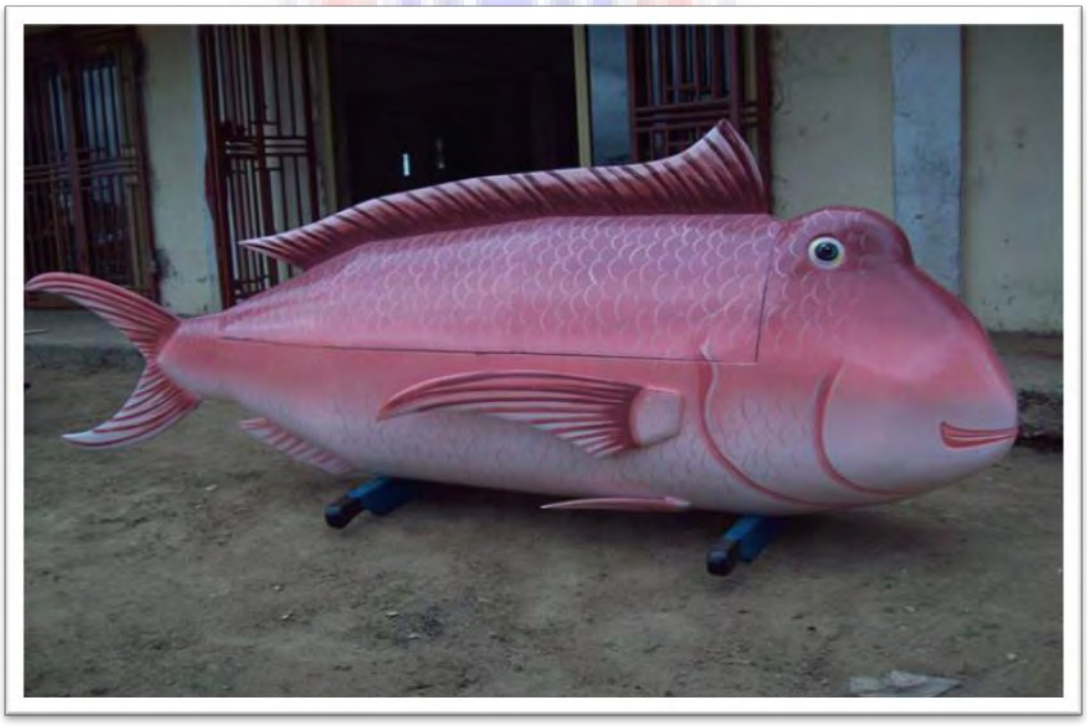

Figure 16: Coffin in the form of a Fish

Figure 17: Types of coffins made in Ghana

An aesthetically good looking coffin successfully conveys the social status and upright personality in the style, features, and beauty of the coffin in which the individual is buried. For example, an ordinary low income working class citizen gets to be buried in a simple conventional coffin designed in rectengular box (figure 14). Air plane-shaped (figure 17) coffin is used to bury those who had over-stayed overseas, mostly in Western Europe, or had been airplane pilots. A person buried in an eagle formed coffin indicates that the departed individual belonged to the proud Oyoko clan whose totemic symbol is the eagle.

Since the shapes and designs of these skilfully handcrafted but eccentric coffins are created to exclaim the good lives, the enviable achieved professional positions and/or the acclaimed titles of the deceased. For the same reason, the coffin of a

fisherman would be a fish-shaped (figure 16) or canoe-shaped coffin, that of a teacher a book-shaped, a farmer an onion-shaped (figure 15), and a chief a palanquin-shaped design respectively. The traditional belief is that these elaborate coffins, which are conceptually designed, would help to boost the ego of the corpses and ensure them in good undamaged condition until reincarnated.

