

**UNIVERSITY OF EDUCATION, WINNEBA**

**AESTHETICS, APPRECIATION AND CRITICISM AMONG EWE KENTE  
WEAVERS; ITS IMPLICATION FOR ART EDUCATION**



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**UNIVERSITY OF EDUCATION, WINNEBA**

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WEAVERS: ITS IMPLICATION FOR ART EDUCATION**



**A thesis in the Department of Music Education, School of  
Creative Arts, submitted to the School of Graduate Studies in partial fulfillment  
of the requirements for the award of degree of Master of Philosophy in (Arts and  
Culture) in the University of Education, Winneba.**

**SEPTEMBER, 2016**

## DECLARATION

### STUDENT'S DECLARATION

I OFORI, WISDOM YAW declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and 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: SEPTEMBER, 2016

### SUPERVISOR'S DECLARATION

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

DR. AGBEYEWORNU KOFI KEMEVOR  
(Principal Supervisor)

Signature : .....

Date: .....

## **DEDICATION**

To my sisters Beatrice Aboagyewah, Rosemond Aboagyewah and my lovely mum  
Madam Georgina Boafo.



## ACKNOWLEDGEMENTS

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## ABSTRACT

The Kete cloth is a product that is exclusive to Ghana, being fully hand woven and highly symbolic. This weaving tradition has gained popularity in renowned communities situated in the Volta, and other parts of the country. Kete as it is known among the Ewes in the Volta region has a unique ability to evoke powerful emotions and symbolizes some of the fundamental human ideas ever imagined in Africa, within Ghana. This research seeks to discover the concepts of aesthetics, appreciation and criticism among the Ewe Kete weavers hence its implications for Art Education. Both quantitative and qualitative research designs were used for the study; relevant data for the study were collected using interviews, observation and questionnaire from customers of Kete, art specialists, students, opinion leaders, and weavers from the weaving communities in the Volta region. Data were collected, described, interpreted, and analyzed using SPSS (Statistical Product and Service Solutions) conclusions drawn and recommendations made for implementation. The outcome of the study revealed that, there are basically two varieties of Ewe Kete cloth which are *ɔuse* and *adɔnuɔ*; the weavers have their own criteria of aesthetics, appreciation and criticism; and these are areas of study in Art Education. Unfortunately, these somehow are neglected in the teaching of art programmes in schools as a result of the influence of western culture on Ghanaians and students alike. As a result of this, a gap has been created and in order not to produce educational misfits in the Ghanaian societies; education of the people must be centered on the culture and the needs of the people receiving it.

## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background to the Study

As one walks the length and breadth of the Ewe land of the Volta Region of Ghana, do not be surprised to see narrow loom cloth weaving among the people. One finds it either in its fundamental form or in its advanced form. It is one of the cultural heritages handed down to them from their ancestors that the people uphold with high esteem.

Kete production among the Ewes is excellently practiced in a number of townships and villages such as Agbozume, Agotime-Abenyinase, Agotime Akpoko<sup>5e</sup>, Agotime-Kpetoe, Akatsi, Anyako, Dzelukope, Kpandu and many more. Other traditional arts such as pottery, wood carving, basketry, music, and dance etc can also be found among the people.

Kete weaving among the Ewes according to Akpo (2013) in an oral interview, as cited by Ofori (2013) in their present day settlement never forgot about the cultural heritage their ancestors inherited from their stay in Egypt; thus, the weaving of Kete which they modified from the production of “logobo” (a well beaten logo fibre from the log tree to produce a more refined cloth called “adzrala”; which looked like sisal bag) to cover their nakedness. According to Dotse (2011), as cited by Ofori (2013) the Ewe’s perhaps learnt the art of weaving from the ancient Egyptian empire which was carried along anywhere they went. Hence on arrival at Sudan and Somalia where they got in contact with cotton, the art was practiced and perfected. While the women spun cotton into yarns the men did the weaving. This they perfected in their stay in Ketu, Ille-Ife, and Notsie from its



fundamental form of three pegs woven to cover their nakedness to the present day advanced form of four pegs to two pairs of equal heights.

Keteku (2011) asserts that one of the most prominent features of Ghanaian culture is its long and proud textile tradition. Kete cloth has become the best known and most widely recognized of all African textiles. Kete cloth has a unique ability to evoke powerful emotions and symbolizes some of the fundamental human ideas ever imagined in Africa, within Ghana, and has the ability to cut across ethnic divisions and instills a sense of national pride.

Ofori (2013) puts Kete cloth as a revered form of ceremonial bodily attire. It represents an indispensable element of the royal regalia and has its place in the customary and spiritual practices of their custodians. Ofori further states that, the art of weaving is imbued with spiritual significance and weavers are regarded as specially gifted people”.

According to Terkpey (2009), Kete, like most of Africa's visual art forms, is a visual representation of history, oral literature, religious belief, social values, and political thoughts. Not meant to be used for humdrum activity or ordinary wear, Kete is reserved for very important social or religious occasions. It is often used as a special gift during ceremonies such as child naming, graduation, marriage, and soul washing and other traditional rites or ritual ceremonies. Kete is also used as a symbol of respect for departed souls during burial rites and ancestral remembrance ceremonies. Its significance as symbol of joviality and prestige is evident during community celebrations and festivals when people proudly wear the best of their Kete cloths to reflect the spirit of the occasion.

To Keteku (2011), “Kete cloth is a revered form of ceremonial bodily attire. It represents an indispensable element of royal regalia and has its place in the customary and spiritual practices of their custodians. The art of weaving is imbued with spiritual significance and weavers are regarded as specially gifted people”.

Any strip of hand woven Kete cloth, or any individual pattern or cloth in general, has a name and a meaning. The names and their meanings are usually derived from historical events, such as wars, farming, heavy rains etc., proverbs, personalities, philosophical concepts, moral values, human behaviour, and certain attributes of plant and animal life. Weavers use vibrant colours and complex patterns to portray each cloth’s profound philosophical meaning. According to Amenuke, et al, (1991), the meanings, notion or symbolism of colour in the Ghanaian society is not based on any scientific theories; rather it is based on three concepts. These are, philosophical psychological, and spiritual or religious. Kete cloth has come to represent the history, philosophy, ethics, and moral values in African culture. While its production has greatly increased, its prestige has remained.

In the Ewe Kete cloth, one is quick to find the concepts, philosophy, proverbs, and adage of the people embedded in the cloth. The Kete weavers in their own world have their own criteria that each woven strip or the cloth in general, has to be subjected to as far as the aesthetic values or qualities are concerned. Like the ancient Egyptian artist who must follow certain norms in the production of his artworks, a Kete weaver who deviates from these accepted norms or criterion in his weaving is either condemned heavily or rejected completely by the community. Fosu (1986), as cited by Sabutey (2009), points out that a piece of work expressed either in the abstract or in realistic style was judged on

the basis of the communicative symbolism or convention of the society and anything short of this was not acceptable. Clarke (2006) corroborated Fosu's stand as he puts it that, artists and patrons in many African societies express well-defined aesthetic preferences and value skillful work. Studies of aesthetics in some African societies have led to the identification of certain artistic criteria for evaluating visual arts. Among the Baule in Côte d'Ivoire, for example, a sculpture of the human figure should emphasize a strong muscular body, refined facial features, and elaborate hairstyle and scarification patterns, all of which reflect cultural ideals of civilized beauty. Notwithstanding this, it does not scowl on innovations or improvements; creativity is given room to operate.

Sabutey (2009) in reference to Warren (1990), points out that, understanding of the creative process as well as the process of evaluation of art objects lures, and this in tend challenges scholars today just as it has for centuries. During the past several decades the study of these creative methods and processes in Africa has provided incentive for future thought, research, and contention, and has resulted in fruitful interactions and collaborations between social scientists, art historians and aestheticians.

For centuries, Ghanaian artists have produced art works such as painting, sculpture, weaving, pottery, leather works, metal works and have developed their own concepts of beauty. It is an indisputable fact that there exists some considerable literature on African art with special emphasis on sculpture and painting. Willett (1993), avowed that: "The greatest contribution Africa has made so far to the cultural heritage of mankind is its richly varied sculpture". Most of these studies with special emphasis on textiles in our libraries are generally of a limited scope.

However one cannot disagree with the fact that, one of the greatest contributions Ghana has made so far to the cultural heritage of mankind is its richly varied Kete cloth.

## **1.2 Statement of the Problem**

One does not know the peculiarity of the African and for that matter the Ghanaian textile industry that little or no literature is found on it come to talk of that of the Ewe. Some few writers such as Rattery in (1927) according to Sabutey (2009) in attempt to bridging the gap wrote on the Art and Religion of Ashanti. In recent years, Adler and Barnard (1992) also did some work in that regard.

In a sojourn through libraries of some Ghanaian Universities, one will be quick to find some few unpublished thesis on Kete weaving but they may not or may contain very little or scanty information on the aesthetics, appreciation and criticism of the Kete cloth. Surprisingly, even in the teaching of Visual Arts and for that matter textile in Ghanaian schools and colleges, priority is placed on the European ideologies, techniques and their concepts. This according to Sabutey (2009) is as a result of the influence of European culture through the acceptance of Western form of education and neocolonialism. European education has had tremendous impact on art students and art teachers of Ghana as they also go through same education. This is seen as the arts, techniques, media, tools and materials used for the production of the arts are tremendously affected or influenced even the concepts behind the arts are also affected.

In a paper presented at a symposium on History, Design and craft in West African Strip-Woven cloth, at the National Museum of African Art, Smithsonian Institution in 1988 John Picton said that „African art studies have “traditionally” given pride of place to sculpture and its related forms, such as masquerade“ Picton (1989). He argued that the

focus on sculpture had been at the expense of textiles, despite the fact that textile production continued as part of a vibrant and developing tradition and continued to be produced predominantly for a local rather than an export market. In Picton's view textiles might provide more effective evidence of local aesthetic and artistic sensibilities than the better known medium of sculpture in wood and other materials. Sieber in (1992) in Stylianou (2012) went on to explain in his introduction to the published version of Picton's paper that,

the ranking of art into "fine" and "decorative" is insidious, for it echoes western prejudices and inflicts a hierarchy on African Arts wherein the crafts are considered inferior to sculpture...As a result, the technical, historical, aesthetic, and contextual aspects of textiles have been too little considered.

Terkpeh (2009) laments that students are taught to produce art works portraying wide range of Eurocentric ideas and features to the total neglect of African concepts of aesthetics, appreciation and criticism. Terkpeh was also of the view that while there exist scanty literature of the Aesthetic concepts and criticism among African sculptors there is scarcity of literature on the concepts of Aesthetics in African textiles.

A lot of writers have expressed diverse views on Kete but none has dedicated their work to aesthetics based on African philosophy, concepts or way of life. Terkpeh (2009) cited Nyarko (2008) that, in the 1920's, some people wrote about Kete and again in the 50's, there were some additional efforts on the documentation of Kete. All these efforts yielded nothing in the area of aesthetics, appreciation and criticism of Kete.

The Ewe Kete cloth is a great source of aesthetic learning which can enhance teaching and learning the in Ghanaian schools yet no serious documentation has been done

on it. Conversely, oral literature is the medium of transmission of this great traditional assert. In the present technological advancement and the global village we find ourselves, there was the need for a proper documentation on their aesthetics. For our Ghanaian Art Education to be pertinent or more culturally biased, it is imperative to inculcate the cultural values, ethics, and norms into the educational curriculum.

This thesis, therefore, seeks to identify, discuss and document the concepts of Aesthetics, Appreciation and Criticism among Ewe Kete weavers and how to use those concepts as a tool to enhance the teaching and learning of Visual Arts in Ghanaian institutions of learning.

### **1.3 Objectives of the Study**

- To identify, document and discuss the varieties of Ewe Kete cloth.
- To discuss the concepts of aesthetics, appreciation and criticism criteria among weavers of Ewe Kete .
- To discuss the importance of the concepts of aesthetics, appreciation and criticism and its implication for Arts Education in Ghana.

### **1.4 Research Questions**

The research seeks to answer the following under listed question;

1. What are the varieties of the Ewe Kete cloth?
2. What are the concepts of aesthetics, appreciation and criticism criteria among weavers of Ewe Kete?
3. How will aesthetics, appreciation and criticism of the Ewe Kete enhance arts education in Ghana?

### **1.5 Importance of the Study**

Patrick (2005) writes that over the last few decades, the rest of the world has turned its attention to Africa, with the focus gradually being extended to the study and appreciation of African arts and culture.

The research will be of immense benefit to anthropologists, historians, artists, students, tourists and the general public as a reference material in their research work.

It will highlight the traits, qualities, and value of Ewe Kete for better understanding and appreciation. It will provide useful information regarding viable areas of investment and make interventions and policy formulation concerning the weaving of Kete.

It will serve as a guide for policy makers especially Curriculum Research Development Division (CRDD) for improvement or enhancing art programmes especially textiles. The research will also be of use to the Ministry of Tourism, Ghana Tourists Board (GTB), West African Tourism Union (WATU), Ghana Association of Travel and Tourists agents (GATTA), Ghana Museums and Monuments Board (GMMB), UNESCO etc. The research will encourage other people to do similar investigation in other areas in Ghana where Kete is woven.

### **1.6 Scope of the Study**

The scope of this study is strictly within the framework of the concepts of aesthetics, appreciation and criticism among the Ewe Kete weavers and how those concepts will enhance teaching and learning of Art Education in Ghanaian educational institutions. Therefore the study will cover all producers and providers of Kete in the Volta region.

### **1.7 Delimitation**

The study solely concentrated on Ewe Kete weavers at Agotime-Kpetoe, Agotime-Abenyinase, Agotime-Akpokorfe, and the Eco tourism centre in Agotime-Kpetoe.

It also concentrated on Ewe aesthetics, appreciation and criticism concepts and in brief touch on production processes and functions of their products.

### **1.9 Definition of Terms**

The following technical terms used in the text have been explained to enhance the understanding of the reader.

**Aesthetics:**

Aesthetics is the philosophical argument about the nature of beauty. It's an idea central to any exploration of art.

Aesthetics deals with notions of taste, cultural conventions and the judgments that are made based on our perceptions.

**Appreciation:**

Art Appreciation is the knowledge and understanding of the universal and timeless qualities that identify all great art.

Appreciation of art as an aesthetic experience involved in its simplest terms as a person looking at a work of art in order to derive satisfaction through his apprehension of the beauty and meaning that has been given to it by another person who created it.

**Criticism:**

Art criticism is responding to, interpreting meaning, and making critical judgments about specific works of art. It spoken or written about works of art designed to be



of help in understanding and appreciating the work under scrutiny. It is neither negative nor destructive.

**Aesthetic Experience:** It deals with what the mind does with the visual impressions it receives. It is the intercourse with forms, events, objects and ideas that provide aesthetic experience in its deepest and most moving form if one brings them to some form of intelligent perception.

**Aesthetic Education:** Aesthetics education helps to increase the learner's capacities to experience aesthetic qualities or values in man-made or natural objects and events in his environment.

#### **1.10 Abbreviations / Acronyms**

**C.R.D.D:** Curriculum Research and Development Division

**GATTA:** Ghana Association of Travel and Tourists agents

**GMMB:** Ghana Museums and Monuments Board

**UNESCO:** United Nations Educational, Scientific and Cultural Organization

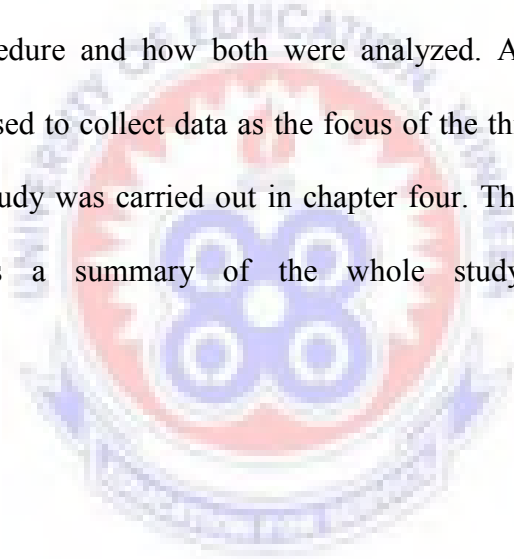
**WATU:** West African Tourism Union

**GTB:** Ghana Tourists Board

### **1.11 Organisation of the Rest of the Text.**

Chapter two of the study focused on related and relevant literature and discussed the following sub-headings: aesthetic theories, why aesthetic knowledge, aesthetic concept, nature of aesthetics, traditional African aesthetics, African aesthetic values, reflections of aesthetics, influences on African aesthetics, differences between African and western arts, beauty: a comprehensive aesthetics idea, Ghanaian traditional art and culture.

Chapter three of the study emphasized methodology adopted for the study the research design, sample and sampling technique, instruments, data collection and administration procedure and how both were analyzed. A detailed description of the methodology was used to collect data as the focus of the third chapter. The analysis and discussion on the study was carried out in chapter four. The fifth chapter concludes the thesis. It contains a summary of the whole study, conclusions and offers recommendations.



## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.1 Aesthetic Theories

According to the New Encyclopedia (2003), Alexander Baumgarten, a German Philosopher in 1735 introduced the term “aesthetics” which he derived from a Greek word for perception “aesthesis” to denote what he conceived as the realm of concrete knowledge in which content is communicated in sensory form. It stated that aesthetics is concerned with understanding of beauty, particularly as it is manifested in art and its evaluation. From the late 17th to the early 20th century Western aesthetics went through a slow revolution into what is often called modernism. German and British philosophers emphasized beauty as the key component of art and of the aesthetic experience, and saw art as necessarily aiming at beauty.

To Baumgarten, as cited by Sabutey (2009) aesthetics is the science of the sense experiences, a younger sister of logic and beauty is thus, the most perfect kind of knowledge that sense experience can have. For Kant according to Zuckert (2007) 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.

In brief, one can conclude that, the term “aesthetics” concerns our senses and the way we respond to objects. If something is aesthetically pleasing, then one likes it. If it is aesthetically displeasing, then one does not like it. Aesthetics in this regard involves all the senses thus sight, hear, touch, taste, and smell. In other words, from the discourse of

the writers, aesthetic is simply explained as beauty, a perception which varies from one individual to the other. Like the old adage “beauty lies in the eyes of the beholder”, everyone sees beauty differently, although, commonly, everybody employs the different senses of perception.

Ross (1982) deduced that aesthetics is concerned with the development and appreciation of the world through the arts and the natural phenomena. Amenuke et al, (1991), discussed aesthetics as the study or science of the theory of beauty and that it is related to whatever we perceive by the use of our sensory organs and activities. They detailed that these include the sense of sight, hearing, touch, taste, smell and the use of muscular activities. These activities result into spontaneous responses such as expressing love, hate, hope, disappointment, sadness, pleasure, fear and anxiety. They sometimes have compelling influence and reactions in the individual. In brief, aesthetics deals with individual's senses of perception which inspires creativity and reaction to beautiful objects, events, ideas and so on. Terkpe (2009) also says it involves extra awareness, sensitivity and sensibility, understanding, appreciation and enjoyment of the natural as well as artistic or artificial environment. Irrespective of one's background, everybody has a sense of perception although the intensity varies.