4.3.8 Clay Pipes

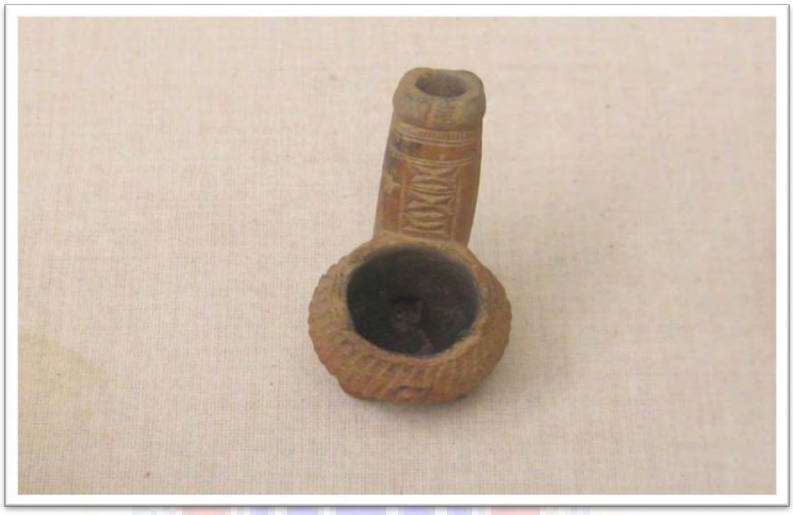

Figure 18: Rough Clay pipe

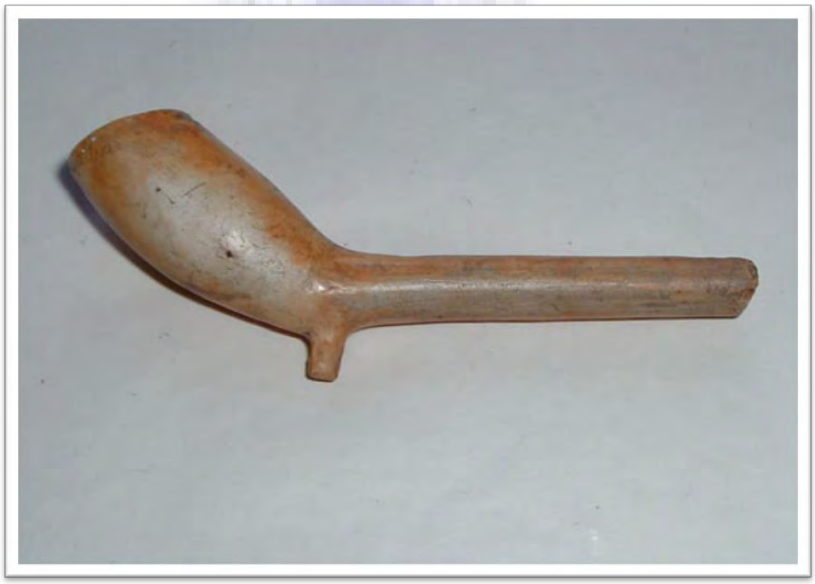

Figure 19: Smooth Clay pipe

Clay pipes were the favourite medium for smoking tobacco among ethnic Ghanaian men and women. They consist of a chamber (the bowl) for the combustion of tobacco material and a thin stem (shank) that ends in a mouthpiece (the bit) (figure 18 and 19). Clay Pipes can be moulded simple or elaborately constructed. Usually the stem needs a long running channel in a constant position and diameter for a proper draw. Because it is moulded rather than carved, clay may make up the entire pipe or in some cases it would be used for making just the bowl, while different materials would be used for the stem.

Aesthetically, the bowls and stems of clay pipes are constructed with a great deal of artistic skill. Functionally they were reserved for the rich in society due to the high cost of the clay pipes which gives a unique blend of tasty flavours of tobacco that are not obtained in other clay pipes. A well-made clay pipe (figure 19) gives a "pure" smoke, without emanating additional unwanted flavour from the pipe.

4.3.9 Wooden Trays

Figure 20: Rough Wooden tray

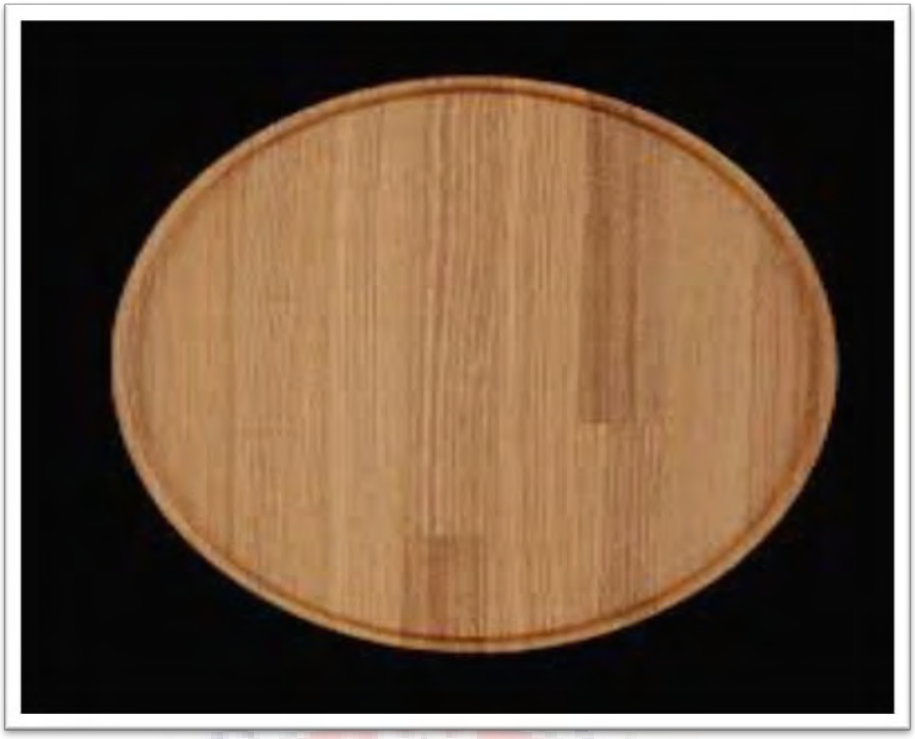

Figure 21: Polished Wooden tray

Ghanaian wooden trays have complex uses. The most commonly used are characterized by shallow flat receptacle with raised edge or rim (figure 20 and 21), for carrying, holding, and displaying articles or as serving trays and side tables. Some other examples of wooden trays have raised galleries, handles and four raised support. Their simple flat oval shapes impress as representing the symbol of purity and holiness. It is therefore a taboo for anyone who is engaged in using the trays for any other purposes, such as to curse and insult.

4.3.10 Hearths

Figure 22: Hearth

In Ghanaian ethnic art history hearths are known to have been integral part in the preparation of food in all ethnic communities. Each set of a hearth is a tripod of three moulded mud bricks placed together in triangular formation to act as firewood container and support for utensils during cooking.

However they are also seen as visual interpretation of the popular Akan adage that extols democratic practices. It philosophically implies that three heads are better than one to take counsel. It is literally translated as “one head doesn’t take counsel” (ti koro mpam). All that a set of hearth needs to keep its shining beauty is a constant clay slip polish.

4.3.11 A pair of Open sandals and shoes made from car tyre:

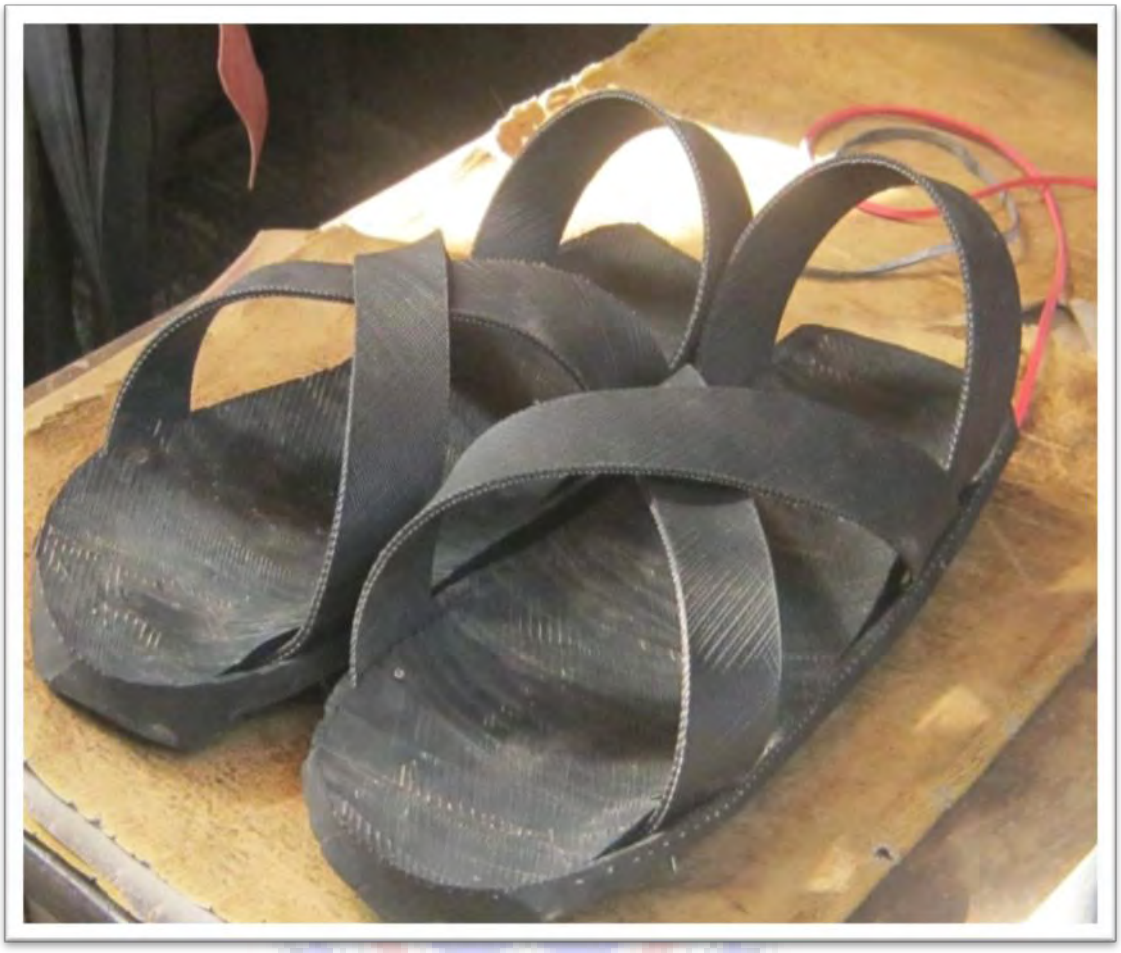

Figure 23: Afro-moses

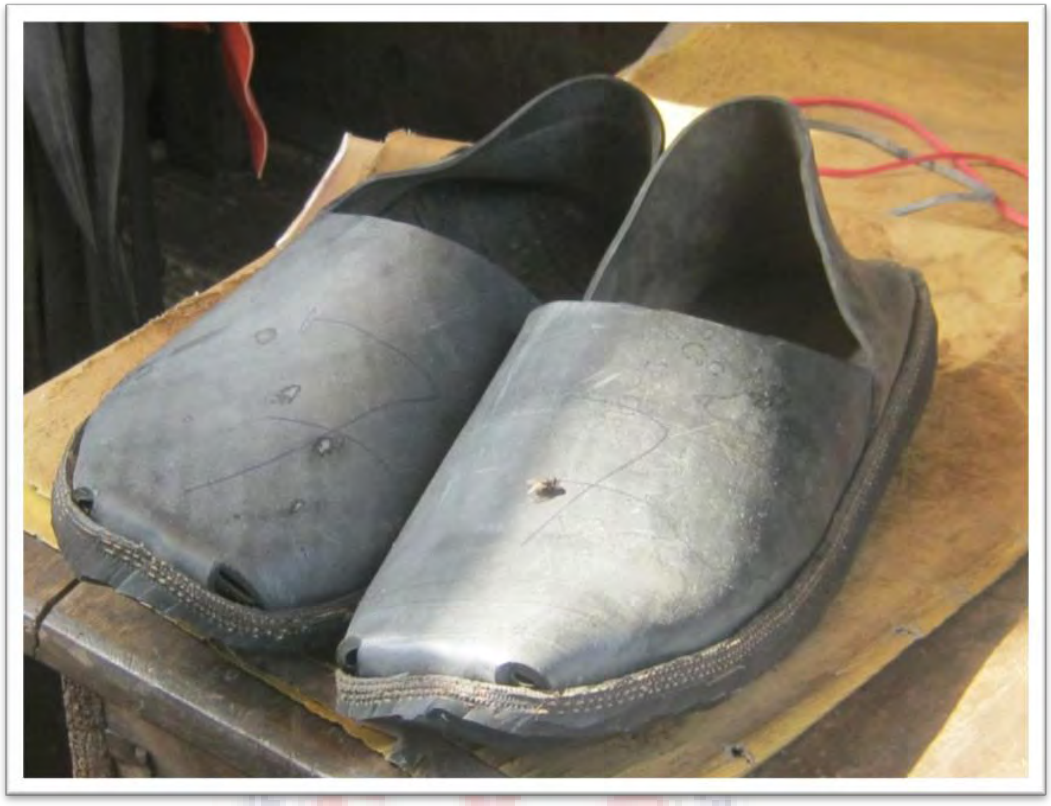

Figure 24: Mocazin

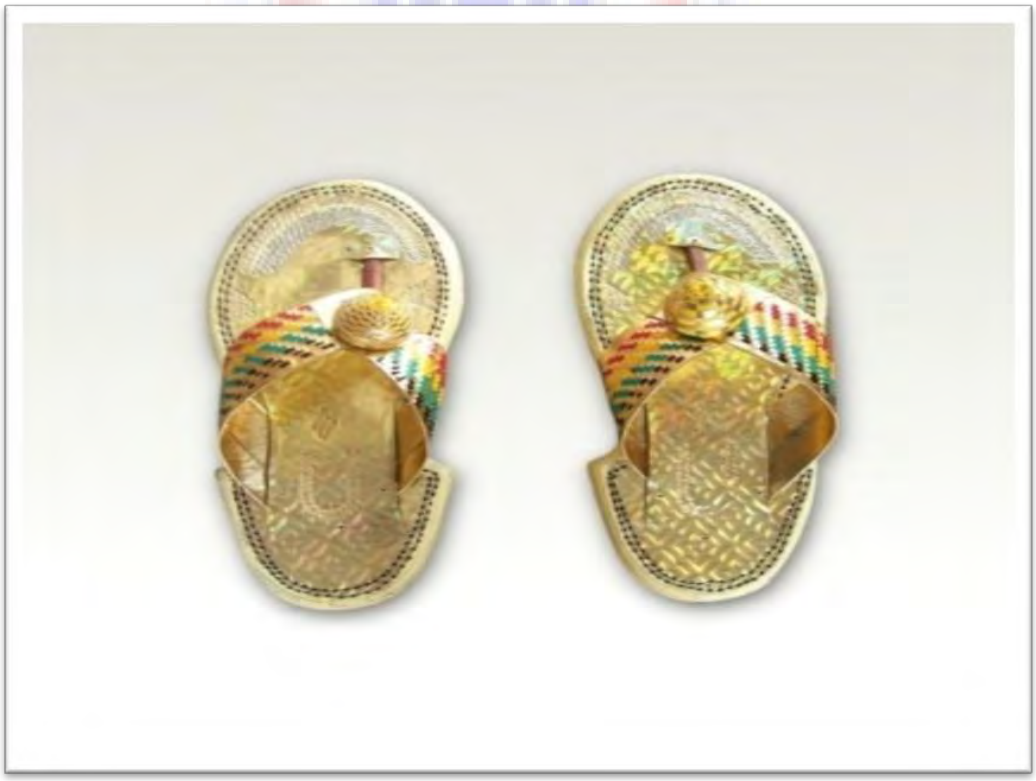

Figure 25: Native sandals (Ahenema)