Aesthetics could therefore simply be explained as the organization of such learning conditions that can be of great assistance for the learner to gain knowledge about the environment through the use of the senses used in perception.

## **2.2 Why Aesthetic Knowledge?**

According to Kieran (1996), creating and appreciating art is a rational activity. Our descriptions, responses and evaluations are not only informed by thought but are constrained and guided by various criteria. Look at a music review and it will contain characterizations of the music, what it appears to be doing, and why, as well as judgments as to why the overall effect is good, bad, or indifferent.

Alternatively consider what often happens after seeing a movie with friends. We talk about why we enjoyed it or did not, how good it was and strive to justify our judgments where we disagree. Furthermore, we often change our minds in light of considerations raised by others and defer to the expertise of others. Aesthetic appreciation is also an activity that is valued highly. We enjoy aesthetic appreciation for its own sake and tend to think that engaging with art cultivates our minds in ways that add to our understanding of the world.

Kieran further avowed that, the bewitching elegance of a painting or design can not only be absorbing in its own right but the ways in which a work is expressive, profound or insightful can enhance our understanding. Kieran gave two reasons why one must be interested in aesthetic epistemology. First, it is worth understanding the three “W”, thus when, where and why we can legitimately make art critical judgments or claims and secondly, it may prove fruitful to consider what the differences and similarities in the aesthetic case are as contrasted with other areas.

### **2.3 Aesthetic Concept and Nature**

When one considers the theories of knowledge pertaining to aesthetic judgment, then one need to know which features of an object are aesthetically relevant, how they relate to other parts and how we can come to a consensus or compromise with them. Sibley (1959) and (1965) distinguishes aesthetic knowledge from other kinds of knowledge (such as interpretative or historical knowledge). Aesthetic judgment involves the attribution of aesthetic properties and Sibley starts from considering paradigmatic aesthetic attributions such as “unified, balanced, integrated, lifeless, serene, somber, dynamic, powerful, vivid, delicate, moving, trite, sentimental, and tragic.” The list ranges from formal aesthetic concepts to reactive and emotional ones and we should be careful to distinguish between the use of such terms in aesthetic and non aesthetic ways. According to Sibley, successfully picking out aesthetic features requires perception and taste. We have to apprehend the relevant features of the work as balanced or dynamic. It is one thing to see that Picasso’s Weeping Woman has thick marks of black paint across a depicted woman’s face. Any standard viewer can see that. It is, however, quite another matter to be able to see the slashing angularity of the painted marks as conveying a discomfoting sense of fingers viciously clawing away.

If aesthetic features are those picked out by taste and taste is the capacity to pick out aesthetic features, then worries about circularity arise. We might also wonder just what this seemingly mysterious faculty of taste is. Cohen (1973) in Kieran (1996) stipulates that one way of understanding the claim, renders it trivial. Taste could just be the capacity that all of us possess to apply aesthetic terms and as with other concepts we need education to learn how to apply them appropriately. What it is to have taste just is to be

able to attribute aesthetic concepts? This is something we do all the time, from appraising the elegance of a football pass or new outfit to judging the aesthetic character of art works. If the claim is that taste somehow goes beyond the capacity of most normal people then it either looks false or at best uninformative.

Aesthetic concept in a broader sense is concerned with not only range of experiences including art and the products of art. It does not only revolve around the sphere of art, but also nature and its beauty. It provides experiences and opportunities for the individual to build skills and knowledge which are necessarily sufficient for aesthetic experience in the individual.

#### **2.4 Traditional African Aesthetics:**

Johnson (2014), puts forth the idea that an African aesthetic is concerned with the connection between mind, body, and feelings. She states that entities essential to this aesthetic include “spirit,” “rhythm,” and “creativity”. The importance of feelings is also postulated by Donald Matthews in *Honoring the Ancestors* (1998), as cited by Johnson (2014) where he states that “feelings” are an important part of the act invoking the presence of the Spirit. He writes:

The emphasis on faith as a deeply felt emotional experience of the divine, along with its African stylistic features, revealed this presence of spirit. Spontaneity, improvisation, call and response, poly rhythms, and bodily movements became the way African religion was expressed. . . . This religion of faith and feeling allows blacks to express their sorrows and their joys. . . . This space is spiritual space because it involves the worshipers in encountering the divine world in a way that allows them to get in touch with their own guilt and anxiety. . . . The rhythms of music provide a way for worshipers to enter into a luminal space between heaven and earth.

Vogel (1986) in Tetteh (2013) used the term African aesthetics to describe the total characteristics of and elements exhibited in all objects. The physical appearance of African objects and their uses are highly connected to religious, social, and moral values. According to Ozumba (1998), as cited by Tetteh (2013), African aesthetics is the African's way of appreciating his natural surroundings, creating meaningful objects, evaluating and improving on nature's raw material for the total welfare of the people in connection to their religious beliefs. African's perception of aesthetics is not just about the appreciation of beauty or nature of a work of art or nature but the moral and spiritual aspects as well.

Antobam, (1963) as cited in Ayiku (1998), is of the view that aesthetics in the African sense is an expression of emotional notions or ideas which people acknowledge as beautiful or ugly, wise or foolish, pleasant or unpleasant as well as what is decent or indecent to them in their environment and in their general ways of life.

Coetzee and Roux (1998) cited Onyewuenyi (1976), in their discussion of the distinction between African and Western Aesthetics. According to Onyewuenyi (1976):

“African aesthetic standards are different from the accepted” standards of uniqueness and individuality; that African works of art, be they visual, musical, kinetic, or poetic are created as an answer to a problem and serve some practical end. Their discussions also delineate the philosophical foundation for such differences, and finally propose a theory of African art as Africans see it.”

Onyewuenye, in his argument about the general definition of art which is generally accepted, and before delving into the problem, he attempted establishing whether there is an African aesthetics or not. By way of definition, he said that aesthetics is that



brand of philosophy which has tried to answer such questions as “What is art?” and “What is beauty”. To Onyewuenye (1976), Dagobert (1966), as cited by Coetzee and Roux (1998), aesthetics in a traditional way is the brand of philosophy dealing with beauty or the beautiful, especially in art, and with taste and standards of value in judging art. Accepting the above definition as universal, there is an intellectual temptation to take the position that it is unnecessary and even futile to ask about the existence of an African aesthetics. If aesthetics is universal, it is as ridiculous to talk of African aesthetics as it is to talk of African physics or African chemistry. The question may even be regarded as racially and nationally loaded, an attempt to narrow the discipline of aesthetics in order to satisfy some racial or national whim.

Sabutey (2009) cited Onyewuenye (1976) agreeing with Dagobert in trying to link aesthetics with African philosophy where he argued that

Philosophy is a universal experience and that what is generally agreed about philosophy is that it seeks to establish order among the various phenomena of the surrounding world and it traces their unity by reducing them to their simplest elements...that while these phenomena are the same in all cultures and societies, each culture traces the unity of these, synthesizes, or organizes them into a totality based on each culture’s concept of life...Hence it is that the order or unity that the people of a culture establish is their own order, relative to their own conception of life in which everything around them becomes meaningful.  
(P. 21)

Onyewuenye feels that, if the above quotation is true, then we have the basis for calling a philosophy (and by extension, an aesthetics) European, Indian, American, or African. We can and should talk of African aesthetics because African culture has its own “standards

of value in judging art”; its own “general principles” in explaining the value of any work of art. Africa has its own view of life as the starting point of philosophy. To the author, life as actually lived and embodied or “objectified” in the spiritual world we live. Our knowledge of life is above all, contained in certain cultural and personal views of the world – which play a prominent part in philosophy as well as in religion and poetry. That the philosophy of art is universal does not mean that all aestheticians should employ similar standards of value in judging art, or similar general principles of explaining the value of any work of art. Neither does it mean that all the rationally warrantable or objectively granted principles or methods must be identical or that they must establish similar truths. Two separate aesthetic standards of value or general principles - both rational- can be opposed to one another.

From the above, one can confidently say that the general principles or standards of value of aesthetics, which is a branch of philosophy, are bound up intimately with a people's spirit and constitution, and are a factor in their life history, subject to the conditions of race, culture, and civilization.

Onyewienye (1976) in Sabutey (2009) concludes by emphasizing that his findings show the philosophical foundation of traditional African aesthetics vis-à-vis Western aesthetics, and thereby to demonstrate the cultural relativity of the interpretation of works of art. Indeed, uniqueness and individuality are not, and need not be, the only basis for theories of aesthetics; African works of art are functional, community-oriented, and depersonalized, unlike Western art which is arbitrary, representative merely of the values and emotions of the artist without reference to the cultural environment and the historical reality of the people.

It is therefore suggested that the misinterpretation of African works of art by Western scholars of aesthetics is due to ignorance of cultural differences. It is very significant to this thesis because the Ewe Kete weavers possibly have their own concept of aesthetics, embedded in their art works reflecting on their cultural values. Africans and for that matter Ewe Kete weavers have their own concepts of aesthetics, appreciation and criticism.

#### **2.4.1 African Aesthetic Values**

Gyekye (1996) explained that, aesthetic is characterized by delight, interest, and enjoyment experienced by human beings in response to objects, events and scenes. It holds the attentive eye and ear of the person arouses his or her appreciation and enjoyment as he or she looks and listens. Aesthetic values refer to those features of objects, events and scenes that are considered worthy of sustained appreciation, attention and interest. The concept or value of beauty is central to the aesthetic experience and evaluation and is generally associated with works of art such as visual and performing arts.

#### **2.4.2 Influences on African Aesthetics**

Sabutey (2009) cited Jahn (1961) that, “traditional African aesthetics, or the interpretation and appreciation of works of art as a discipline in the body of African reality, cannot but fall in line with other theories and disciplines which all find themselves logically concatenated in the tight system of the African world-view; otherwise it would paralyze the whole structure of African life and being”. Works of art, as expressions of ritual and religion, as clues to the temperament of ethnic group and society, as language in a culture without writing, must do all these in

service to the community whose ritual and religion they express, whose temperament they reveal, the being of whose ancestors they participate in. Its theory or standards of evaluation must conform to the theories of its sister disciplines and stem from identical metaphysical foundations. Hence African art is functional, community-oriented, depersonalized, contextualized and embedded.

By functional and community-oriented we mean that African arts; visual, example Kete cloth, performing such as musical, kinetic, and poetic – are designed to serve practical, meaningful purposes, and that beauty of appearance is secondary. All the same, functional beauty can also be regarded as beauty,

A carving, for example, is aesthetically beautiful according to the African standard if it functions well as a stimulus in the worship of deity – the community of worshippers being the judges. A mask, despite its ugly appearance, is judged beautiful and good if used correctly in the movement of the dance to depict the divine power with which it is imbued through the rhythmic incantations and sacrificial rites of the communal ceremonies.

Commenting on the above quotation, the Ewe Kete weavers may not or may appeal to someone but the weaver's concepts mostly be based on the role they play in serving extra-aesthetics purposes. The needs of the community determine the artist's production. That is why Okeke (1982), in Ayiku (1998) wrote that:

This art is never “art for art's sake”. The artist is responsible to society. Hence, Africa artists are held in high esteem by the society because they supply those design needs as are vital to their spiritual and physical well-being. They are not as a rule separated or differentiated from the generality of their kindred people for whom they fashion tools and objects of belief.

Okeke's philosophy is relevant to this thesis since the Ewe weavers also play very significant roles in the Ghanaian societies and their works are fully integrated into ways of life revealing deeds of Ghanaian societies.

Coetzee and Roux (1998), as cited by Sabutey (2009) , wrote: "Royal regalia such as robes, sandals, jewellery, staff, swords and umbrellas are further excellent examples of how important objects functioned in traditional Akan cultures." It is also emphasized in this thesis how Kete designs function in Asante or Ghanaian culture. And same can be said of the Ewe's as well.

#### **2.4.3 Differences between African and Western Arts**

Juxtaposing the African conception of art with that of the European, Gyekye (1996) views that, most writers in the past asserted that, while the European held a conception of "art for art sake", that is purely aesthetic conception of art, the African held a functional and symbolic conception of art. In the view of a Ghanaian artist writing specifically on the Akan conception of art, there is the tendency to stress, in all forms of art, the quality of significance as a criterion of beauty and virtue. He points out again that, the emphasis on the criterion of significance seems to underscore the social function and relevance of art and its integration into the mainstream of the Akan value system. The Ghanaian artist then contrasts what he considers the Akan conception of art with the European emphasis on "art for art,s sake". In the Akan, and what most writers would regard as African - Conception of art, the aesthetic value of a given African art work of art is determined by its functional symbolic aspects.

Yet, Gyekye as cited by Sabutey (2009) in his further analysis of African aesthetics acknowledged the fact that, although, African arts be it visual or performing are not only utilitarian. He illustrated that apart from serving a function for its essence of creation there exists some form of elements of beauty about it in the traditional culture. Gyekye again pointed out that:

For there are objects that have no functional use, but that, nevertheless are enjoyed because of their purely aesthetic qualities. In Akan such objects are called “items of beauty” (“afɛɛfɛde”). Thus, after seeing a particular dance performance, an Akan may say, “this dance is beautiful”, elegant: “Asa yi ye fɛ”. That person’s appreciation of the dance performance will be a purely aesthetic appreciation, unrelated to his consideration of functionality of the art form.

The above illustration represents the fact that, African arts are not only functional but some are also strictly meant to be enjoyed mainly for their aesthetic pleasures. Gyekye carefully observed that African art works have both functional and purely aesthetic qualities, explaining vividly that at times even art works produced mainly to be functional play extra roles of exposing aesthetic qualities. He demonstrated that even performing art like dance could be aesthetic and functional.

Gyekye lamented that, both African and non-African writers on African art have generally made the mistake of emphasizing the functional aspects of African art, almost to the total neglect of the purely aesthetic aspects of it. Gyekye laid emphasis on the point that European writers acknowledge the fact that European painting was influenced by African paintings due to the purely aesthetic elements African paintings have. In conclusion, Gyekye postulates that, beauty with respect to artistic products, is defined in terms of functionality and symbolic significance as well as the purely aesthetics.

The above assertion by Gyekye is directly related to this research, the Ewe Kete weavers have varied Kete designs mainly for aesthetic purposes. Furthermore, based on this propounded philosophy, the researcher concluded that the execution of the Ewe Kete cloth as well as the aesthetics and criticism mostly reflect extra-aesthetic qualities (extrinsic values). This idea is therefore, highly relevant to this thesis.

#### **2.4.4 Beauty: A Comprehensive Aesthetic Idea**

The researcher deduces from African philosophical concept how beauty is traditionally and universally held as the central concept in an aesthetic experience. Various writers expressed similar views and agreement, especially how Africans, and most especially Ghanaians have linked the concept to their art works. Gyekye discussed that different cultures hold divergent conceptions, however, about what beauty (beautiful) is and what features of the human experience can be called beautiful. To the writer, beauty is seen not only in art works but also in the physical characteristics or qualities of the human being.

The idea behind all these discussions in this study is its relevance for the Ewe Kete weaver's concept of aesthetics, appreciation and criticism which partly centres on the above phenomenon and other cultural values which are incorporated in the (Kete to reflect, educate and caution deeds of societies. Mostly, in the Ewe society a person may decide to dress in one of the most beautiful and high-status "Adaɲuvɔ" Ewe Kete cloth) but if the wearer's character is questionable, or not endorsed by the society he belongs for example, "gbolo" (a prostitute), he /she becomes the centre of ridicule in the cloth and the cloth becomes displeasing on him/her. Based on the wearer, it can be assumed then that the cloth is not beautiful?

Gyekye (1996) concludes by emphasizing that:

Beauty is the central notion in African aesthetics (as it is in the aesthetics of other cultures), but the scope of its application reflecting the focus of its concerns- is much wider in the African aesthetic experience and evaluation than it is in other cultures. The comprehensive nature and function of African aesthetics constitute it into a large and important segment of African culture.

## **2.5 Ghanaian Traditional Arts and Culture**

According to Ayiku (1998), a rigorous definition of art in Ghana cannot be easily identified. Not until the introduction of the western formal education, did the word art become recognized. Ayiku analyses the Ghanaian concept of Art as an embodiment of the practices and culture of the people. This may be interpreted to mean that, the visual and physical products are a replicate of the Ghanaian Philosophy, ideals and culture, as well as produced to serve daily activities and enhance living conditions, thus Ghanaian art and culture is inseparable. Therefore, in order to understand the concept of art, it is expedient to first understand Ghanaian cultural history. According to Ayiku (1998), some Ghanaian languages such as Twi and Ga interpret the word art as “dwene” and “sama” respectively. This however rebuts the presumption that the word art could not be located anywhere in the Ghanaian society.

Both Amoah (2009) and Ayiku (1998) as cited by Tetteh (2013), are of the view that, religious beliefs adversely affect Ghanaian arts. According to Amoah (2009), the Akan consider the circle as a motif that symbolizes the presence and power of God, and the male aspect of society. It appears in the circular plan of some shrines. Also the chief’s sword bearer wears a gold disc as a symbol of the power and sanctity of his office. Thus



the religious belief of the people influences the forms and structures of their arts and products.

The Ghanaian artist employs the elements of design, though the choice is primarily based on the cultural connotation or meaning of the element which includes lines, shape, colour, symbols during production. Amoah (2009) relays that Akan consider the circle as a motif that symbolizes the presence and power of God, and the male aspect of society and appears in the circular plan of some shrines. Similarly, the square or rectangle stands for the sanctity of the male aspect of God and man. It also symbolizes territorial power and the dominance of the male ruler and appears in stools. The Ghanaian society is known for its vast array of indigenous art, the types and characters of which reflect the cultural aspirations of the people and often produced for utility other than to be stored for museum purposes only. Ayiku (1998) provides the following types, forms and characteristics of Ghanaian arts:

- Body Arts: This form employs the human body as the surface for painting and printing forms of scarification. This also includes hairdo known as coiffure often done for special occasions such as festivals and initiation ceremonies for women of puberty age.
- Beadwork: this is a form of jewellery made from clay, stone, shell et cetera and worn on occasions such as puberty initiation and outdooring of queen mother's among others.
- Textiles: plant fibres and dyes are the main materials used for textiles. The methods of production include weaving, appliqué, printing and dyeing. Woven

textile products include Kete and batakari from the Ashante and Northern regions respectively not forgetting the Volta region.

- Sculpture: materials used for sculpture include wood, clay, stone, calabash et cetera. The production processes include carving, modeling, smithing and casting. Sculpted products include; ceremonial swords and stools, akuaba and canoes.

Annor, Adom and Amuzu (2011) agree with the claim of Ayiku (1998) concerning types, forms and characteristics of Ghanaian arts.

## **2.6 Education and Aesthetics:**

Aesthetics according to Dewey (1958) in Ross (1994) is:

To experience is appreciative, perceiving and enjoying. It denotes the consumer's rather than the producer's standpoint. It is gusto taste; and, as with cooking, overt skillful action is on the side of the cook who prepares, while taste is on the side of the consumer, as in gardening, there is a distinction between the gardener who plants and tills and the householder who enjoys the finished product.