The Native sandals (Ahenema) were made and worn by both men and women "for occasional pomposity" (Field Interview, 2012). Irrespective of the foot length, oversized pair is the preferred sandals to wear, by to special cultural festivities. It distinguished the individual's state of social importance. However the designing of a pair of the sandals must add to the dignity of the wearer literally into a transformed persona. Figure 25 is an example of a pair of wide exaggerated prestige sandals neatly decorated in patterned fabric. They were surmounted by wide colourful leather straps. When worn, the design combination created an illusionary impression of a dignified personality of a high social standing, irrespective of the physical foot size or the structure of the wearer. The nature of the oversized sandals deliberately retarded walking pace, and thereby forced a slow elegant walking that was characteristic of the tradition of royal procession in ethnic Ghanaian society. The aesthetic pleasure obtained from the expressive design message on the shape of the sandals provided a false sense of royal feeling. Sandals emotional satisfaction provided a false sense of royal feeling.

4.3.12 Wooden combs

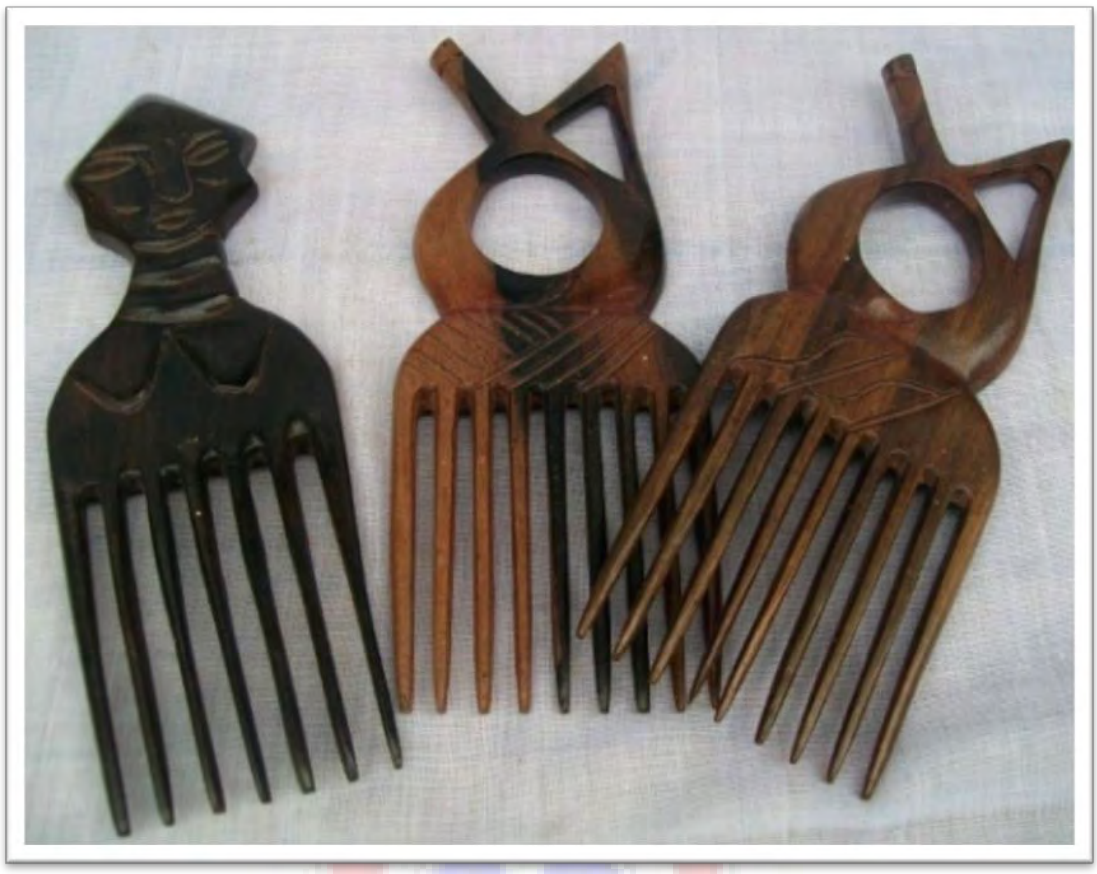

Figure 26: Wooden combs

Carved wooden combs were among special gifts that were presented to women by admiring men and parents at ceremonies marking rites of passage, especially at marriage and puberty celebrations. They also served as mementos, displayed in the homes or worn as hair ornaments (Antubam 1964).

Combs could vary in shapes, sizes and decorations. Usually combs have decorative handles that are “carefully designed in abstract or figurative motifs of symbolic implications (figure 26). The integrated symbolic circular superstructure motif, denoting strength, on top of this comb, sits on a row of double symbolic triangular male/female motifs of unity. Underneath it are the teeth of the comb. In

addition to its function, the “communicative message” expressed in the design shape completes the aesthetic admiration for the comb (Fosu, 1994: 37).

CHAPTER FIVE

SUMMARY, FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.0 Overview

This chapter entails the summary of the entire research, findings from data collected, conclusions drawn and the recommendations made on the basis of the findings made.

5.1 Summary of findings

The aim of this research was to identify various lesser known art-forms in Ghana, investigate the various curatorial intervention necessary for the promotion of lesser known art-forms and bring to light the significant reasons why the functional, aesthetical and philosophical contents of them are considered the basis for the creation of theses lesser known art-forms. Although the origin of these lesser known art-forms is in the past history of the great ethnic art tradition of pre-colonial Ghana, they continue to be produced and used in contemporary Ghana.

The population for the study comprised selected Curators, craft producers and inhabitants of rural communities. In all, 130 individuals were drawn from three main categories of accessible population. A purposive sampling method was used to select the respondents for the study. The sample size for the study ten was (10) curators; one hundred (100) crafts producers and twenty (20) local rural inhabitants of Osubonpanyin, Atetcherdo in Central Region, Darko in Ashanti Region and Oyebi in Greater Accra Region). The main instruments used to collect data from respondents were the questionnaire, interviews, observation. Distribution tables and percentages were used in

the analysis and discussion of the data obtained through the instruments. A recording device was used to record interviews conducted. Findings from the data obtained were analysed qualitatively. Conclusions were drawn and recommendation made.

5.2 Findings

The following are the findings based on a set of research questions device to guide the researcher, in order to obtain accurate data responses in accordance with the order of the research objectives.

The research questions of the study were:

- What constitute “lesser known” art-forms?
- What kinds of curatorial intervention are necessary for lesser known art-forms?
- Why is it important to seek curatorial intervention for lesser known art-forms?
- On what functional, aesthetical and philosophical bases are lesser known art-forms created?

In response to question one regarding what constitute lesser known art-forms, the majority of curators 80% (Table 4.8), 70% craft produces (Table 4.17), and 92% of rural community inhabitants have little or no knowledge of what constitute lesser known art-forms. When showed pictures of various art forms to identify which of them were considered lesser known art-forms and explain why, they pointed to clay pots, earthenware pots and clay pipes as produced by housewives; coffins, canoes, mortars, pestles, wooden trays and chicken coops as produced by carpenters; fishing nets and fishing traps also produced by fishermen; as well as hoes and cutlasses as products of

blacksmiths. They did not see them as art objects created by craft producers. Rather they saw them as functioning in the daily lives of the Ghanaian general public.

In response to question two as to what curatorial interventions are necessary for these lesser known art-forms to be known by the general public in Ghana and the world at large, majority responses were that in addition to the current practice of displaying them as functional objects only in local, district and regional culture centres, museum curators must also mount them in conventional public exhibition format both in Ghanaian and foreign major museums and galleries. Regular display of them could attract art investments, excitement of public interests in museum and gallery attendance, promotion of production and sales, scholarly enquiry, connoisseurship and tourism participation in lesser known art-forms. Furthermore researched catalogues must accompany exhibitions followed by critical reviews to serve as documentation for exhibited lesser known art-forms.

In response to question three, it was found out that this approach can educate the public to realize that both the lesser known and the known art-forms originate from the same ancient history of the great classic ethnic art tradition of pre-colonial Ghana, a different historical period, distinct from contemporary paintings, sculptures and textiles, which demand separate perspectives.

This aspect of intervention can even disabuse the minds of Ghanaian and foreign tourists alike, who see lesser known art-forms of grinding stones, mortars and pestles, earthenware bowls and wooden trays as only kitchen appliances, to begin to admire, appreciate and promote them, together with the known art-forms, with the same interest and enthusiasm as art-forms in the context of Ghanaian ethnic art culture.

The majority of respondents to question four as to the functional, aesthetical and philosophical basis for the creation of lesser known art-forms, indicated that the conceptual contents of these diverse qualities expressed within these art-forms defined their artistic appreciation and created the basis for emotional response to their aesthetic judgement by Ghanaian.