It can be concluded that from the viewpoint of Dewey, the two, thus, the artist and the one who perceives the work will exhibit dissimilar or diverse forms of experiences towards a single art work. But in each case, both the artist and the perceiver employ judicious use of the sense organs perceive and to express aesthetic feelings. According to Dewey, education in aesthetic may be an effort to discover the nature of the self through aesthetic experience. Such experience is appreciative, perceptive and enjoyable.

An interesting thought was expressed by Tolstoy (1962), where he emphasized that human life is filled with works of art of every kind that gives aesthetics pleasure. He

further stressed that art and aesthetics are married, thus, they cannot be divorced from one another and from human beings because humans make their daily routines nice-looking by surrounding themselves with pleasing forms and qualities. Based on this, Lowenfeld and Lambert (1975), as cited by Sabutey and Adu-Agyem (2012) asserted that art and aesthetic relationship is universal. Varied populations of the world have all developed aesthetic standards for art. This is very relevant to this study. The Ewe Kete weavers have their own concept of beauty for aesthetics, appreciation and criticism because it seeks to discover the aesthetic criteria used by the Ewe Kete weavers.

Lowenfeld and Lambert (1975) stated that aesthetics is an active perceptual process; it is an active interaction between an individual and an object which provides a stimulating harmonious experience. It is considered “an active perceptual process” which involves an interaction between an individual and the object being perceived because there is a force of communication that gives rise to response to stimuli.

On Aesthetic education, Lowenfeld and Lambert (1975), declared that children have joy in exploring, investigating, and expressing their feelings about their environment. Possibly the effective means of developing aesthetic awareness is through sharpening youngsters sensibilities and strengthening their power of self-expression. Aesthetics can be a basic way of relating oneself to the environment. That is, looking at, responding to, feeling a part of, being aware of textures and forms, reacting to differences and similarities, and liking and disliking an object, noting differences in organization – all are part of the aesthetic response and part of aesthetic growth. Aesthetics may be thought of as the nonfactual, none objective reactions of a person to his environment. As

such, aesthetics may be an attempt to discover the nature of self. Matters of beliefs and values take precedence over knowledge.

The definition of aesthetics, its universality and the whole aesthetic growth or awareness could be developed and are pertinent to the study.

### **2.6.1 Aesthetic Education**

Schismogenesis (1963), construed that intelligent observation of artistic and natural phenomena can only be made through the acquisition of aesthetic education. He postulates that the more significant benefit that can be derived from art activities in school is the opportunity to enjoy visual aesthetic experience. Schismogenesis agrees with Read (1958), in Denac (2014) that art and aesthetics should be the basis for general education. He also added that societal values can be acquired through aesthetic education.

Kaufman (1966), as cited by Sabutey (2009), concisely put that the goals of art education seek to develop sensitive imaginative, creative and aesthetically literate individuals who may grow aesthetically and intellectually, through the active expression and appreciation of the arts. Read's definition of aesthetic education reveals that it involves the development of the individual's intelligence to make sound judgment.

Ross (1982), was of the view that, the purpose of aesthetic education as seeking to sustain and augment the direct connection or relationship between individual and the phenomenal world; to bring the individual into loving relationship with the world and to inflame experiences of joy and ecstasy so as to build the individual's self esteem as a creative and unique human being. Knowledge in aesthetic education will therefore,

help to mobilize the emergent feelings of individuals in the service of their own growth towards the attainment of concerned, involved and effective maturity. All these are relevant to this study.

These views are strongly accepted, that, art and aesthetics should be the basis for general education as well as societal values that can be acquired through aesthetic education. All can agree with the researcher's views that this topic under research can be the basis of education because societal values can be acquired through aesthetic education, a source from the Ewe Kete.

### **2.6.2 Principles of Aesthetics**

According to the Wikipidea, the free Encylopaedia (n.d.), as cited by Sabutey (2009), the following involve the principles of aesthetics:

- No reasoned argument can conclude that objects are aesthetically valuable or valueless.
- Objects are aesthetically valuable if they possess a special aesthetic property or exhibit a special aesthetic form.
- Objects are aesthetically valuable if they have the capacity to convey meaning or to teach general truths.
- Objects are aesthetically valuable if they have the capacity to produce pleasure in those who experience or appreciate them.
- Objects are aesthetically valuable if they have the capacity to convey values or beliefs central to the cultures or traditions in which they originate, or important to the artists who made them.

- Objects are aesthetically valuable if they have the capacity to help bring about social or political change.
- Objects are aesthetically valuable if they have the capacity to produce certain emotions we value, at least when the emotion is brought about by art rather than by life.
- Objects are aesthetically valuable if they have the capacity to produce special non-emotional experiences, such as a feeling of autonomy or the will suspension of disbelief. However, the researcher is of the view that, the extent of beauty depends on the artist or the spectator. For example, “Star beer” could not be generalised to be sweet since everyone has his own or different discretion on taste.

## **2.7 The Concepts of Appreciation**

Eisner and Ecker, (1966), wrote on valuation and appreciation. They indicate:

To appreciate is to recognize the worth of something, to value it highly, to appraise or estimate its worth. Appreciation is not the same thing as enjoyment. To enjoy is to like something, to feel the pleasure of it, to respond to it positively. If one enjoys a work of art, he likes it. Or he may appreciate it but not enjoy it.

Eisner and Ecker tried to make a distinctive comparison; they elaborated that, appreciating a work of art could be compared to deciding upon the desirability of a course of action, upon the truth of the statement or upon the moral rightness of conduct. They stated however, that, appreciating a work of art is to make a decision about it – to decide, for example, whether it belongs to this society or that, or whether it expresses some important aspect of culture.

Briefly put, appreciation according to Eisner and Ecker (1966) is a form of valuation which is logically oriented. To educate one how to handle appreciation questions is necessarily to be involved in performing certain logical operations; defining, valuation and explaining.

Commenting on this, the researcher is of the view that, appreciation does not follow strict logical operations as compared to criticism as illustrated above by the writers. To support this fact, Amenuke et al; (1995), as cited by Sabutey (2009), stressed that, appreciation is the full awareness of all the good qualities we see, read and hear. He also added further that, it enables us to assess and appraise a work of art without passing judgement on it. The major distinction between the two is that, in appreciating a work of art, the spectator tries to ignore the flaws of the content of the work so that he can enjoy the pleasing effect of it. Meanwhile, that of criticism is exceptional, goes beyond this and talks intelligently on both the good and bad qualities of all that could be seen in a piece of work.

Nevertheless, Burkan and others (1970) quote Arnstine (1966) to expatiate that aesthetic education broadly involves conditions that increase sensitivity, understanding, appreciation and enjoyment of artistic phenomena and aesthetic qualities and experience. According to them, aesthetic education equips the individual to infuse life with meaning so that problems and ideas about life are exposed, experienced, enjoyed and made tolerable. An individual's scope of aesthetic awareness is enlarged so as to appreciate the environment even with the most mundane objects.

Hospers (1969), cites Bartlets (1939), to say that, sometimes less lofty objects, events and scenes which are considered as ugly can become objects of aesthetic attention. When less lofty objects are contrasted with beauty, the needs to improve their condition become apparent. He further stated that most people are so enslaved in formalized ways of observing things that they are unable to observe clearly what they see. Their perception about their environment has reduced considerably to mere recognition. The function of aesthetic education therefore, is to train intelligent observers who would excite a sense of strangeness and beauty of the most common things in the environment. Maturity in aesthetic will make individuals to be able to see with fresh eyes and lift objects to the sphere of perception. That is why Sabutey (2009), cited Adu-Agyem (2006), lectured that “the sweetness of the thing is in the eating”. Therefore, one needs to go extra miles to ascertain true meaning of things in the environment. Taste is derived through exposure and experience.

Moreover, Kquofi (2012) tends to agree with Adu-Agyem as he stated that, art appreciation concerns itself with the promotion and building of friendship among people. He further stated that, when works of art from a particular artist are appreciated, it affords people from diverse cultures to develop love and a sense of belongingness among them because, people tend to relate to others cultures better when their arts are well understood.

The definition given by the writers and some major issues raised on appreciation are of the major concern to this writing.



On art appreciation, Osborne (1970) in Sabutey (2009) writes:

Art appreciation is more like acquiring new powers of perception, like the awakening of a sense that was dulled. By acquiring skill in appreciation, we acquire power to perceive features of the world around us which had hitherto passed unnoticed and unremarked and to hold clearly and deliberately in attention aspects which without this skill had impinged only casually and incidentally upon our awareness.

He further deduces that appreciation is an active mental operation demanding intense effort of concentration in the exercise of skilled faculties of percipience. The emphasis of training in appreciation is upon enabling a person to actualize as completely as possible an aesthetic object with truth, and balance, avoiding idiosyncratic distortions and importations due to individual temperament or interest. Rader and Jessup (1976), support this view.

Rader and Jessup (1976) in Sabutey (2009) expressed their ideas in two parts. The first part deals with the aesthetic value, and the other, art and other spheres of value. It is with the former that the writer is mainly concerned. Under Aesthetic value in common life, they clearly pointed out that not only do all men find aesthetic value in the common enjoyment of nature and the simple pleasures of sensation and perception, they also create aesthetic value in the things which they make and dispose off in their daily lives. And in this creative activity, no matter how homely or modest, they can be said lightly to make art; for it is there where art begins and has its widest occurrence- with everybody. Under appreciation, they indicate: “What is worthy of aesthetic appreciation may pass unnoticed until there is someone who looks with fresh eyes.” Rader and Jessup

(1976) further gave typical examples of aesthetic object in chapter two by quoting Pepper (1965) in the following passage:

In the aesthetic field, for example, it is generally acknowledged that the poems, pictures, statues, musical compositions of the great artists are aesthetic materials, and also many buildings and baskets and pottery of primitive peoples, and dance and rituals and also certain perceptions of nature like the sea and starry nights and sunsets and pleasant pictures and groves and sometimes fearful – inspiring scenes like storms and mountains, and waterfalls. A person of good taste is tolerant in his responses. He is not quick to feel displeasure in the presence of a work of art or kind of art with which he does not have experience and about which he does not have understanding.

Again, in their attempt to describe aesthetics, Jessup and Rader, stated emphatically that aesthetic experience is that which makes individuals appreciate feelings, tones and qualities of given objects and phenomena, which in turn, gives satisfaction when apprehended. They contend that aesthetic involves a harmonious and uninhibited play of individual's mental faculties, sharp, sensitive and a keen awareness and clarity of vision. In such an experience, there is the design or form that is enjoyed for its own sake. The form has no function beyond arousing the mind to enjoyable contemplation. They also hold a common view that aesthetic experience is richer than ordinary experience because it gives the individual the opportunity to see life in its totality whereby the individual is obliged to make choices based on existing values.

However, Jessup and Rader emphasized that every person has his weakness; no one can like everything that is worthy of being appreciated. In other words, like the old adage or maxim, beauty lies in the eyes of the beholder. Thus, human temperaments are bound to vary, and different works will appeal to different temperaments.

Adu-Agyem (1990), cited Ross(1982), who discussed psychological issues, recapped that aesthetics is a development of appreciation of the world, a sense of relatedness in events. He continued by quoting David Evans assaying: “Aesthetics is the study of man, making of art, man, experiencing works of art and the effects on man of this making and experiencing.”

These processes according to David Evans can be represented diagrammatically as follows:

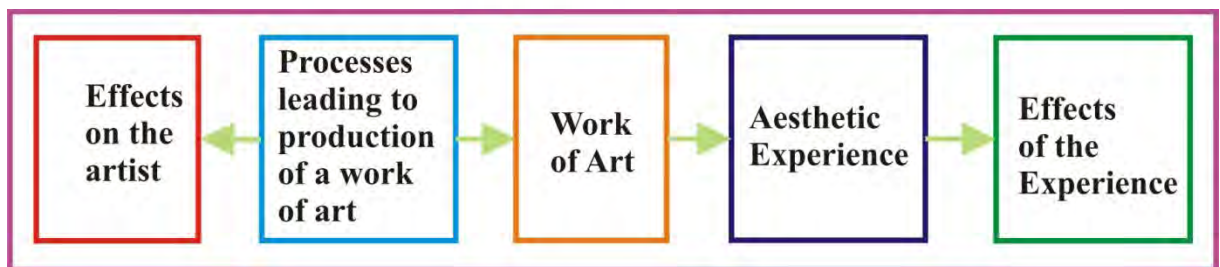


Fig. 1: Effects of aesthetic experience  
Source: Adu-Agyem (1990)

## 2.8 The Concepts of Criticism

According to Feldman (1967), the chief goal of art criticism is understanding. In short, we seek to understand the causes of the effect the work has upon us”. In defining art criticism as a talk about art, he points out: “... art criticism is much like teaching, it is the sharing of discoveries about art, or, in some cases, about life where art has its ultimate source”. Feldman divides the performance of art criticism into four (4) stages:

- i. Description,
- ii. Formal Analysis,
- iii. Interpretation, and
- iv. Evaluation or Judgment.

Feldman (1967) further writes: “Art criticism is a humanistic enterprise because, through it, men not only acquire information but also relate that information to the vital questions they are interested in”.

According to Hospers (1969), as cited by Sabutey (2009), art criticism consists of words, words about works of art, designed to be of help in understanding and appreciating the work (or the style, or the period) under scrutiny. Art criticism is a means to an end. He further stated that the persons best qualified to engage in criticism of works of art in a certain medium are usually those who are most steep in works of art in that medium. This means that, to Hospers, art criticism does not occur by a sudden flight but requires intelligent and deep insight into the field the person explores.

Writing on criticism and perception, Dewey (1958), contends: “criticism is judgment, ideally as well as etymologically. Understanding of judgment is therefore, the first condition for theory about the nature of criticism ... since the matter of aesthetic criticism is always determined by the quality of first hand perception.”

Dewey continues to explain that a critic, as Shakespeare puts it, “is a night watchman” Following the signification supplied by the practice of the law, “a judge, a critic, is one who pronounces an authoritative sentence”. Dewey further asserts that Criticism is judgment. The material out of which judgment grows is the work, the object, but it is this object as it enters into the experience of the critic by interaction with his own sensitivity and knowledge and founded store from past experiences.

He concludes that every critic, like every artist has a bias, a partiality, which is bound up with the very existence of individuality. It is analysed from the above quoted statements

that, the concepts and experiences one goes through under aesthetics and criticism. Dewey educates on the fact that criticism relies largely on perception. He also stressed on the meaning and understanding of a critic. Dewey in his argument seem to follow the same line of argument as Feldman with all concluding that judgment is deciding factor with criticism. All these important facts are related and relevant to this study. The issue with aesthetic judgement is seriously taken by the Ewe Kete weaver.

According to Sagoe (1981), as cited by Adu-Agyem (1990), writing on “Criticism in Akan Traditional Visual Arts”, pointed out that the Akan including Asantes, are people imbued with a sense of aesthetics and this knowledge is acquired through a protracted interacting with the works of art. To him, the Akan critics also have clear, lucid minds and strong articulate voices that help them to measure the qualities of art works with objectivity and accuracy. He further declared in his thesis that the Akan have their own form of critical process and critical vocabulary. Same assertion can be made of the Ewe’s who share same beliefs and concepts of others African ethnic groupings. This is because; Ewe Kete weavers also incorporate these ideas into their woven pieces.

Thompson (1973), in Adu-Agyem (1990), commenting on the identification of the African art critic, observed that an art critic in an indigenous African society could be identified first on the basis of whether he has voiced elements which imply a theory of elegance or excellence in art. Secondly, one makes sure to see whether the critic successfully applies this theory or knowledge to particular instances.

Also, on the difference between appreciators and critics, Thompson declared that appreciators identify with a work of art; in their vision the physical facts are in sharp focus, while aesthetic facets are blurred. Appreciators only identify. Critics both identify (richly reflecting cultural preoccupations) and criticize (on the basis of relative formal elegance). Traditional African critics may qualify their remarks with subordinate clauses, as it were, in which the reasons behind each choice are spelled out and where ideally, the reasons for the reasons are also given.

The researcher agrees with Sabutey (2009) who sees that, Thompson's methods appear fail-safe and should achieve the best result. The only nervousness is the lack of insight into the religious and philosophical implication of the African way of life that most Western researchers exhibit, despite the fact that, there is no direct evidence to suggest that Thompson is culpable of this, Western researchers have the tendency of assuming, even before they commence work, that they are dealing with a "primitive" people.

### **2.8.1 Criticism of Art in the African Cultural Context**

Ladd (1973), made a very important observation:

Now it is a frequent mistake to art critics (e.g. the "new critics") to assume that it is possible to appreciate a work of art without knowing such things as the artist's intentions. In the case of African art, it has frequently been pointed out that one cannot really understand a piece of sculpture, without knowing the cultural and social context for which it was intended. Indeed, simply the symbolic or representational aspects of a work require some knowledge of the ideology of the society in which it was made. It seems obvious to me that it would be impossible fully to appreciate a medieval painting of the crucifixion without knowing the story. Why should one expect to appreciate a piece of tribal art without having a similar kind of knowledge?

To Sabutey (2009), the above quotation illustrates the fact that a person will not understand the motives or intentions associated with a particular work until he understands the background of the artist or the work produced. This is an aesthetic theory reflecting “contextualism”. Contextualism reveals the context such as the cultural values, history, norms, etc. of a society which serve as extrinsic (extra-aesthetic values) values. Other theories include: formalism which talks about the inherent qualities in a work of art be it visual or performing art such as lines, colour, rhythm, balance, etc. All these are relevant to this research. To be able to discuss thoroughly the concepts of aesthetics, appreciation and criticism among the Ewe Kete weavers, the researcher adopted mostly the “contextualism and the formalism” theories.

## **2.9 The Place of Judgement in Criticism**

As mentioned earlier, Feldman (1967) gives four stages or forms of aesthetic criticism, which Ross (1982) corroborated thus:

- Description,
- Analysis,
- Interpretation and
- Evaluation.

### **2.9.1 Description**

It involves naming, identifying and classifying, a kind of taking stock which inventories cognitively establish aspects of a work of art, e.g. knowledge concerning the type of thing an object is: information about the materials and techniques used, and knowledge of the extra-aesthetic function of the work when this is relevant. This category would further comprise art historical data, and in the case of presentational works, knowledge of mythology, cultural history, or whatever is required to identify the subject matter depicted.

### **2.9.2 Analysis**

This involves a close look at the components, elements or details that make up a work, the large groups or complexes into which they are composed, and the relationships they sustain. Analysis in art is not a mere enumeration or cataloguing of components.

### **2.9.3 Interpretation**

The proper concern of this phase is saying something about the meaning of a work of art as a whole, as distinct from any interpretation of its parts. Since interpretation is often taken as the most meaningful and enriching phase of transaction between a percipient and a work of art, just what and what not to expect from it should be indicated ... further, the impression should be avoided that interpretation is merely a summing up of what is found in analysis.

### **2.9.4 Evaluation:**

The term as used here implies some kind of summation or assessment of the merit of the work of art in question. The simplest kind of verdict is one saying that the work is good



or bad, based on an examination of its aesthetic qualities, say, its degree of unity, complexity intensity, or some combination of these.

An analysis of the above, reveals that, criticism follows a chronological order or sequence with each stage requiring an accurate reasoning to discover the components of the work of art and the artist's objective for the production of that particular art work. In the first stage of the criticism process, the writer stresses on the importance to know the background of the work, knowledge about materials and techniques used as well as the artist which serve as a great foundation to intelligently pass judgement.

The second step according to Feldman (1967) and Ross (1982) as cited by Sabutey (2009), should not ignore the elements, principle of design as well as the materials used by the artist. Commenting on the third step, the writer deduced that, it is imperative to know the meaning and idea as well as the message the artist is trying to convey through the work, while the fourth stage talks about passing the final judgment, revealing the strengths and weaknesses of the work. In each of the processes, there must be cohesion. He also stated that an aesthetically good work may be rejected as poor when it fails to serve what extra-aesthetic functions it may have.

From the above, the researcher concludes that art criticism is a way of looking at and talking about works of art to understand their aesthetic qualities. Art criticism is a way of passing judgment on a work of art. Judging a work of art is the most important aspect of art criticism and that judging is what makes criticism different from art appreciation.

However, Eisner (1972), tries to stress and caution that it is very prudent and essential for the observer or specifically a critic to avoid sudden judgement on a piece of

art but rather cultivate the habit of critical examination and analysis of a particular work before passing judgment to eliminate prejudices. Nonetheless, the researcher is of the view that based on the experience and his or her exposure of a critic in a particular field of endeavor sudden judgment can be stupendous or outstanding.

Smith (1970) in support of the above argument, states: “Work of art requires an intelligent spectator who must go beyond the pleasure of the eyes to express judgment and to argue for what he sees”. The writer means that criticism requires brainpower and critical thinking, not just mere knowledge and application of theories but power of the mind to pass quality judgment, eliminating all forms of prejudices, fantasies or dreams.

## **2.10 Kete Cloth**

According to Dotse (1998) cited by Ofori (2013), Kete is the most famous and the most celebrated of all the textiles used in Ghana. According to Sak- Multimedia (2011), one of the most prominent features of Ghanaian culture is its long and proud textile tradition. Kete cloth has become the best known and most widely recognized of all African textiles. Kete has a unique ability to evoke powerful emotions and symbolizes some of the most fundamental human ideas ever imagined in Africa, within Ghana, and has the ability to cut across ethnic divisions and instills a sense of national pride.

Keteku (2011), in Ofori (2013), says Kete cloth is a revered form of ceremonial bodily attire. It represents an indispensable element of royal regalia and has its place in the customary and spiritual practices of their custodians. The art of weaving is imbued with spiritual significance and weavers are regarded as specially gifted people”.

Kete weaving is hereditary among the people of Abenyinase, hence one will not be surprised to see a four or five year old boy in the loom weaving Kete which has been handed over from generation to generation. Sak- Multimedia (2011), Kete represents an indispensable element of the royal regalia and has its place in the customary and spiritual practices of their custodian people”.

Ghanaian Kete textiles play a unique role in the communities within which they developed and are becoming increasingly important beyond them. Kete cloth continues to inspire a profound reverence in Ghanaians, in people of African descent in the Diaspora, and even in the people who have no ethnic ties to them.

### **2.10.1 Aesthetic Concepts of Kete**

According to Ewudzie-Sagoe (2011), Kete is more than just a cloth. Like most of Africa’s visual art forms, Kete is a visual representation of history, philosophy, ethics, oral literature, religious belief, social values and political thought. Originally, its use was reserved for their royalty and limited to special social and sacred functions. When its production increased, it became more accessible to those who could afford to buy it. However, its prestigious status was maintained, and it has continued to be associated with wealth, high social status and cultural sophistication. Today, in spite of the proliferation of both the hand-woven and machine printed Kete, the authentic forms of the cloth are still regarded as a symbol of social prestige, nobility and a sense of cultural sophistication.

Sabutey (2009) extrapolates that, one of the most beautiful items to come from Ghana is Kete cloth. He further cites information from the internet

[www.virtualexplorers.org/ghana/Kente.htm](http://www.virtualexplorers.org/ghana/Kente.htm)), saying that, Kete cloth is more than just clothing to be worn however. It really represents the history, philosophy, oral literature, religious beliefs, political thought, ethics, moral values, social code of conduct and aesthetic principles of the Ghanaian people. For this reason it is very important. Kete, a ceremonial cloth hand-woven is worn during very important social and religious occasions. Kete, a ceremonial cloth hand-woven is worn during very important social and religious occasions.

According to Omatseye and Emeriewen (2013), motifs in the Kete cloth of the Akan culture are mostly geometric, while the motifs of the Ewe Kete cloth woven by the Ewe people on the eastern border of Ghana are figurative symbols. Notably, though, the motifs of all Kete cloths, irrespective of origin, have names. Such names and their meanings come from the people's moral values, oral traditions, philosophical concepts, proverbs, individual achievements, attributes and so on. In essence, the Kete cloth and the life of the people symbolically reflect each other. This conclusion further indicates that a philosophy of symbolic forms can be considered a benchmark for a philosophy of culture.

Omatseye and Emeriewen (2013) cites Dzobo (2001), that the symbols serve as sources of insight into African orientations to life. Thus, their models of beauty or aesthetics and criticism and what have you. It is therefore not accidental that the African philosophy of cloth is replete with symbols. Such symbols communicate the thoughts, beliefs and values of the people, thus revealing rich cultural African traditions.

The claims of all writers seem to corroborate the previous assertions made by Keteku and Ewudzie-Sagoe to show how important the Kete cloth is to the Ghanaians and on a larger side African and even the Ghanaians descent in the diaspora. It has been established further that, Kete cloth is no longer reserved just for the royals; it is for people of all social status. In the past Kete were patronised from artisans only by royals, now with the economic prosperity it has become feasible for the non-royals to express a demand for Kete cloths.

### **2.10.2 Kete Details, Concepts and Symbolism**

According to Ofori (2013), old designs; bright multi-coloured patterns, a touch of geometry, and the insinuation of royalty makes Kete the icon of African cultural heritage around the world. Symbolic motifs, life objects, insignias; uniquely Ghanaian, and so historically and culturally ingrained into Ewe Kete that learning how to weave the cloth or understand the motifs is learning about Ghana and its people.

The opinions of writers as expressed earlier reveal that, Kete is used not only for its beauty but also for its symbolic significance. Each cloth has a name and a meaning; and each of the numerous patterns and motifs has a name and a meaning.

According to Ofori, (1995), in Ewudzie-Sagoe (2011), that names and meanings are derived from historical events, individual achievements, proverbs, philosophical concepts, oral literature, moral values, social code of conduct, human behavior and certain attributes of plant and animal life. Patterns and motifs are rendered in geometric abstractions of objects associated with the intended meaning. Sometimes, some of such patterns and motifs are arbitrarily determined, and their forms have

no direct structural similarities with the concepts or objects symbolized. Their relationship is primarily conceptual rather than representational.

Patterns and motifs are generally created by weavers who also assign names and meanings to them. Forms, names and means of such patterns and motifs are sometimes given by weavers who may obtain them through dreams and during contemplative moments when they are said to be in communion with the spiritual world. Sometimes, kings and elders may ascribe names to cloths that they specially commission. Generally, names are based on the warp arrangements of the cloth, however, in some instances, both warp and weft arrangements determine a name of a cloth.

According to Sak-Multimedia, Kete weaving among the Ewe which is centuries old with over five hundred (500) weaving designs and motifs, there is a piece of Kete for everyone. Each hand woven strip is the product of years of training in technique and design. Evidence shows that in the weaving communities fathers have been teaching sons how to weave since the eleventh century and handed down to generations.

### **2.10.3 Specific uses of Kete Cloth in the Ewe (Agotime's) context**

Sebeso, (2013), in an oral interview, as cited by Ofori (2013), Kete cloth, referred to in Agotime as “Agbamevor”, in the total cultural context, agree with some of the earlier writers that, is not just an important cloth; it is a visual representation of history, philosophy, moral values, oral tradition and aesthetic principles. Kete (Agbamevor) is used for important social and religious rites in the lives of the people and forms the basis of their cultural heritage. Rites of passage in life among the Agotimes include “Dipo” or “Gboto worwor” (girls initiation rites), “Vidzikpe” (first child birth thanksgiving),

“Vihehe de go” (child naming ceremony or birth rites), “ve wɔwɔ” (twins initiation rite), “srɔ dede” (matrimonial rites), “ame didi” (burial rites) etc. Each of the rites has its social obligations and implications.

#### **2.10.4 Symbolic Meanings of the Colours of Kete**

Amenuke, et al; (1999), the meanings, notion or symbolism of colour in the Ghanaian society is not based on any scientific theories; rather it is based on three thematic areas: namely,

- i. Philosophical: Colours used based on their concepts or beliefs of the traditional society thus its association with nature.
- ii. Psychological: This is based on the mindset and what goes on in the mind or experiences gained over the years.
- iii. Spiritual and religious: This is based on the mysteries or the invisible powered by faith and beliefs.

For example a soft shade of blue triggers association with the sky and a psychological sense of calmness. Successful design requires an awareness of what, how and why colours communicate meanings.

Ewudzie-Sagoe (2011) cites Boahene that, a weaver's choice of colors for both weft and warp designs, may be dictated either by tradition or by individual aesthetic taste. There are gender differences in color preferences, dictated by tradition, individual aesthetic taste and by spirit of the occasion. As a convention rather than a strict code of dress, women tend to prefer cloths with background or dominant colors that are lighter or tinted, such as white, light yellow, pink, purple, light blue, light green and turquoise. Generally,

men tend to prefer cloths with background or dominant colors that are on the shaded side, such as black, dark blue, dark green, maroon, dark yellow, orange and red. Social changes and modern living have, however, led some people to ignore these traditional norms, resulting in colour choice based on individual taste. Below are colours and their association in nature, meaning and use according to Amenuke, et al (1999).

**YELLOW:** Their variations are associated with the yoke of the egg, ripe and edible fruits and vegetables and also with the mineral gold. It symbolizes sanctity, preciousness, royalty, wealth, spirituality, vitality and fertility.

**RED:** Is associated with blood, sacrificial rites and the shedding of blood. Red-eyed mood means a sense of seriousness, readiness for a serious spiritual or political encounter. Red is therefore used as a symbol of heightened spiritual and political mood, sacrifice and struggle.

**BLUE:** Is associated with the blue sky, the abode of the Supreme Creator. It is therefore used in a variety of ways to symbolize spiritual sanctity, good fortune, peacefulness, harmony and love related ideas.

**GREEN:** Is associated with vegetation, planting, harvesting and herbal medicine. It symbolizes growth, vitality, fertility, prosperity, fruitfulness, abundant health and spiritual rejuvenation.

**PURPLE:** It is considered as earth associated with color used in rituals and healing purposes. It is also associated color used in rituals and healing purposes. It is also associated with feminine aspects of life. Purple cloths are mostly worn by females.



**MAROON:** Is associated with the color of Mother Earth. Red-brown is usually obtained from clay and is therefore associated with healing and the power to repel malevolent spirits.

**WHITE:** Derives its symbolism from the white part of the egg and from white clay used in spiritual purification, healing, sanctification rites and festive occasions. In some situations it symbolizes contact with ancestral spirits, deities and other unknown spiritual entities such as ghosts.

**GREY:** Derives its symbolism from ash. It is also used in rituals for protection against malevolent spirits. Grey is therefore associated with spiritual blemish but also with spiritual cleansing.

**SILVER:** Is associated with the moon which represents the female essence of life. Silver are used in the context of spiritual purification, naming ceremonies, marriage ceremonies and there community festivals. It symbolizes serenity, purity and joy.

**PINK:** Is associated with the female essence of life. It is viewed as red rendered mild and gentle, and therefore associated with tenderness, calmness, pleasantness, and sweetness.

## **2.11 Overview of Curriculum of Education in Relation to Culture**

This research focuses on documenting the aesthetic concepts or criteria of aesthetics, appreciation and criticisms among the weavers of Ewe Kete and how beneficial the findings will be to the teaching and learning in Ghanaian schools. The researcher finds it very imperative to briefly review a selection of what other writers, philosophers and educationists have done or said in this area in regard to the research at hand so as to beef up the literature of this thesis.

### **2.11.1 Philosophical Concept of Education**

Education according to Durkheim as cited by Agyemang (1986), is a social phenomenon existing concretely in society and performing social functions. It is also an institution like religion with life of its own. Education has its independent life pattern or structure of behaviour, norms as well as functions. He expatiated further to say that education permits sociological analysis of it. It is seen as a social thing in character, origin as well as functions. The society will eventually collapse if there is no education to conserve, renew and transmit culture from generation to generation. Societies collapse when their culture is lost, and education cannot exist without the society. Education and society are therefore, inter-related. To the researcher therefore, for a good enculturation or the transmission of cultural heritage, or its conservation, the cloths that the of Ewe Kete weavers produce, which are culturally motivated and inspired are of great importance to be integrated into the curriculum for teaching and learning so as to preserve the culture or guarantee its existence and transmission.

### **2.11.2 Culture**

To Spencer-Oatey (2008) culture is a fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioural conventions that are shared by a group of people, and that influence (but do not determine) each member's behaviour and his/her interpretations of the „meaning“ of other people's behaviour.“

Tyler (1870) cited by Avruch (1998) also puts culture as that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.“

Kneller (1965) as cited by Agyemang (1986), is of the view that, Culture is the total share way of life of a given people, which comprises their mode of thinking, acting and feeling and which is expressed, for instance, in religion, law, language, art and custom as well as in material products such as houses, clothes and tools. This total way of life is developed by men living together as a shared unit. This therefore, best describes Ghanaian culture and for that matter the Ewe.

From the above, Sabutey (2009) then deduced that, there is no culture or society without education and vice versa. Therefore, education should be based on the needs of the society and culture. This is because; the student is going to the society after education and the society should be able to benefit from the student as well as the student from the society. Anything apart from this is a wild goose chase, because the absence of culture in the student's life cannot help the student to fit into that society. The students cannot make any positive impact because they lack cultural values. An educated person minus cultural values is equals to soup without pepper and salt. Teaching based on the needs of

the society guides the student as well as the curriculum planner in his endeavours. He gets or attains a better and more balanced self-understanding of the society in which he works. As if this is not enough, he understands why certain things and events take place in that society.

This the researcher equates to the old adage that, just as apples grow from the roots, a nation without culture cannot grow and the Ewe proverb that “ka xoxoanu wogbia yeye 2o” (it is unto the old robe that the new rope(s) is/are connected or joined).

To support the above argument, Sabutey (2009) cited Agyemang (1986) that, whether education takes place in a simple or complex society, and whether it is basically formal or informal, the ultimate objective is the same everywhere. The ultimate goal of education is to transmit the educant (the learner) the patterns of behaviour, the techniques, the values, the beliefs the ideals and the knowledge which that particular society has accumulated and uses. These items transmitted through and in the process of education are described as the culture of that society. Culture then is the content of education.

The writer states further that, every society’s culture, however, is peculiar to that society in that it is that society’s unique heritage. This means that the content of every society’s culture is unique to that society. The fact that the content of education is the culture of the society, therefore, supports the argument that the education of different societies is different in organisation and content.

From the assertion of Agyemang, the researcher deduced that, educational needs of every society are determined by the cultural demands of that particular society. Due to this fact,

any society that wants to progress ultimately ought to look at the “past”. The past here, to the researcher, refers to the cultural orientation or heritage of that society. Sabutey (2009) is of the stand that, whenever and wherever the content and the organisation of education are different from the cultural background of the society, that society falters in its progress and there is bound to be social unrest for people find that their education has prepared them for future which is not open to them.

### **2.11.3 Education in relation to Culture**

According to Obanya (2005), Culture and Education are inseparable, as they are simply two sides of the same coin. The two concepts can in fact be said to be indistinguishable, as the primary definition of Education is Acculturation.

Sabutey in 2009 outlines two major functions of education in relation to culture have been identified as:

- i. Conservative function of education
- ii. Creative function of education

According to him, the first is the transmission of the culture of the society from generation to generation. The purpose of this function is to prepare the learners to live in and to serve the society by transmitting to them the accumulated knowledge, skills; values and attitudes of the society. The second function is centered on education while transmitting culture, also provides for creativity and consequently for the innovation of the culture. Thus, education is to develop the individuals and equally with a changing and developing society.

From the above, the researcher states in no uncertain terms that the learner has to acquire knowledge of the culture to be able to impart to the future generation in order to preserve the culture, apart from this, he has to acquire creative and artistic knowledge for innovations as well as science and technology for advancement.

Every human society - whatever its level of technical evolution - devotes considerable attention to transmitting its cultural heritage to the young. This trans-generational transmission of culture has helped to cement human solidarity and to ensure the continued survival of societies over the ages. Before the emergence of schools as specialized agencies, Education took place in society, where the young and the not so young became educated by simply living their culture.

Obanya (2005) makes an assertion that, in Africa and for that matter Ghana, education does not take place only in the classroom and that, the transmission of our cultural heritage for which language and all our arts are inclusive is on itself a complete form of education. Obanya puts it in this form;

The transformation of Africa should not lose sight of the deep roots of Education: its being seriously anchored on the people's culture, so that we do not make the people extinct by destroying their culture. What Africa then lost with colonisation was what it shared with every other society in the world – an Education that keeps you psychologically in your socio-cultural frame. With colonisation, Education became equated with mere schooling. In traditional societies Education for all was taken for granted; in a colonial setting, Schooling for All became a problem.

#### **2.11.4 Educational Curriculum and Culture**

In defining curriculum, Agyekum and Arkhurst (2015) cites Kerr (1968) to mean that, all learning which is planned and guided by the school whether it is carried on in groups or individually, inside or outside the school. They again cited Adentwi (2000), when he defines a curriculum as a plan or programme of experiences which the learner encounters under the directions of the school. From the earlier assertions culture, education and curriculum, for the „educant“ or an individual to receive a comprehensive education and be guided towards the accepted norms and practices of the society, a good curriculum must be designed which as a matter of urgency, inculcate the cultural components into it is able to accomplish its objectives. In this regard, Amenuke (2006), as cited by Sabutey (2009) lectured that a dynamic curriculum structure should possess the following to meet the needs of that society as well as their culture. To proceed further, curriculum, according to Amenuke, is briefly considered as a structure (plan or format) of forms (nature) and fields (subjects) or areas of knowledge. It is also considered as patterns of learning. Each subject is a pattern. Example, sculpture, ceramics, painting, Textiles, etc.

From the above it is inevitable for anyone just as the researcher to come to a conclusion that, any form of education, formal or informal, or whatever format it takes, which is not based on the culture of the people receiving it is bound to produce societal oddballs. The progress and strength of every society lie on its resources, and education must not be ignored. Society flourishes when education is based on the culture of the people receiving that education. Based on this assertion, the Ewe Kete weaving serves as one of the best source of education to acquire the historical and cultural values.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1 Overview**

This chapter explains how the researcher went about conducting the research. It is a strategic procedure to address research objectives and answer research questions. The various activities carried by the researcher in this chapter comprise stating the study area, research design, population, sampling size determination, sampling techniques, data sources and data collection tools and procedure and finally data analysis.