5.3. Conclusions

From the findings, it can be concluded that curators, craft producers and people living in rural communities in Ashanti, Greater Accra and Central regions of Ghana are not conversant with lesser known art-forms. When they do, they disregard them as art-forms. As a result museum curators in Ghana therefore do not consider them for permanent collection, preservation, documentation and exhibitions in museums and galleries. Unfortunately modernity is pushing them away into oblivion. The valuable artistic qualities and cultural significance of them will be lost to posterity, unless there is conscious and deliberate effort to provide necessary curatorial interventions to preserve them as important part of Ghana's national heritage.

5.4. Recommendations

- Curators in Ghana should consider the artistic merits of these lesser known art-forms in the context of the ethnic art tradition of pre-colonial Ghana and professionally give them public exhibitions for public consumption.
- There should be a policy for permanent collection of lesser known art-forms in the museums of Ghana. The policy must clearly state mandatory collection, exhibition, perseveration, protection, documentation and promotion of the lesser

known art-forms and regard them as valuable artistic-cultural heritage of the people of Ghana.

- Museums and Monument Boards should expand their criteria for the selection of exhibits to include lesser known art-forms as they are fading away from Ghanaian communities and consciousness.
- It would be beneficial to invite the curators, craft producers and rural community inhabitants to occasional open exhibitions of lesser known art-forms. This could influence their views away from their erroneous belief that paintings, drawing, textiles and sculptures are the only art-forms that are worthy to exhibit in galleries and museums.
- There are about seven regions that this research did not cover, due to time constraints. It would be worthwhile for curators, to examine and consider lesser known art-forms in the seven other regions of Ghana for collection and exhibitions in order to increase the interest of the public and achieve world-wide reputation as well as the required recognition for lesser known art-forms.
- Other researchers should be encouraged with public and private grants for field studies and curatorial management to exhaust research materials in similar contexts in order to upgrade scholarship on lesser known art-forms.

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APPENDIX 1

QUESTIONNAIRE FOR CURATORS IN MUSEUMS

This questionnaire is targeted at curators and tertiary art educators in Ghana to seek their knowledge on lesser known art-forms in Ghana. Your response(s) will be treated with optimum confidentiality. Please feel free to provide the appropriate response(s) to the questions in this questionnaire.

SECTION A

Biographical Data (please tick the appropriate response(s))

1. Gender
   - A. Male [ ]
   - B. Female [ ]

2. Age group
   - A. Below 20 [ ]
   - B. 20 -30 [ ]
   - C. 31- 40 [ ]
   - D. 41-50 [ ]
   - E. 51-60 [ ]
   - F. Above 60 [ ]

3. Level of education.
   - A. JHS [ ]
   - B. SHS [ ]
   - C. Diploma [ ]
   - D. Degree [ ]
   - E. Post-graduate [ ]
   - F. Others (specify) [ ]

4. Academic qualification(s) in any of the following programmes:
   A. History [ ]
   B. Archaeology [ ]
   C. Visual Arts [ ]
   D. Theatre Arts [ ]
   E. Sociology [ ]
   F. African Studies [ ]
   G. Arts and Culture [ ]

5. Number of years as a curator?
   A. 1- 5 years [ ]
   B. 6 – 10 years [ ]
   C. 11 years and above [ ]

6. Your work schedule(s) as a curator?
   ……
   ……
   ……
   ……
   ……
   ……
   ……

7. Any challenges and suggested solution(s)
   ……
   ……
   ……
   ……
   ……
   ……
   ……

SECTION B

KNOWLEDGE OF CURATORS IN GHANAIAN ETHNIC LESSER KNOWN ART-FORMS

8. In your professional opinion which of these ethnic/uterital object(s) do people consider as art-forms:

A. Paddle	[ ]
B. Coffin	[ ]
C. Grinding stone	[ ]
D. pestles (wɔmma)	[ ]
E. Mortars (woduro)	[ ]
F. Kodoɔ (fish trap)	[ ]
G. Wooden tray (apampaa, koro)	[ ]
H. Grinding Pistel (tapari)	[ ]
I. Earthern bowl	[ ]
J. Pots	[ ]
K. Wooden and clay pipe	[ ]
L. Wooden comb (duaafe)	[ ]
M. Spoons (ta, kwanta)	[ ]

9. Apart from the items listed in question 8 list any other indigenous object(s) in Ghana you think is/are lesser known art-form(s)

……

……

……

……

……

……

……

10. In your opinion how can lesser known art-forms be made known to the public?

A. Public exhibition [ ]
B. Visual audio and written documentation [ ]
C. Formal & informal education [ ]

11. Do lesser known art-forms possess any reason for their creation?
A. Yes [ ]
B. No [ ]

12. If your response to question 11 above is yes then, which of the following could be the purpose(s) for producing lesser known art-forms in Ghana:
A. Functionality [ ]
B. Aesthetic [ ]
C. Philosophical [ ]
D. Symbolic [ ]
E. Religions [ ]
F. Art for art sake [ ]

13. Are lesser known art-forms exhibited in Ghanaian Museums?
A. Yes [ ]
B. No [ ]

14. If Your response to question 13 above is **YES**, Mention some of the lesser known art-forms that are exhibited in Ghanaian Museums