#### **3.2 Study Area**

The study areas used for the research were Abenyinase a suburb of Kpetoe and the Ecotourism centre all in the Agotime-Ziope District in the Volta Region of Ghana. The study used providers of Kete and tourism products. The reason for this selection is because, they are in the position to provide all the necessary data needed for the research and they are representative enough of providers of Kete and tourism in the district as a whole. All respondents lived or worked in the case study area.

#### **3.3 Library Research**

In addition to the weaving centres, the researcher visited and made use of the following facilities to carry out this study: University of Education, Winneba Library, KNUST Library, the British council, Volta Regional Museum, Centre for National Culture - Ho and Kpetoe, Eco Tourism Centre - Kpetoe, and the internet.



### **3.4 Research Design**

Research design according to Kerlinger, (1986) is “the plan and structure of investigation conceived so as to obtain answers to research questions”. The design of a research specifies the methods and procedures for acquiring the information needed. It represents the overall operational framework of the project that stipulates what information is to be collected from which source and by what procedure. In general terms, two major methods or designs are identified. These are the quantitative and qualitative methods.

#### **3.4.1 Quantitative and Qualitative Research**

The Quantitative method according to Bryman and Bell, (2007), helps the researcher to collect data that are in the form of numbers and measurement. It is the process by which the data are turned into numbers. It gives precision or accuracy.

To Hancock, Ockleford and Windridge (2007), qualitative research is concerned with developing explanations of social phenomena. That is to say, it aims to help us to understand the social world in which we live and why things are the way they are. It is concerned with the social aspects of our world and seeks to answer questions about:

- Why people behave the way they do
- How opinions and attitudes are formed
- How people are affected by the events that go on around them
- How and why cultures and practices have developed in the way they have.

Qualitative method in other words, involves mostly verbal descriptions resulting in stories. The methods emphasized words and the data collected is in the form of narrations and it is concerned with qualities and non-numerical characteristics of the data.

Qualitative research is open ended, in-depth and seeks unstructured responses that reflect the person's thoughts and feelings on the subject. Bryman and Bell (2007) outline some advantages or described the strength of the method as a method that allows the researcher to collect data that provides understanding and description of people's thoughts, personal experiences of the phenomena. Based on this the researcher collected data on contextual and setting factors as related to the phenomena under investigation.

However it must be noted that, the qualitative has some weaknesses; Bryman and Bell (2007) noted that, knowledge produced may not generalize to other people or other settings; they noted that data collection and data analysis are time consuming, in addition making qualitative predictions can be cumbersome. This makes the case study strategy to use a qualitative method than quantitative method.

Based on the above, the researcher adopted this method in addition to the quantitative which made the selected artists explain their thoughts, feelings, ideas and beliefs in detail.

Johnson and Turner (2003) have argued that the fundamental principle of mixed methods research is that multiple kinds of data should be collected with different strategies and methods in ways that reflect complementary strengths and non-overlapping weaknesses, allowing a mixed methods study to provide insights not possible when only qualitative or quantitative data are collected. Put another way, Greene (2007), is of the view that, mixed methods research allow for the "opportunity to compensate for inherent method weaknesses, capitalize on inherent method strengths, and offset inevitable method biases".

Mixed methods research combines qualitative and quantitative methods in ways that draw on the strengths of both methods of inquiry; it is a clear step away from the boundaries and practices of those methods, especially those linked to quantitative methods. According to Johnson, Turner (2003) and Onwuegbuzie (2007),

Mixed methods research is formally defined here as the class of research where the researcher mixes or combines quantitative and qualitative research techniques, methods, approaches, concepts or language into a single study. Mixed methods research also is an attempt to legitimate the use of multiple approaches in answering research questions, rather than restricting or constraining researchers' choices (i.e., it rejects dogmatism). It is an expansive and creative form of research, not a limiting form of research. It is inclusive, pluralistic, and complementary, and it suggests that researchers take an eclectic approach to method selection and the thinking about and conduct of research.

This definition highlights the potential value of mixing multiple elements of qualitative and quantitative methods, as well as the potential complexity of doing so.

According to Sabutey (2009), this research method sometimes known as non-experimental research deals with the relationships between variables, testing of hypotheses, development of generalizations, principles, or theories that have universal validity. It involves events that have already taken place and may be related to present condition. Hence the adoption of the descriptive method since the rationale is not to find causes to the research problem, but rather to describe the situation as it exists. Dabi, (2012) in his lecture notes said "descriptive research relies on observation as a means of collecting data. It attempts to examine situations in order to establish what the

norm is". The researcher adopted the descriptive method to study the problem as mentioned earlier and as a way of conformity, did a thorough review on the related literature, and collected data on the case study sites. The method of also seeks to describe behaviour under less rigid controls, under more naturally occurring conditions.

Based on the above, the researcher designed a questionnaire and interview guides that were used to collect information on gender, sex, level of education; the class of a weaver, and the number of years of weaving etc. The data collected were presented in their raw state and then analyzed. Thus, the data describe conditions as they exist at the time the research was conducted.

The researcher used descriptive survey to select a sample from the population being studied and made generalization from the study of the sample. The descriptive design on the other hand was employed the method of randomization so that error may be estimated when population characteristics are inferred from observation of the samples. Thus, the finding can form the basis of generalization about the phenomenon studied.

### **3.5 Population and Sample Size**

Random sampling method was adopted. Moreover, the stratified sampling, snow-balling and the focused group were also of much importance as they were employed as well. The simple random sampling and the focused group discussion was adopted because of the homogenous nature of the weavers. These procedures enabled researcher to generalize findings to the entire population.

The stratified sampling and simple random sampling techniques were used to sample and categorized master weavers, senior weavers, amateur/ junior weavers and trainees. In all, hundred and thirty five (135) respondents were selected from a population of three hundred and forty (340) weavers, constituting about 40% of the population. However, in the case of the customers and other producers of the Kete cloth/products, about 150 were selected and questionnaires administered. Experts of art education including directors of education, culture officers, lecturers, etc. and students were also given questionnaire.

The target population for this study was all weavers of Kete cloth in the Volta region. The researcher therefore, realized that most production centers in the Region were not accessible, and as a result, the researcher concentrated only on the accessible population among the Ewes. The total accessible population for the study is therefore, 340 weavers where hundred and thirty-five (135) weavers constituting about 40% were sampled.

Customers (external) of Kete cloth/products from the District and its environs were also served with questionnaires. The population includes the following:

- The various towns and villages or centres of production in the Ewe land (Volta region) comprising weavers in Agotime Kpetoe, Agotime Abenyinase, Agotime Akpokofe, and the Eco tourism centre in Kpetoe.
- Art tutors, directors of education, culture officers, educationists, students, and customers of the Kete products were also interviewed and served with questionnaires.

### **3.6 Data Collection Procedures**

Researcher collected data from the Ewe Kete weavers at their workshops and homes through personal interviews, administration of questionnaire and observations. Also, self administered and mailed questionnaire were used to get responses from experts in Art Education as well as consultation of knowledgeable people in the field. Data were also obtained from friends or relatives of weavers as well as customers and students alike.

Where necessary, permission was sought and the researcher made video and audio recordings of events and photographs taken of some of their works to enrich this research work. This enriched it because the researcher played back recordings for more understanding as well as the pictures assisted in the analysis. Hundred and fifty (150) copies questionnaire were filled by the weavers on the subject under study, yet hundred and thirty were used. Customers or consumers of Kete products also filled 150 copies questionnaire out of which 120 were useable. Fifty (50) copies questionnaire each were served to experts of art education and arts students. These experts included lecturers, directors of education and art tutors. Unfortunately, only a few were retrieved, but this did not affect the outcome of this research. Since the copies questionnaires were carefully administered, it brought accurate information.

#### **3.6.1 Administration of Questionnaire**

Questionnaires were administered personally by the researcher, yet some few were mailed to art educationists, lecturers and specialists in schools and colleges. The researcher administered both close and open ended questions. Open-ended questions, which were to be analysed qualitatively, were included in the questionnaire. This was

used because data gave useful guidance to the researcher planning his interview. The outcome by itself was a source of frustration as there is no opportunity to ask for clarification of any point made.

### **3.6.2 Interviews**

This is another data collection tool adopted by the researcher. This gave the needed information verbally during the interaction. The researcher visited the workshops and home of respondents and conducted direct interviews with them throughout the centers of production as mentioned. This enabled the researcher get on-the-spot data (information) needed. Visitation to the homes and workshops of the respondents created a warm rapport and motivated them to provide useful information.

Even though the researcher opted for a structured interview, the unstructured came to play as it gave the researcher the opportunity to probe respondents further. It enabled respondents to speak freely without any restrictions.

### **3.6.3 Observation**

Observation at the workshops, looms, and weaving sheds were very important to the researcher as these were carried out by the researcher intermittently to request for more information and also to observe things critically. Certain pertinent issues were also discussed with respondents while working.

Researcher observed that when overt observation was used, respondents modified their behaviour when they know they are being watched. They portrayed their “ideal self” rather than their true self. In order to avoid bias in the observation process, the researcher used covert observation. In the covert observation, the researcher did not identify himself

rather mixed in with the respondents undetected, and sometimes observed from a distance. Finally, the researcher participation was employed where researcher participated in what they are observing so as to get a finer appreciation of the phenomena.

### **3.5 Data Analysis Plan**

Analyzing data involved reducing and arranging the data, synthesizing searching for significant patterns and discovering what was important. Ary et al; (2002) noted three steps involved in analyzing data: organizing, interpreting and summarizing data.

Tables were mainly used in the analysis. The analysis was done with the help of Statistical Package for Social Science (SPSS) and Microsoft Excel. The closed ended questions were given numerical codes which were done in a varying scale depending on the responses. Interview and observed data gathered were also factored into the analysis.

As discussed earlier, qualitative and quantitative analyses were used to extract information from the data collected. The SPSS data analysis was used by the researcher due to its accuracy of results. The researcher chose this because; it helped in quantifying data, the researcher's own experiences and expertise of this programme among others as well as eliminating prejudices. The final results of data analyzed have been presented in the form of tables.



## CHAPTER FOUR

### PRESENTATION AND DISCUSSION OF FINDINGS

#### 4.1 Overview

This chapter presents the analysis of data collected for the study. Results were analysed in two parts by combining qualitative and quantitative methods thus interviews and the questionnaires. The analysis was systematically dealt with in consonance with the step-by-step manner in which items appeared in the questionnaire with its corresponding interview questions. In some cases tables were used to show the situations as they stand.

#### 4.2 Data Analysis on Demographic Characteristics of Respondents (Weavers)

**Table 1: Gender Composition of Respondents**

Investigated Item	Frequency	Percentage
Male	133	98.5
Female	2	1.5
Total	135	100

**Source: Field work data (2016)**

The data in the above table indicated that, there were more men than women who weave Kete among the Ewe's. The valid respondents recorded 133 (98.5%) for men and 2 (1.5%) for women. This is because of traditional taboos associated with the production of art works such as Kete are still held in high esteem. Women are not allowed to engage in weaving due to the belief that, weaving is for men while spinning of cotton wool into yarns, bead making and pottery are for women. It is also considered as men's job in a

sense that the loom is respected so much that women coming close especially in their menstrual time will be considered as inviting bad omen or the wrath of the gods.

#### 4.3 Age Composition of Respondents (Weavers)

**Table 2: Age Composition of Respondents (Weavers)**

Age	Frequency	Percentage
Less than 20	12	8.89
21-25	25	18.52
26-30	35	25.93
31-40	29	21.48
41-50	22	16.29
Above 50	12	8.89
<b>Total</b>	<b>135</b>	<b>100</b>

**Source: Field work data (2016)**

Table 2, shows that there were greater number of artisans or Kete weavers whose ages range from 26-30 years representing 25.93% in the weaving industry. This is followed by 31-40 years at 21.48%. The ranges 21-25 and 41-50 years ranges represent 18.52% and 16.29% respectfully. However, ages of less than 20 and above 50 years also 8.89% in both.

This is an indication that, weavers of Ewe Kete are predominantly youthful as the profession is seen as very tedious and laborious.

#### 4.4 Level of Education of Respondents (Weavers)

**Table 3: Level of Education of Respondents (Weavers)**

<b>Investigated Item</b>	<b>Frequencies</b>	<b>Percentage</b>
<b>J.H.S</b>	36	26.66
<b>S.H.S</b>	49	36.29
<b>Technical/ Vocational</b>	18	13.33
<b>HND</b>	5	3.70
<b>No formal education</b>	27	20
<b>Total</b>	<b>135</b>	<b>100</b>

**Source: Field work data (2016)**

From table 3, only five (5) respondents representing 3.7% have had HND education. Eighteen (18) respondents representing 13.33% had Technical or Vocational education, thirty-six (36) respondents represent 26.66% had Junior High School education. However forty-nine (49) respondents which make up the chunk of the respondents representing 36.29% have had Senior High School 20% of the respondents; a total of 27 did not receive any formal education. The researcher concludes that one does not need any higher educational qualification to be a weaver of Kete because; about 63% of the respondents have SHS as their highest level of formal education received. In addition to the above, if weaving was their source of employment and livelihood with little or no educational qualifications, then there was no need pursuing higher formal education.

#### 4.5 Level of Experience of Respondents (Weavers)

**Table 4: Level of Experience of Respondents (Weavers)**

<b>Years</b>	<b>Frequency</b>	<b>Percentage</b>
<b>0-5 years</b>	13	9.64
<b>6-10 years</b>	24	17.77
<b>11-15 years</b>	33	24.44
<b>Above 15 years</b>	65	48.15
<b>Total</b>	<b>135</b>	<b>100</b>

**Source: Field work data (2016)**

On the issue of experience pertaining to the number of years respondents have been weaving, it revealed as shown on table 4 that, almost half of the respondents totaling sixty-five (65) representing 48.15% have been weaving for more than fifteen (15) years. Thirty-three (33) respondents representing 24.44% have been weaving for more than ten years but less than fifteen years, twenty-four (24) respondents representing 17.77% have been weaving between six to ten years while thirteen (13) respondents representing 9.64% have been weaving for less than five (5) years. The data confirms that, weaving indeed is the sole occupation of the people and a cherished one and to keep the rich tradition going, people have been weaving for years.

#### 4.6 Classification of Weavers

Data from field as indicated in table 5 below revealed that out of a total of 135 respondents who are weavers, 12 respondents making 8.89% have attained the master weaver (avɔ lɔla gã) status; the highest status among the Ewe weavers. 59 representing

43.70% of the respondents were senior weavers, 36 representing 26.67% were amateur or junior weavers while the remaining 28 which make up a percentage of 20.74 were undergoing training under various senior and master weavers. From the data one can see that the master weavers were the smallest number among the respondents, a clear manifestation that, to get to that rank; the highest among the Ewe weavers was not a joke and that it demands a lot of hard work and dedication.

**Table 5: Classification of Weavers**

Investigated Item	Frequency	Percentage
Master	12	8.89
Senior Weaver	59	43.70
Amateur/Junior Weaver	36	26.67
Trainee Weaver	28	20.74
<b>Total</b>	<b>135</b>	<b>100</b>

**Source: Fieldwork data (2016)**

Similarly during the interview with weavers, the researcher ascertained that there are four main classes or various groups of the weavers. These are: master weavers, senior weavers, amateur/junior weavers and finally trainee weavers. A trainee weaver is an apprentice who will be taught colour combination, warping, names of cloths, among others. He is qualified to migrate into a amateur/junior weaver after qualifying to produce basic weaves with less or no supervision most usually the plain weaves. Notwithstanding the migration, he is still under training. In this regard, the sense of appreciation and criticism of an amateur is still little and takes several years of learning. However, an amateur weaver after some few years is able to master his skills based on

his ingenuity and his level of sensibility and sensitivity in aesthetic appreciation. In this case the amateur migrates to a senior weaver status.

The interview further revealed that a weaver attains the title as a master weaver after the weaver had gained enough experience through several years in the profession. The aged who are revered so much in their exploits are considered as the master weavers. Usually, weavers above age fifty (50) are mostly called; so based on their experiences over the years. They turn to be more knowledgeable in the field by knowing a lot about the ideas, proverbs and the philosophies associated with the works produced. One unique characteristic of the master weavers is that, aside all their knowledge in the profession, they are able to inert symbolic and proverbial motifs or insignias into their weaves. These motifs are symbolic, proverbial and philosophical to the Ewes. Contrary to the above assertion, hardworking young weavers, despite their youthful age too may merit the title and thus talk knowledgeably and intelligently about their works. Also, a weaver needs not be old to migrate into a master weaver's level. Master weavers are referred to as "avɔ lola gã" or "aɖaŋu ɖe to gã". It is the most prestigious title a weaver desires in life as such people are accorded great respect. Master weavers are also experts in appreciation and criticism. In addition to all these, they are usually commissioned by the chiefs; queen mothers and the wealthy in the society. The designs they come out with are usually not in existence or customized based on the title or rank of the specification of the chiefs or the clients and cannot easily be copied or imitated by other weavers. Their looms or workshop are usually not in the public domain.

#### 4.7 Varieties of Ewe Kete

**Table 6: Varieties of known Ewe Kete**

Investigated Item	Frequency	Percentage
One	8	5.93
Two	127	94.07
Three	nill	nill
<b>Total</b>	<b>135</b>	<b>100</b>

**Source: Fieldwork data (2016)**

The outcome of the data collected through the questionnaire data collection instrument as presented in Table 6 indicates that among the three of options provided, for participants to choose from in order to get answers for this research question, the 127 respondents representing a whopping 94.07% agree with the weavers in the interview that, there are basically two varieties of Kete. 8 respondents said the contrary that, they know of only one variety.

The researcher concluded therefore that, the respondents who knew of only one may be trainees or even amateur weavers who only have or know of the varieties produced by their masters.

Interview session with weavers on the research question pertaining to varieties of Kete revealed that, there are basically two varieties of Ewe Kete. The two varieties per interview with the weavers are; “Uuse” (single weft/shuttle weave) and “Adaɲuvɔ” (multiple shuttle/weft weave). Each woven piece; be it single or multiple weave has its intrinsic and extrinsic values going with unique name.

#### 4.8 Variety (ies) of Ewe Kete woven

**Table 7: Varieties of Ewe Kete woven**

<b>Investigated Item</b>	<b>Frequency</b>	<b>Percentage</b>
<b>Single Shuttle (Uuse)</b>	40	29.63
<b>Multiple Weave (Aɔaɔuvɔ)</b>	67	49.63
<b>Both</b>	28	20.74
<b>Total</b>	<b>135</b>	<b>100</b>

**Source: Fieldwork data (2016)**

Data collected from field as indicated that, out of 135 respondents, about half of the total respondents that is 67 making 49.63% are experts in the multiple shuttle weave, 40 (29.63%) are only into single shuttle weave while the remaining 28 respondents representing 20.74% are into both the single and multiple shuttle weaves. This indicates that, there are more multiple shuttle weavers than the single shuttle weavers among the Ewes. The researcher concluded that, since the weavers want more challenging tasks so they can exhibit their creative talents and for the fact that, rayon yarns used for this type allows them to come out with more intricate designs.