……
……
……
……
……
……

15. If your response to question 13 is **NO** what is/are the reason for not exhibiting them

A. Not considered as artwork [ ]

B. Possess no artistic merit [ ]

C. No Aesthetic function [ ]

D. Only functional purposes [ ]

16. State your reason(s) for selecting any of responses in question (12).

……

……

……

……

APPENDIX 2

QUESTIONNAIRE FOR CRAFT PRODUCERS

This questionnaire is targeted at craft produces in Ghana to seek their knowledge on lesser known art-forms in Ghana. Your response(s) will be treated with optimum confidentiality. Please feel free to respond to the questions. Tick (✓) or provide the appropriate response(s) to the question in this questionnaire.

SECTION A

BIOGRAPHICAL DATA

1. Gender
   - A. Male [ ]
   - B. Female [ ]
2. What is your area of specialization?
   - A. Carving [ ]
   - B. Modelling [ ]
   - C. Gold Smiting [ ]
   - D. Blacksmithing [ ]
   - E. Basket weaving [ ]
   - F. Pottery [ ]
   - G. Kente / Fugu weaving [ ]
   - H. Other (please specify) [ ]
3. Level of education
   - A. MSLC
   - B. J.S.S./J.H.S [ ]
   - C. S.S.S/S.H.S [ ]
   - D. Technical School [ ]
   - E. Polytechnic [ ]
   - F. Vocational School [ ]
   - G. Post-Secondary [ ]
   - H. University [ ]
   - I. Other (please specify)…….. [ ]
   - J. None [ ]

4. For how long have you practiced this vocation?
   A. 1Year [ ]
   B. 2-3Years [ ]
   C. 3-4Years [ ]
   D. 4-5Years [ ]
   E. 5-6Years [ ]
   F. Above seven years [ ]
5. How did you learn this craft?
   A. Through apprenticeship [ ]
   B. From parent [ ]
   C. Through formal education [ ]
   D. Observation from friends [ ]
   E. Cannot be determined [ ]

SECTION B

KNOWLEDGE OF CRAFT PRODUCERS ON ETHNIC GHANAIAN ART-FORMS

6. Do you consider the following as art-forms?

	No	Yes
i. Hoe	[ ]	[ ]
ii. Grinding stone	[ ]	[ ]
iii. Cutlass	[ ]	[ ]
iv. Mortar	[ ]	[ ]
v. Fishing Net	[ ]	[ ]
vi. Nsua	[ ]	[ ]
vii. Mat	[ ]	[ ]
viii. Drum	[ ]	[ ]
ix. Paddle	[ ]	[ ]
x. Coffin	[ ]	[ ]
xi. Gun	[ ]	[ ]
xii. Grinding stone	[ ]	[ ]

xiii.	Mukyia	[ ]	[ ]
xiv.	Earthenware bowl	[ ]	[ ]
xv.	Pestle (wɔmma)	[ ]	[ ]
xvi.	Wooden tray (apampaa, koro)	[ ]	[ ]
xvii.	Hen Coop	[ ]	[ ]

7. Do you have a Museum in your locality?
   A. Yes [ ]
   B. No [ ]

8. In your opinion do you think it is important to keep any of the above named items in a museum?
   A. Yes [ ]
   B. No [ ]

9. How do you preserve your artefact?
   A. Written documentation [ ]
   B. Video recording [ ]
   C. Photo album [ ]
   D. Public exhibition [ ]
   E. Oral documentation [ ]
   F. No documentation [ ]
   G. Public/Private Collection [ ]
   H. Open Sales [ ]
   I. Other [ ]

10. Which of the following are the purpose(s) for making lesser known art-forms in Ghana?
    A. Symbolic
    B. Religions
    C. Aesthetic
    D. Functionality
    E. Philosophical
    F. Art for art sake

APPENDIX 3

Interview guide for rural community residents

1. Gender
   a. Male
   b. Female

2. Age group
   a. 20-30
   b. 31-40
   c. 41-50
   d. 51-60
   e. 61 & above

3. Level of education
   a. MSLC
   b. J.S.S/J.H.S
   c. S.S.S/S.H.S
4. What kind of visual art-forms do you know?
5. What are some of the old visual art-forms/articles that were used in the days of old and their functions?
6. Can those items be seen in our communities today?
7. Where can one locate such art-forms?
8. Are these the usual places for keeping such works?
9. Were those items meant to be being preserved in these places
10. How were they preserved?
11. Which ones do you consider are lesser known art-forms?
12. How can the lesser known art-forms be known to people?
    a. Public exhibition
    b. Visual documentaries
    c. Formal and informal education
    d. Kept in Museums collection

13 Which of the following are the purpose(s) for making lesser known art-forms in Ghana?

a. Functionality
b. Aesthetic
c. Philosophical
d. Symbolic
e. Religions
f. Art for art sake