The researcher realized that, the multiple shuttle woven pieces are more expensive hence more people are attracted into this area. In addition to the above, customers demand for a more colourful multiple shuttle woven pieces has seen weavers go into this area more.

The research pointed out that, there indeed exist among Ewe Kete weavers, two varieties of Kete. The varieties depend solely on the number of shuttles used for the weaving despite that all the two varieties are plain weaves; these are, “uuse” (single shuttle weave) and “aɔaɔuvɔ” (multiple shuttle weave).



#### 4.8.1 Single Shuttle/Weft Weave

According to the weavers, during the interview, each weft (vu) passes alternatively over and under each warp in as quare pattern. It has no distinct design unless yarns have contrasting colours or thicknesses. The single shuttle/weft weaves or (vuse) are the most easily produced Kete, and inexpensive. The durability of the single shuttle/weft woven Kete depends mostly on yarn count and balance. Notwithstanding these they can also produce wonderful designs when experienced weavers use this type of weave. Interview further reveled that, with the influx of rayon and silk yarns, cotton yarns have become exclusively the most popular yarns used for this type of weave even though the antique multiple shuttle were woven by the use of cotton yarns. Beginners or trainee weavers are mostly found doing this type of weave, even though some experience weavers can also be seen to be weaving this type of Kete. The single shuttle/weft woven Kete are usually used for “batakari” or smocks and the fugus. Below are samples of single shuttle (vuse) weave.



Figure 2. Uuse (Single shuttle/weft weaves)

Source: Fieldwork data (2016)

#### 4.8.2 Multiple Shuttle/Weft Weave

According to the weavers in the interview, this type was locally referred to as “adaņuvɔ”. Multiple shuttle weaves are more colourful and beautiful. It ranges from two shuttles upwards. The complexity of the multiple weave makes it impossible for beginners to weave. The researcher then concludes that, it is no wonder you will see master or senior weavers engaged in this type of weaving because it needs a lot of expertise. Sometimes depending on the ingenuity, some junior/ amateur weavers also engage in them. Design here are sometimes very intricate hence the need for some level of expertise to engage in the multiple shuttle weaves. They are usually used for cover cloths and sometimes used for smocks as well. An example is below:



Figure 3. Ađaņuvɔ (Multiple Shuttle/weft weaves)

Source: Fieldwork data (2016)

#### **4.9 Respondent's Concept of Aesthetics**

Just as it is difficult to translate some English words into the Ghanaian languages, so it is that, all the respondents agreed during the interview that there is no single or specific Ewe word that stood for aesthetics. Translating aesthetics therefore became a great challenge. To the Ewe Kete weavers, “nu nyakpɔ”, “nyakpɔnyakpɔ” or “nu ɔzani” is used to refer to anything beautiful. Any Kete cloth appealing aesthetically should be devoid of any blemish or faultless, unique, and exceptional, and above all made up of good colour combination. Two factors that play a very significant role in the aesthetics of a cloth is the design and colour choice or combination. These are the underpinning elements upon which every Ewe Kete is woven. A cloth may be regarded as ugly if the cloth is full of mistakes, inappropriate blend of colours, dirty and has rough surface.

Some of the weavers in response to questions during the interview said that, a design could be chosen ahead of another based on the style of the weave. For example, the triple shuttle weave is more beautiful and more expensive than the double shuttle weave or the single shuttle weave. In that same way, triple shuttle weave is also more aesthetically pleasing than the double triple shuttle weave. Moreover, the more time a weaver spends on a particular weave, the more the intricacy of design and therefore, the more beautiful. A design is considered beautiful based on the artist's experience. A more sophisticated designed Kete cloth is most preferred because it is described as rich and intricate with appealing colours. Thus a pentaplet or quadruplet shuttle print is described as such.

With exception of the single shuttle or plain weave which makes use of cotton yarns or the most desired, rayon yarn is used for double, triple and any further shuttle weaves because it is very fine or soft and most sought-after for intricate weaves unlike cotton which is hard or stiff. The Ewe weavers therefore prefer rayon to cotton which if used for design weave results in stiffness, poor finishing eliminating the aesthetic qualities.

An artist's work is distinct from another based on the artist's competence in manipulating the elements and principle of design and the finishing. This is an important factor in distinguishing one weaver from the other or to determine the weaver of a particular design and class of the weaver. Royal weaves are usually three or more shuttle weaves. A weaver must not deviate or forget the symbolism, cultural values, the philosophy, and the language the cloth must speak as the latter is the major concepts of the aesthetic qualities. Therefore, they always observe and weave to preserve cultural values or tradition handed down to them.

A beautiful cloth could however, be distinguished from ugly one based on design, type of colour used and elements and principle of design. For instance, in the case of colour per the explanation from the weavers, colours yellow, black and green when combined will be aesthetically pleasing. In the same regard, yellow, white and orange arranged in that order will produce an aesthetic deficiency or ugly cloth. The finishing too is another important aesthetic quality that the weaver factors. This tells that weavers in their own world have knowledge of colour harmony. Because colours yellow, white and orange which are all warm colours when arranged will definitely produce an unpleasant colour combination which in effect turns to be fighting with the eye especially in the afternoons.

According to some of the weavers in during interview, just as the adage goes that, “beauty lies in the eyes of the beholder”, other reasons contrary to the above , such as the philosophy of a weaver or the weaver’s intentions to come out with certain specific concepts or certain symbolism, or even instructions of a client, cloths will not necessarily need to be beautiful before they are seen as such. Some contemporary weavers were of the view that, the old cloths do not appeal to them. This does not actually mean that the old or antique cloths are displeasing to everybody. This could be attributed to the youthful exuberance of the weavers; and the fact that, their aesthetic sensibility is highly focused on modern weaves.

#### **4.10 Aesthetic Criteria (qualities) used in Perceiving and Talking about Kete Cloths**

The Ewe Kete weavers have their own criteria of aesthetics, appreciation and criticism. Per the findings from field work, beauty associated with Kete cloths communicates in so many ways. Apart from physical beauty of art work the cultural philosophies are taken for granted. The interview revealed the Ewe weavers like other African artists, combines both formalism and contextualism in analyzing aesthetics of a particular work. A work of art may not necessarily be beautiful to be seen as beautiful, hence its cultural implications. Below are the various criteria for judging the beauty of a particular work:

#### **4.10.1 Preliminary Study**

The critic examines perilously the work to understand the weaver's intentions. This is done by turning or holding the work several times to have a clear view of the work, checking or feeling the texture, sometimes the cloth raised up to see through etc.

#### **4.10.2 Type of Material (Yarn)**

The type of material is very critical to the critic to be able to pass quality judgement. By doing so, the work is examined to determine the type of material used to produce the cloth hence its durability. The most preferred and accepted materials used by the Ewe weavers are rayon, cotton and in some cases silk. However, so much care is taken in the selection of these materials as there is an influx of imitated or fake materials of same look in all our markets. No other yarn is or will be accepted for designed (adaɲuvɔ) weaves apart from rayon and silk. Anything apart from this is rejected outright unless it is a plain weave. Cotton is the preferred yarn for the single shuttle (vuse) weave. Rayon is preferred for designed weaves double, triple, quadruple or more shuttle weaves (adaɲuvɔ) due to flexibility of its cloth. Silk as the best, but very scarce so they no more concentrate on them. In a reply to why they no longer use silk as they say is the best since it lasts close to fifty (50) years and still maintains its quality. According to the weavers, silk which is imported from Japan is no longer in the market and as such have no option than to resort to rayon and cotton which is gotten locally in the markets.

#### **4.10.3 The Skills or Technique of the Weaver**

A critic may label a piece of cloth as beautiful, bad or ugly by the examination of the craftsmanship exhibited by the weaver. Here, the major aesthetic qualities like unity, balance, good finish, colours choices are critically examined.

The critic looks out for the expertise and flare of the weaver, his ability to introduce new designs, the expertise, for example, inculcation of new techniques like swellings or creepy swellings (creation of uneven surface or disturbing surface by the alternation or combination of plain and design weave). This is referred to as “ɲdodo”; where the weavers insert or imbibe symbolic motifs in the cloth.

Other revelations concerning the skills or craftsmanship of the weaver that determine the quality and beauty of cloth as stated during the interview is the way and manner the cloth is handled, thus the general neatness of the cloth, the number of threads/yarns in the shuttle used at a time, the number of threads or yarns used to do the insertion design (ɲdodo). Others include the openness or closeness of the individual stripes of the reed and inserted yarns are beating; either loosely or firmly/tightly.

#### **4.10.4 Shining/ Smoothness /Brightness/ Colour Arrangement**

Even though most of the master weavers have little or no formal education hence knowledge of western colour harmony, they have their own criteria of selecting colours that are appealing to the eye just as western education is teaching. According to the master weavers, for a cloth to brighten the wearer, the weaver must select and manipulates his choice of colour in a meticulous way. For instance colours such as black, yellow and green can be used by two different weavers and one may achieve a beautiful

and pleasing cloth while the other achieves a dull and unpleasing cloth. Such colours when arranged; green, yellow and black are very pleasing hence make the wearer brighten; while in when arranged; green, black and yellow will result in absolute dull cloth hence the wearer looks dull. In the same way colour white, yellow and orange are also not appealing.

#### **4.10.5 Kete Cloth as a Medium of Communication**

Just as Annor, Adom and Amuzu (2011) said that African arts are common to all the people in the society hence are a means or medium of communication. The woven pieces should depict what the weaver wants to communicate to the public and the public must also understand the message being communicated. The weaver takes into account the philosophies and concepts such as social, political, and cultural heritage of the people. Their proverbs and wise sayings are not left out as they are also of great importance as far as communication is concern.

#### **4.10.6 Symbolism of the Kete Cloth**

Like most Africa art works, woven pieces must be symbolic. The colours, ideas, motifs, life objects, insignias should be symbolic, historical and cultural. The people in the society understand the meanings of these symbols associated with the woven pieces. Due to this, if this is not handled very well, the Kete cloth will not be considered beautiful. For instance, colours used for the various Kete cloth designs have their symbolic connotations.



#### **4.10.7 Symbolic meanings of the Colours in Kete**

The Ewe weavers are more careful when it comes to selection and choices of colours and their symbolisms to reflect a particular occasion or a ceremony. Bright and colourful cloths are used for festive occasions and all other occasions. Funeral will see a combination of colours such as red and black or black and brown. One can never combine these colours with any other colours to produce a funeral cloth. If a weaver goes contrary to the accepted colour combinations, he has failed and such a cloth cannot be used for the purpose or function for which it was designed.

Beauty of cloth is cherished based on colour scheme. Therefore, one of the factors that the critic looks out for is colour and composition. For example, according to a good number of the respondents, the colours mauve, black, cream, yellow, in combination or blend could make a cloth very ugly while a combination of red, yellow, black and green could result in a beautiful cloth. This beautiful effect according to them does not exclude design, the nature of the weave and finishing.

##### **4.10.7.1 Some Colours with their Implications**

- ❖ Black - maturation, intensified spiritual energy
- ❖ Blue - peacefulness, harmony and love, rule of a queen
- ❖ Green - vegetation, planting, growth, fertility, future, spiritual renewal
- ❖ Gold/Yellow - royalty, wealth, preciousness, high status, glory, spiritual purity
- ❖ Grey - healing and cleansing rituals; associated with ash
- ❖ Maroon - the colour of mother earth; associated with healing
- ❖ Pink - associated with the female essence of life; a mild, gentle aspect of red

- ❖ Purple – associated with feminine aspects of life; usually worn by women
- ❖ Red - political and spiritual moods; bloodshed; sacrificial rites and death.
- ❖ Silver - serenity, purity, joy; assoc. with the moon
- ❖ White - purification, sanctification rites and festive occasions

#### **4.10.8 Finishing**

Another very important criterion is the finishing of the woven pieces. This factor determines the success work of a weaver. The surface of the cloth must be free from “kpesi” (fluff) “vlevito”(uneven selvage) and be smooth.

Good finishing can be enhanced from the beginning, which is right from the weaving preparation: “avɔ tsitsi” (warping), “avɔ sasa” (heddling) “avɔ lolɔ” (reeding). Warping (avɔ tsitsi) is the prelude to the main weaving. During warping (avɔ tsitsi), one estimates or calculates the size of the strips or warp itself. Knowing this will determine the number of strips to make the final cloth. This also determines the reed and heddles to use for the weaving, the selvage size and the amount of wastage to add. Right procedure in warp laying and weft preparation enhances the finishing. This depends on the skill of the weaver. The master weaver (avɔ l-la gã/avɔ nyala gã) also looks out for aesthetics in the complete cloth by examining a two yard piece called “akogo” (a covering, mostly for women) and the strip (avɔ ba), by making sure that the weaver has done the right things in terms of measurement, design, colour, technique and good finish. The strips (avɔ ba) are sewn or joined together to produce the specific measurement of a Kete cloth.

The strips must be perfectly joined together by either manual or mechanical sewing. The weavers interviewed agreed that manual needle sewing or joining is the best since it secures the strips well in the cloth and extends the life span as well as makes the cloth

firm and durable. Notwithstanding all the advantages the hand sewing or mechanical joining has over the later, machine sewing which is faster has become the order of the day and the most expedient method used.

#### 4.11 Extent of acceptance of Innovations or Improvement

**Table 8: Extent of acceptance of Innovations or Improvement**

Investigated Item	Frequency	Percentage
<b>Very large Extent</b>	128	94.82
<b>Large extent</b>	5	3.70
<b>Some extent</b>	2	1.48
<b>Small extent</b>	Nil	0.00
<b>No extent</b>	Nil	0.00
<b>Total</b>	<b>135</b>	<b>100</b>

**Source: Fieldwork data (2016)**

Data collected to ascertain if innovations or improvement made by the weavers to enhance aesthetic qualities is accepted by the public revealed that Ewe Kete weavers engage in a very vibrant innovation. A whopping 128 respondents representing a 94.82% of respondents agreed to a very large extent to the fact that the Ewe Kete weavers innovate their products. 3.70% of the respondents agreed to this fact to a large extent. 2 respondents representing 1.48% agreed to it to some extent. This means that, innovation serves as one of the factors that enhances the aesthetic concepts among the Ewe Kete weavers as well as sustaining their profession.

During the interview on the above, it was uncovered that, the changing trend of customer taste and satisfaction is the driving force for improvement and product innovations.

Customers mostly bring a wide variety of choices of designs and colours to commission weavers to produce for them. The innovations cut across all aspects of life; from religion, culture, politics, social to educational, etc. The weavers expressed that, as much as finding it very important to improve upon the designs, the philosophical and the cultural significance handed over to them are not taken for granted since these concepts are the most important factors that make the cloth very authentic and truly African.

Further probing uncovered that, as customers demand for new innovations, so it reflects on the pockets of the weavers. It increases sales and maximizes profits. It also improves on the techniques and production process.

#### 4.12 Ways of Innovation that Enhances Aesthetic Qualities

**Table 9: Ways of Innovation that Enhances Aesthetic Qualities**

<b>Investigated Item</b>	<b>Frequency</b>	<b>Percentage</b>
<b>Material Usage</b>	9	6.66
<b>Design Innovation</b>	37	27.40
<b>Creative Ideas</b>	20	14.83
<b>All of the above</b>	69	51.11
<b>Total</b>	<b>135</b>	<b>100</b>

**Source: Fieldwork data (2016)**

With reference to the table 9, 9 respondents representing 6.66% said that the Ewe Kete weavers innovate on material usage, 37 respondents representing 27.40% confirmed that the Ewe weavers innovate or enhance aesthetics on design and improving the quality of the cloth, 20 respondents representing 14.83% indicated that the Ewe Kete weavers engage on innovation based on creative ideas, while the largest number of

respondents, 69 representing 51.11% said that the Ewe Kete weavers innovate in all aspects of the ways indicated on the table 9.

It was revealed here that Kete designs are not static; therefore it was not surprising how the respondents indicated in various ways of improving upon the aesthetic looks of this art work.

One critic Lomenya (2016) in an interview in reaction to this was of the view that, no one can boast of knowing all designs; and that day in day out new improvement or innovations emerges in the weaving industry. He buttresses this with the Ewe proverb “nunya aɔido wonye, asi ɔka mesune oo” (literally means; knowledge is like a baobab tree, no one hand can go round it).

It can therefore, be concluded that, based on the current circumstances, there is a way to improve the general features and performance of the cloth that will enhance the general aesthetic qualities by implementing all the ways stated in the table 9 above. It will be recalled that the earliest weavers understood the essence to improve upon the general appearance of the cloth by changing the materials, techniques and designs of the cloth.

The researcher again assumed that just as it said that, since culture is dynamic and not static, it is a clear evidence that like their ancestors, the weavers saw it prudent that by improving upon the appearance and the quality of the prestigious cultural heritage handed down to them. Further the cloth can go far even beyond the boundaries of Ghana to sustain and project cultural values and this they were able to achieve by exporting the cloth and promoting tourism. No wonder they have a

greater percentage of their customers coming from outside Ghana. Without innovations or improvement, there is no aesthetics in the Kete weaving.

#### 4.13 Effects of Innovation on Productivity and Sale

**Table 10: Effects of Innovation on Productivity and Sale**

<b>Investigated Item</b>	<b>Frequency</b>	<b>Percentage</b>
<b>Increase in production, sale prices / profit</b>	13	9.64
<b>Product quality improvement</b>	29	21.48
<b>Improvement in techniques and production process</b>	36	26.66
<b>Growth and competitive edge</b>	36	26.66
<b>All of the above</b>	21	15.56
<b>Total</b>	<b>135</b>	<b>100</b>

**Source: Fieldwork data (2016)**

Data from the field work to ascertain the effects of innovation on productivity and sales revealed that, 13 respondents representing 9.64% agreed that, innovation increases production and hence increases in sales and profit. 29 representing 21.48% said that innovation has helped in product quality improvement. 36 representing 26.66% of the weavers each agreed that it helped in improving in techniques and production process and said it is the grounds for growth and gave the weavers a competitive edge over others. The remaining 21 respondents representing 15.56% said that they benefited in all the ways stated above.

This is an indication that, as far as productivity and sale of the prestigious hand woven fabric are concerned, innovation which leads to improvements on aesthetic qualities play a major role in enticing customers and has helped the Ewe Kete weavers to improve their techniques and production which has given them a competitive advantage over their competitors.

#### 4.14 Aesthetic Qualities that Differentiate Ewe Kete Cloth from others

**Table 11: Aesthetic Qualities that Differentiate Ewe Kete Cloth from others**

Investigated Item	Frequency	Percentage
<b>Durability</b>	17	12.59
<b>Bright and attractive Colours</b>	15	11.11
<b>Shining surface production</b>	9	6.67
<b>Insertion of symbolic motifs</b>	29	21.48
<b>All of the above</b>	51	37.78
<b>Others</b>	14	10.37
<b>Total</b>	<b>135</b>	<b>100</b>

**Source: Fieldwork data (2016)**

The researcher trying to find out how different the Ewe Kete cloth is from others with emphasis on the aesthetic qualities, Table 11 above indicates the uniqueness or aesthetic qualities that differentiate the Ewe Kete cloth from others produce elsewhere. 17(12.59%) said innovated items were more durable than others. The findings again revealed that: 15 (11.11%) out of the total respondents said innovated Kete cloths are very bright and have attractive colours than other produced elsewhere, 9 respondents representing 6.67% said the Ewe cloth has smooth and shiny surface, 29 respondents

representing a total percentage of 21.48% attributed the uniqueness to insertion of symbolic motifs or insignias. More than a third (37.78%) said uniqueness of the Ewe cloth could be attributed to all the above features or aesthetic qualities, 14 respondents representing 10.37% accredited it to other factors such as projection of cultural values, transmission of cultural traits, flexibility of cloth, the use of expensive and quality materials.

Further interrogation and interview revealed that, apart from cloths that have symbolic and proverbial motifs, the wearer can use any sides of the cloth, (no side is regarded as the wrong side.) The cloth is also woven to depict the philosophical concepts of the people hence in an extension Ghanaian and African culture making the wearer to have a sense of belonging.

The researcher deduced from the field that, the greatest feature that differentiates the Ewe Kete cloth from others is the ability of the weavers to insert into the cloth motifs which are very symbolic and proverbial and it is understood by the citizenry; the custodians of the cloth.



#### 4.15 Features that differ on Innovated Cloths against Previous Ones

**Table 12: Features that differ on Innovated Cloths against Previous Ones**

<b>Valid</b>	<b>Frequency</b>	<b>Percentage</b>
<b>Improvement on beauty quality and texture</b>	67	49.63
<b>Change of material</b>	19	14.07
<b>Reduction in weight of products / improved flexibility / improved texture</b>	37	27.41
<b>All of the above</b>	12	8.89
<b>Total</b>	<b>135</b>	<b>100</b>

**Source: Fieldwork data (2016)**

Figures from table 12 demonstrate the fact that, out of the 135 who responded to the questionnaire, the largest percentage of the respondents, (almost half) constituting 67 (49.63%) depicted that features of innovated Kete works as against existing items were in line with the improvement on beauty, quality and texture of the woven pieces. 19 respondents representing 14.07% attributed it to the change of raw material, thus from cotton to rayon or silk. 37 respondents representing 27.41% agreed that, changes are brought by reducing the weight of products, improve its flexibility and texture. Cloths are no longer as stiff as it used to be as a result in the change of materials. 12 weavers were however of the view that, all the stated points differentiate innovated cloths from existing ones.

It is therefore, empirical and emphatically that, when it comes to issues pertaining to enhancement of aesthetic qualities among these weaver’s innovation could not be taken for granted. Weavers embark on vibrant innovative strategies which enable them improve on the aesthetic qualities thereby gaining a competitive edge over others elsewhere.

**4.16 Features/Characteristics of Kete Cloth that serve(s) as most important values in Concepts of Aesthetics**

**Table 13: Features/Characteristics of Kete Cloth that serve(s) as most important values in Concepts of Aesthetics**

<b>Investigated item</b>	<b>Frequency</b>	<b>Percentage</b>
<b>Insertion of motifs, same likeness of both sides, unique, difficult to imitate</b>	69	51.11
<b>Cultural significance, beauty and quality of design</b>	37	27.41
<b>Uniqueness in style, weight, smooth, flexibility, bright colours and finishing</b>	15	11.11
<b>All of the above</b>	14	10.37
<b>Total</b>	<b>135</b>	<b>100</b>

**Source: Fieldwork data (2016)**

The researcher in an attempt to identify the set of features or characteristics of Kete works that served as most important values in the concepts of aesthetics; and at the same time making their works unique and stand tall among competitors or giving as

competitive advantage over rivals, revealed the following. Of the 135 respondents who made up the 100%, more than half 51.11% regarded insertion of motifs, same likeness of both sides, unique, difficult to imitate as the most important sets and their competitive edge over others. Cultural significance, beauty and quality of design, uniqueness in style, weight, smooth, flexibility, bright colours and finishing followed in that order attaining the 27.41% and 11.11% respectively. The remaining 10.37% however was of the view that, woven pieces have all the above mentioned characteristics. This means the weavers are dynamic and have several ways to manipulate the designs to give them a competitive advantage.

A further interview to find out why more than half 51.11% regarded insertion of motifs, same likeness of both sides, unique, difficult to imitate as the most important sets and their competitive edge over others revealed that, Ewe Kete weavers having done SWOT analysis (strength, weaknesses, opportunities and threats); they realized that, their strength was in their ability to insert motifs or insignias which are very symbolic and proverbial. This feature makes their cloths very unique and very difficult to be imitated by others hence a competitive edge over all their competitors.

#### **4.17 Aesthetic Concepts based on Gender**

Interview sessions with weavers revealed that, the size of male cloth varies from 17 to 22 strips depending on the width of the reed used to do the weaving. This is equivalent to eight (8) yards of wax prints. Some weavers were quick to add that, the Kete cloth was a little bigger and longer than the standard eight yards of wax prints. According to them, 8 yards of Kete (men's cloths) is equivalent to 9 to 10 yards of wax prints. In the case of women, depending on the width of the reed, 24 to 28 strips ("avo ba") makes a female

cloth. In terms of lengths of Kete cloths, twice of women's Kete strip is equivalent to the strip of men's cloths. Moreover they use tape measure or a special measuring stick ("adaɲu ti") when weaving the strips to get a design length, strips measurement etc.

The researcher concludes that, any cloth short of this criterion will not be accepted nor appreciated at all.

#### **4.18 Respondent's Concept of Appreciation**

No clear distinction was drawn between aesthetics and appreciation by the Ewe Kete weavers. It was unanimously agreed by the weavers during interview that, both were used interchangeably. One weaver was quick to add that, in the Ewe language one will show appreciation by saying "ɛdzani nto" or "nyakpo" or for lack of a better translation, "ɛdze ɲu nye". In appreciating a Kete piece, a cloth must be precious and cherished. It must also be appealing, portray cultural values, attractive and come out of the loom without fault.

The researcher concluded that, though the weavers do not or may not have any formal knowledge of both elements and principles of design, it was the major criteria and such was not taken for granted at all in the appreciation of their woven pieces. The cloth is more appreciable and adorable, if the elements and principles of organization are well combined and effectively used to achieve a great harmonious piece. Notwithstanding this, just as the old adage, "beauty lies in the eyes of the beholder" appreciation also sometimes depends on the perceiver. Skills in appreciation are acquired through training and experience.

#### **4.19 Respondent's Concept of Criticism**

Just as stated above, it is difficult to translate some English words into the Ghanaian languages, criticism is not an exception. Mostly, there is no specific word in the Ewe language that stood for criticism that is used by the weavers. Master weavers may have as part of their names (titles) “togbe” is qualified to be called critics. Mostly, the aesthetic criteria used to evaluate a work should be the background of the work, the artist who wove it, the materials used and how the weaver blended the design(s) with colours. The critics look out for the weaving process. However, the weavers adopt various vocabularies equivalent to critics such as “avɔ nya la gã” (one who does corrections on others’ work), “adaɲu detɔ gã”, or “avɔ l-la gã” (master weaver), “nunya la” (expert), etc. Interview revealed that, to be a critic, one must possess some qualities that will enable the people to confer on you a Kete critic. The master weavers are mostly people who attain such status. Few dealers in the prestigious cloth may attain such status after several years of dealing with the fabric.

##### **4.19.1 Qualities of Critics**

Interview uncovered that, even though a master weaver merits this title based on outstanding performance in the weaving profession, he must exhibit the flare and skills of being able to talk intelligently about woven pieces produced in the community. Data from field revealed that, critics, usually master weavers, have the following qualities or characteristics.

- Should be experienced, knowledgeable and possess the title as a master weaver.

- A critic should be able to draw a clear distinction between work produced for various purposes or intentions of various works.
- Critics should have and know the skill or art of weaving and should be able to guide others as well to acquire the skill or the art (master weaver).

Adu-Agyem (1990), as cited by Sabutey (2009) pointed out that the African critic is identified as having a lucid clear mind, strong articulate voice (voice elements) which imply is a theory of elegance or excellence in art. The Ewe Kete weaver is not left out in this assertion. The personal qualities and dynamism enable them (Ewe kete weavers) to articulate themselves and measure the values of woven objects with objectivity and accuracy. On this note the master weavers or critics are able to exhibit skills and are known to have in-depth knowledge about the features of their cultural heritage, philosophy, proverbs, and symbols that are imbibed in their cloths. These qualities clearly distinguished them in their society as gifted person hence command lots of respect from the society.

The procedures involved in criticism among the Ewe Kete weavers are far dissimilar from the European Concepts. Kquofi (2012) outline four unique steps of Western or European aesthetic criticism. These are;

- Description,
- Analysis,
- Interpretation and
- Judgement.

One can deduce from the above that, the writer sees criticism as a chronological or systematical process; each stage requires accurate reasoning to discover the components of the work of art and the intentions the artist is conveying or communicating.

Funny or hypocritical enough, the master weavers who are also critics are unlikely to criticize their own works openly but will be quick to criticise the works of others and only appreciate or talk good about theirs a confirmation of the Ewe proverb that, “kokloxɔ məkpea ŋu na koklo o” (literally means that, the chicken is not shy of the hen coup).

The Ewe Kete weavers do not follow procedure for criticism contrary to the chronological order articulated Kquofi (2012) made up of description, analysis, interpretation and judgment.

Like all other African artists, the Ewe weavers engage in impulsive criticism of works. It starts with the critic’s general impression of the work. One hears comments such as “this cloth is beautiful” (avɔ sia nyakpɔ), “it appeals or pleasing to me” (edze ŋu nye), similarly it can be the other way round, “I do not like it”, “it is ugly”; “it is not pleasant”, this work is ugly; it looks like an apprentice’s work; it is of poor craftsmanship. The master weaver or critic may accept or reject a particular cloth, technique and craftsmanship of work because he finds the weaving to be perfect or faulty in perception. He may say the cloth has been beautifully woven or in the contrary, the cloth after series of examination does not exhibit any good craftsmanship in its execution.

The interview further revealed that a critic may arrive at such a conclusion after critical study of the woven pieces from all angles severally and critically looking at its patterns, colour combination, texture, the thickness or lightness of the cloth. Sometimes the cloth is raised against sun so as to give the critic a fair idea of how close or open the weaves are. This is done with much care and attention with lots of concentration expertise as the implications of any comments he makes or passes whether denigrating or appreciative about the work is very crucial.

Contrary to the western way of criticism as stated by Kquofi (2012), where judgement is the last stage of the criticism process, among the Ewe Kete weavers, judgement is passed first before other critical analysis or reasons are given to support the assertion or claim. The critics or master weavers do a lot of intellectual computation in order not to jump into conclusions or make sweeping statements.

#### 4.20 Gender of Customers

**Table 14: Gender of Customers**

<b>Investigated Item</b>	<b>Frequency</b>	<b>Percentage</b>
<b>Male</b>	61	46.92
<b>Female</b>	69	53.08
<b>Total</b>	<b>130</b>	<b>100</b>

**Source: Fieldwork data (2016)**

Of the 130 answered questionnaire, 61 respondents representing 46.92% were males, the rest, and 53.08% were females. This is an indication that more women patronize Kete and its products than men.



#### 4.21 The Age Distribution of Customers

**Table 15: Age Distribution of Consumers**

<b>Investigated Item</b>	<b>Frequency</b>	<b>Percentage</b>
<b>Below 20</b>	7	5.38
<b>21-30</b>	23	17.69
<b>31-40</b>	55	42.37
<b>41-50</b>	26	20.00
<b>Above 51</b>	19	14.62
<b>Total</b>	<b>130</b>	<b>100</b>

**Source: Fieldwork data (2016)**

Table 15 illustrates age distribution of customers who patronize Kete products. Out of the 130 (100%) who answered the questionnaire, 7 (5.38%) were below age 20, 23 (17.69%) were between ages of 21 and 30, 55 obtained a percentage of (42.37%) which were ages between 31 and 40. Those 41 and 50 numbered 26 obtaining 20.00 %, while 19 respondents were above age 51. The result above portrayed that, though the youth patronize the Kete products more, patronage cuts across the ages.

#### 4.22 Ethnicity of Customers

**Table 16: Ethnicity of Customers**

<b>Investigated Item</b>	<b>Frequency</b>	<b>Percentage</b>
<b>Guan</b>	19	14.65
<b>Ewe</b>	33	25.38
<b>Northern (Hausa)</b>	7	5.38
<b>Ashanti</b>	9	6.91
<b>Ga/Adangbe</b>	28	21.54
<b>Fante</b>	9	6.91
<b>Others</b>	12	9.23
<b>Missing</b>	13	10.00
<b>Total</b>	<b>130</b>	<b>100</b>

**Source: Fieldwork data (2016)**

For the minimization of any form of unfairness on the part of respondents thereby affecting the research findings, the researcher thought it wise to examine whether there is a fair distribution of questionnaires to cover the various ethnic groups. After a critical examination of the administered (retrieved) questionnaires that, choice of respondents towards a particular brand were not subjected to the ethnic groupings. However, 13 respondents representing 10.00% did not answer this question. To prove this fact, from the table 19, of the total of 117(100%) who responded to this question, the highest percentage constituted 25.38% Ewe's (Volta), this was followed by 28 respondents at 21.54% who are Ga or Adangbe. At 14.65% are the Guan, Fante and Ashanti which make up the Akan respondents were at 6.91% each. 12 respondents representing 9.23% did not find their tribes in the list provided in the questionnaire while 7 respondents

making 5.38% were Northners. Research findings revealed that, most ethnic groups from across the country express interest or desire in Ewe Kete products and this could be one of the factors for development and innovations in the weaving industry.

#### 4.23 Brand or Make of Kete Product Patronized

**Table 17: Brand or Make of Kete Product Patronized**

Investigated Item	Frequency	Percentage
Agotime	71	54.62
Agbozume	27	20.78
Ashanti	6	4.62
Northern	7	5.38
ATL/GTP	19	14.60
<b>Total</b>	<b>130</b>	<b>100</b>

**Source: Fieldwork data (2016)**

The researcher ascertained from the above table that, of the various brands of Kete products consumers patronize, Agotime Kete products were highly patronized among the rest as over half the respondents (71) obtaining a percentage of 54.62%. This was followed by Agbozume Kete with a total of 27 respondents attaining (20.78%). 19 respondents patronize printed Kete designs from Akosombo Textiles Limited (ATL) and Ghana Textile Prints making a percentage of 14.60. Northern and Ashanti Kete followed with 7 and 6 respondents attaining 5.38% and 4.62% respectively.

This is an attestation of the fact that, Agotime Kete and its products are the most highly preferred and patronized as their products have good aesthetics to please customers and also cloths meet customers' desires and expectation.

#### 4.24 Customer Preference of Agotime Kete Brand or Make

To determine whether consumers or customers really prefer Agotime Kete and its products or brand to any other, table 18 revealed satisfactorily that of the consumers' preference to Agotime Kete and its products is high, as 70.78% of respondents in approval as against 13.07% in refusal and 16.15% who expressed feelings of uncertainty or not sure.

**Table 18: Customer Preference of Agotime Kete Brand or Make**

Investigated Item	Frequency	Percentage
Yes	92	70.78
No	17	13.07
Not Sure	21	16.15
<b>Total</b>	<b>130</b>	<b>100</b>

Source: Fieldwork data (2016)

#### 4.25 Customers' Rationale for Preference

**Table 19: Customers' Rationale for Preference**

<b>Investigated Item</b>	<b>Frequency</b>	<b>Percentage</b>
<b>Moderate Price</b>	11	8.46
<b>High Quality</b>	52	40.00
<b>Sophisticated Designs</b>	9	6.93
<b>Bright colours</b>	10	7.69
<b>Significance of cloth</b>	7	5.38
<b>Cloths' comfortability</b>	11	8.46
<b>All the above</b>	30	23.08
<b>Total</b>	<b>130</b>	<b>100</b>

**Source: Fieldwork data (2016)**

To determine the reasons behind respondent's choice of Agotime Kete, the researcher discovered that, 52 (40.0%) attributed reasons to high quality, of the Agotime Kete 30(23.08%) attributed the reason to all the factors listed in table 22. Moderate price, and comfortability, had 11 respondents making a percentage of 8.46 each. Bright colours, sophisticated designs and significance of cloth had 10.9 and 7 respondents each making 7.69%, 6.93% and 5.38% respectively. This result shows that consumers' taste for Agotime Ewe Kete brand is based on major benefits they derive but not just buying for buying sake as there is value for the money they spend.

#### 4.26 Ewe Kete Designs mostly patronized

**Table 20: Ewe Kete Designs mostly patronized**

<b>Investigated Item</b>	<b>Frequency</b>	<b>Percentage</b>
<b>Modern or Innovative Designs</b>	36	27.69
<b>Ancient/antique Designs</b>	42	32.31
<b>All the above</b>	52	40.00
<b>Total</b>	<b>130</b>	<b>100</b>

**Source: Fieldwork data (2016)**

To distinguish the choice between ancient and innovated designs, that which is mostly patronized, the researcher established that of the 130 (100%) respondents, 27.69% preferred strictly the innovative Designs; 32.31% strictly preferred the ancient designs, while the rest 40.% preferred both.

The researcher concludes that, it is convincing enough from the above analysis that, the Ewe Kete weavers, though may be successful only concentrating on modern trends of weaving, to take full control or take advantage of the system, one must incorporate both modern and antique or ancient styles and techniques in one's designs. This is because, it is evidently clear that nearly half of the respondents (40.00%), expressed their taste for both inventions. A clear manifestation that, Ghanaians really love their culture and tradition, that is handed down to them (transmission of cultural traits or heritage).

#### **4.27 Features of Cloth Mostly Desired**

The researcher on realizing that, the concept of aesthetics, appreciation and criticism among the Ewe Kete weavers cannot be separated from the people who use their woven pieces, chose to find out the features or aesthetic qualities customers really admired at the same time to also determine whether the weavers concepts of beauty are really meaningful to their customers. From table 24 below, 18 respondents representing 13.84% were fascinated by the weight of the product. 30.01% said designs have bright and beautiful colours. 29 respondents representing 22.30% said that they desired the designs (ηqoqo) of their products. Here, the researcher discovered that, one essential unique feature of the Ewe woven pieces serves as a competitive advantage is the symbolic and proverbial insignias and motifs (ηqoqo) that is embedded in the Ewe Kete cloths. They indicated further that, mostly, products from rivals as explained or discussed earlier by the weavers never have these motifs. Again, 22 of the respondents making a percentage of 16.92 said that they desired the weight of the products. 13 respondents making about 10% attributed it to the texture of the cloths while 6.92% of the respondents said they desired all the above mentioned features.

**Table 21: Features of Cloth Mostly Desired**

Investigated Item	Frequency	Percentage
Weight of cloth	18	13.84
Bright and beautiful colours	39	30.01
Design	29	22.30
Weight of cloth	22	16.92
Texture	13	10.01
All the above	9	6.92
<b>Total</b>	<b>130</b>	<b>100</b>

Source: Fieldwork data (2016)

#### 4.28 Ewe Kete Satisfaction by Customers

**Table 22: Ewe Kete Satisfaction by Customers**

Investigated Item	Frequency	Percentage
Very satisfied	68	52.32
Satisfied	49	37.69
Neutral	11	8.44
Dissatisfied	2	1.55
<b>Total</b>	<b>130</b>	<b>100</b>

Source: Fieldwork data (2016)



To determine the degree of satisfaction of clients, the researcher administered 150 copies of questionnaire out of which 130 were useable. Out of these, over half of the respondents totaling 68 (52.32%) were very satisfied with Ewe Kete, 49 respondents which is 37.69% were satisfied, and 11 respondents representing 8.44% were neither satisfied nor dissatisfied thus neutral, 1.55% were dissatisfied.

Juxtaposing the degree of satisfaction to that of dissatisfaction, about 90% of the clients who patronized or expressed desire for the Ewe Kete products might have minimal complaints about woven pieces; while the rest about 10% might constitute customers who had problems with brand hence dissatisfaction. Since the rate of satisfaction far outweighs dissatisfaction, it appears products from Ewe Kete weavers meet the expectations of their customers and it is a credit for them because the probability for repurchase, market share expansion and revenue or profit maximization is high. The dissatisfied customers might be all customers who in one way or the other felt unsatisfied with the entire or some portions of Kete products they bought. In other words their expectations for purchasing their Kete and its products might not have been met.

The researcher also drew a conclusion that since the percentage of customers who were satisfied with product surpasses those dissatisfied, the rate of recommendation of Ewe Kete will also be very high as customers will be very happy with products; hence word of mouth advertisement is achieved. The researcher concluded further that, brand satisfaction would surely result in repurchase, hence maximization of profits on the part of the Ewe Kete weavers.

#### 4.29 Most Outstanding Features that attract Customers

**Table 23: Most Outstanding Features that attract Customers**

Investigated Item	Frequency	Percentage
High quality, Bright colours	55	42.31
Sophisticated Designs, symbolism	22	16.92
Significance of cloth	21	16.15
Cloths' comfortability, weight, texture	21	16.15
Missing	11	8.47
<b>Total</b>	<b>130</b>	<b>100</b>

**Source: Fieldwork data (2016)**

Table 23 confirms the true features of Ewe Kete products, that attract consumers towards purchase, as discussed earlier. From table 23, out of the total of 130 respondents expected to answer this question, 11 representing 8.47 were missing; in other words refused to answer this particular question. The researcher attributed this to oversight. 55 respondents making a percentage of 42.31% said that, the most outstanding features were high quality, bright or attractive colours that are used to produce the cloths. 16.92% said that the most outstanding features of the products were sophisticated designs, and symbolism, of the products. 16.15% of the respondents said it is the significance of cloth while 21 respondents representing 16.15% attributed it to the cloths' comfortability, weight, and texture. The researcher concluded that, high quality, bright colors, sophisticated designs, symbolism are some of the major criteria customers look out for before they make a purchase of Kete cloth. Others are of the view that, cloths' comfortability, weight, texture and the significance of the cloth are the features of the cloth they look out for.

#### 4.30 Customers Recommendations for Improvement

**Table 24: Customer’s Recommendations for Improvement**

<b>Investigated Item</b>	<b>Frequency</b>	<b>Percentage</b>
<b>Improvement on finishing</b>	5	3.85
<b>Price reduction</b>	22	16.92
<b>Improvement in line with fashion</b>	11	8.46
<b>Maintain quality due to national image</b>	16	12.31
<b>Blends ideas from other cultures</b>	11	8.46
<b>Fashionable, but cultural values maintained</b>	5	3.85
<b>Acquire trademarks (patent products)</b>	8	6.15
<b>Hardworking to promote Ghanaian Culture</b>	9	6.92
<b>Incorporate modern technology</b>	2	1.54
<b>Missing</b>	41	31.54
<b>Total</b>	<b>130</b>	<b>100</b>

**Source: Fieldwork data (2016)**

Table 24 expresses customers’ point of view on ways of improvement on Kete products. Out of 130 (100%) copies of questionnaire administered, 31.54% of the recipients refused to answer this question. This the researcher again attributed to oversight or respondents were satisfied with the Ewe Kete cloth hence no need for any recommendations. Out of the remaining 68.41% of the respondents, 16.92% unanimously agreed that price reduction will enable a lot more people to own the prestigious Kete cloth, and for those who have to buy or own more. 12.31% cautioned weavers to note that, Kete cloth is the most prestigious cloth and proudly Ghanaian hence the need to maintain quality as it

promotes national identity. 8.46% said products should be more improved in line with modern fashion and also weavers should blend ideas from other cultures, 6.92% encouraged hardworking of weavers to promote Ghanaian culture as the cloth is one great avenue in achieving the latter. 6.15% advised on the acquisition of trademarks or try to patent designs and products. 3.85% wants to see improvement on the final finishing of products; same percentage was of the view that, weavers should make sure that, their products meet current or modern fashion but should not lose sight of our cultural values. The researcher concluded that, majority of customers are off the view that, in as much as they want to buy Kete cloth, there is the need for the weavers to look at price reduction. Improvement in line with fashion was also an area of concern to some of the customers. The researcher argued again that weavers should source for financial assistance to be able to patent their designs and acquire of trademarks or copyrights of products. Government should make laws to prevent cheaper print of designs made by these hard working weavers.

In a conclusion, it is an undeniable fact that, the Ewe Kete weavers have their own aesthetic ethics or criteria that is in line with the norms, philosophies, beliefs, concepts and regulations of their culture. The researcher again discovered that, the Ewe Kete weavers have their own artistic vocabulary that they use in expressing their aesthetic criteria for judging the quality of the cloth. Hence they have their own concepts of aesthetics, appreciation and criticism criteria.

#### **4.31 Importance of Aesthetics, Appreciation and Criticism of Kete in Schools and Colleges**

To get responses from experts of arts and students, fifty (50) copies of questionnaires were administered to both experts and the students on the concepts of aesthetic education. They were distributed to art tutors and educationists and other experts as well as art students from selected schools, colleges. University of Education- Winneba, Kwame Nkrumah University of Science and Technology (KNUST), Ho and Takoradi Technical Universities, Jasikan and Akatsi Colleges of Education were the tertiary institutions that were selected and questionnaire administered. Senior High Schools including Agotime Senior High, Ziope Senior High, Mawuli and OLA Senior High were selected and questionnaires administered there too. On the part of the Experts, comprising of lecturers, cultural officers, and Art teachers, twenty questionnaire were received from them. Thirty-five (35) questionnaires were received from the students but the researcher made use of fifteen (15) from both sides. However, this did not affect the information needed and for that matter the research in any way.

The concept behind these questionnaires was to find out the extent of study of African Arts, particularly the Kete weaving among the Ewe's of Ghana; in other words its inference for Art Education. According to Amenuke (2006) and Agyemang (1986), as cited by Sabutey (2009); any education which is not centered on the culture of the people receiving that education is bound to promote societal or cultural misfits. The questions were therefore planned and structured to discover the opinions of respondents on the nature and span as well as the promotion of aesthetic, appreciation and criticism concepts, of African Arts in Ghanaian schools and colleges. For the purposes of vivid presentation

of facts and responses, the researcher presented the responses without altering them in the analysis so as to give very clear and accurate views:

#### **4.32 Extent of promoting Aesthetics, Appreciation and Criticism in Ghanaian Schools**

##### **Direct Responses;**

- This topics appear in almost all visual art subjects but more in General Knowledge in Art (G.K.A)
- They are being promoted through the syllabus
- Aesthetics, appreciation and criticism of art are fairly promoted in the schools.
- To some extent we can see it been implemented by some G.K.A masters.
- They are averagely being promoted
- They are promoted through display and discussion of student"s project works.
- By allowing students to produce a lot of art works.
- In all Visual Art subjects these topics are learnt.
- Teachers in charge take students through a jury system when assessing their art works.
- They are areas that are well addressed or talked about in the G.K.A syllabus.
- These topics appear in almost all Visual Arts but more focus on them in G.K.A

#### **4.33 The aspect of Aesthetic Education that goes on in the Classroom**

- The beauty of an artwork in relation to the cultural background or philosophy of a particular culture or ethnic group.
- This has to do with the beautification aspects of the work and not necessarily the functional part.

- Discussion of the aesthetics and values of the project works students produce.
- Vivid description of artworks by students as they learn to build their interest in aesthetics
- Students are taught critique and appreciation and these are applied in aesthetics of works.
- They do appreciation and criticism of artworks

#### **4.34 The extent at which Aesthetic Values in African Art being taught or promoted in the Schools**

- Little has been done concerning the values in African Arts.
- Not much as aesthetics are based on western concepts
- They are promoted through teaching of culture, music and concepts of African Arts.
- Not very much applied since everything is based on Western Education
- Yes, students are asked most times to appreciate their works as well as others.
- Yes, the various artworks such as masks, pots etc are appreciated.
- Not much in African Arts but contemporary western arts
- They are mostly taught in the Art related subjects

The researcher deduced from the responses that, the aesthetic values in the African arts are really not been promoted in our schools as compared to that of the western aesthetic concepts.

#### **4.35 The coverage Ghanaian Concepts of Aesthetics in the Visual Arts Syllabus**

Of the 60% of respondents who answered the question do we have the school syllabus covering concepts of aesthetics in Ghanaian art works? 30% answered this section by selecting the “yes” but 10% said “not really” while the rest 60% said “no”. 40% percent did not respond to this question.

The researcher concluded that, the Visual Arts syllabus does not really touch on African aesthetic concepts as expected rather concentrates on the Western concepts of aesthetics. Hence the need to push further for the inclusion of concepts of African aesthetics in Ghanaian art into the syllabus.

#### **4.36 Aesthetics of Kete in the Visual arts Syllabus**

The researcher in finding out if there is anything in the Visual Arts syllabus in the Senior High Schools that deal with about aesthetics of Kete, pose for response this question Does the Syllabus contain Aesthetics of Kete? Out of the total of 15 respondents, 8(53.33%) said the syllabus did not really have or talked about aesthetics of Kete . 3(20%) however was of the view that it does and the remaining 4(26.67%) said they do not really know if it contain anything on Kete.

The researcher deduced from this that, very little or nothing at all is contained in the Senior High School Visual Arts syllabuses as far as Kete is concerned. If that be the case then what kind of education are the students receiving when nothing is taught them on their arts and culture?



**4.36.1 If yes, are the Schools Teaching Aesthetics of Kente?**

- Yes
- Yes
- Some extent

**4.37 Awareness that, Kete pieces are appreciated as part of Schools Art Programmes**

**Table 25: Awareness that, Kete pieces are appreciated as part of Schools Art Programmes**

Investigated Item	Frequency	Percentage
Yes	3	20.00
No	6	40.00
Not Really	6	40.00
<b>Total</b>	<b>15</b>	<b>100</b>

**Source: Fieldwork data (2016)**

From table 25, 3 respondents representing 20% said Kete pieces are appreciated as part of schools art programmes. Whiles same percentage said they are not really aware, 20% of the respondent said they are not aware at all. Researcher concluded that if indeed the arts syllabus contains little or nothing on aesthetics of Kete, then it is no surprise that, a good number of the respondents are not aware that, Kete pieces are not appreciated in our school.

#### 4.38 Recommendation for the study of Ewe Kete weaving in our Schools and Colleges

**Table 26: Recommendation of the study of Ewe Kete weaving in our Schools and Colleges**

Investigated Item	Frequency	Percentage
Yes	9	60.00
No	2	13.33
Not Really	4	26.67
<b>Total</b>	<b>15</b>	<b>100</b>

**Source: Fieldwork data (2016)**

From the table 26, out of 15 respondents 9 of them representing 60% agreed that, it is very essential for the study of Ewe Kete weaving in Ghanaian Schools and Colleges. 26.67% said it was not really necessary whiles the remaining 13.33% were of the view that it was not necessary.

The above response indicates that more people are advocating for the teaching of Ewe Kete in Ghanaian schools and colleges. But this is not possible as the syllabus which is the guide to achieve this very objective is silent on hence the inability to achieve it.

##### 4.38.1 Why the Recommendations

The researcher in finding out the reasons behind the “YES” answer above, the following were the response from the respondents.

- Kete weaving emanated from Ghana and in order to promote our culture.

- It will promote peace and unity among ourselves since there will be a mixture of cultures
- It will promote varieties and use of art from different cultures.
- For self employment, promote Ghanaian culture and promote tourism
- To understand the concepts or philosophy and promote the Kete cloth.
- Because it is one our traditional arts which most youths are engaged in
- It is necessary for national development, peace and unity as we understand each other's culture.
- To maintain the Ewe Kete weaving industry
- It will help the students to get some form of vocation.

#### **4.39 How to consider Kete Weaving as an Aesthetic subject to be studied in an Art Programmes**

- It can be used as a sample for the teaching of aesthetics.
- By adding the weaving techniques in the textiles syllabus.
- The design patterns in the Kete weaving can be considered for aesthetics.
- By analyzing the elements and principles of design and evaluating its level of beauty.
- It should be included in textile curriculum with lots of attention.
- All aspects of Kete in the syllabus should be strengthened.

From the responses above the researcher concludes that, all respondents agreed to the fact that, Kete weaving should be strengthened in the Visual Arts syllabus; as they all suggested how beneficial it will be to the educationa.

#### **4.40 Some benefits to be derived from considering Kete as an Aesthetic Subject**

Respondents outlined the benefits to the above as

- Income in terms of its sales thus foreign exchange.
- It will also promote tourism as tourism is a force in national development
- It will attract people to appreciate our indigenous Kete cloth.
- It will help improve the skills and eliminate all bad notions associated with Kete weaving.
- It will enlighten people on the value of Kete thereby increasing foreign exchange.
- It will help students to appreciate Kete the more.
- It will help some students to discover their hidden talents.
- Help the students to know more about Kete

#### **4.41 The best way Aesthetics, Appreciation and Criticism can be promoted in our Schools and Colleges**

Below are the responses to how aesthetics, appreciation and criticism can be best promoted.

- Aesthetics should be taught from the basic level to the highest level as possible.
- Institute exhibition to promote the three.
- Priority should be given to aesthetics, appreciation and criticism.
- Aesthetics, appreciation and criticism should be incorporated into the syllabus.
- Aesthetics, appreciation and criticism can be promoted by considering it as an examinable subject.

- Students should be made to appreciate their own works and that of others.
- Encourage teachers and students to take it seriously and if possible WAEC should examine more in these areas.

#### **4.42 Suggestions or Recommendations?**

- Lessons on aesthetics, appreciation and criticism should start at the basic level of education
- Kete should become a full topic in the Visual Arts syllabus just like screen printing.
- Appreciation, aesthetics and criticism are very vital so it must be studied.

#### **4.43 Responses from Students**

Some few Visual Arts students from some selected tertiary and senior high schools were administered with questionnaire. The essence of these questionnaire was to discover the extent of study of African Arts, especially the Ewe Kete cloth and its implication for art education in Ghana. The responses to questions on the issue under discussion are;

#### 4.44 Studentsknowledge about Kente weaving

**Table 27: Knowledge about Kente weaving**

<b>Investigated Item</b>	<b>Frequency</b>	<b>Percentage</b>
<b>Yes</b>	4	26.67
<b>No</b>	8	53.33
<b>Not Really</b>	3	20.00
<b>Total</b>	<b>15</b>	<b>100</b>

**Source: Fieldwork data (2016)**

Out of the 15 who answered the questionnaires, 8 (53.33%) of the student said she/he had no knowledge about Kete weaving 26.67% said they only had knowledge about Kete or weaving in general while 20% answered that they had a little knowledge about Kete weaving.

The researcher was very flabbergasted and lamented at the responses from the students seeing it as a very serious crisis that, Ghana the land of the rich tradition denies its students of such rich cultural heritage. The researcher views that textile forms part of the school's curriculum and the Ewe Kete cloth as a unique textile apparel which over the years has gained popularity locally and internationally contributing enormously to national cultural identity, tourism and national development. Notwithstanding all these attributes, it is astonishing how superficial knowledge the students have about its concepts. The following questions emanated in the researcher's mind which needed to be answered; are Ghanaians promoting the culture and reserving a legacy for its future generation? Can the present youth uphold the cultural heritage handed down? Who are going to innovate the culture in this twenty first century of creativity and technology?

#### **4.45 Have you ever gotten into a Loom to Weave?**

73.33% of the respondents said they have never woven before, while 26.67% responded in the affirmative.

##### **4.45.1 If “Yes”, where did you have that Weaving Experience?**

The few who had had weaving experience did so at school, home, and with a friend at a nearby workshop at the respondent’s premises.

#### **4.46 Students Knowledge about Ewe/Agotime Kete**

Response here was 50/50. 50% of the respondents said yes they knew or know about Ewe Kente while 50% on the contrary.

##### **4.46.1 Students Knowledge about Ewe Kete Motifs?**

The researcher discovered that 3 respondents representing 20% understood the concept or philosophies behind Ewe Kete. Another 20% said they understood some of them but 60% did not understand and therefore would need some basic or fundamental knowledge to understand the concepts and philosophies behind the cloths as they did not understand them.

Although some could tell the concepts and philosophies behind the cloths the percentage that could not tell outweighs those who knew. Based on this, African schools, especially Ghanaians should take issues of African studies seriously before it is entirely lost. The above responses do not reflect characteristics of Ghanaian students, who are well vested in the rich and valued tradition or cultural values who could satisfy a foreigner or a tourist with this information.

#### **4.47 The Necessity and reasons to study Ewe Kete and other African arts in schools.**

About 90% of the respondents responded to this question to the affirmative. The responses they gave are,

- It will help the students to acquire skills and also promote the nation's textiles industry.
- Art in general is a handiwork and graduates of art programs become self-employed so it is necessary to study African arts.
- The study of it will provide job opportunities as well as promote the rich culture.
- Would help promote African textiles industry
- It helps the students to know more about the idea of our culture and customs on how Ewe Kete is woven.
- It helps us to know how to weave and also establish our own workshop when we come out
- The primary importance is that, it projects and promotes our cultural heritage.
- It helps in the transmission of our culture
- To gain knowledge and know more about our culture.

#### **4.48 Do you Study Ewe/Agotime Kete in your School?**

All the respondents who answered the questionnaires said no to this question.

#### **4.49 Students suggestion(s)?**

- Kente is a very special cloth and enhances beauty and culture. I think Kete weaving should be taught in Senior High Schools, colleges and Universities.



- It should be studied in schools in order for students to know more about the Ewe culture, Kente and thus, Ghana as a whole
- The Ewe Kente should be included in study in all art schools and if possible become an area of specification in the tertiary institutions.
- Very skillful personnel in Kente weaving should be employed in our schools to enable the students to acquire the weaving skills.
- There should be adequate research on Agotime or Ewe Kente to enable students acquire adequate knowledge.

The responses show that to enhance teaching and learning in Ghanaian schools and colleges education should be culturally centered in order to develop the students intellectually and their creative abilities. A greater percentage of the respondents are in agreement with this assertion; the relevance to introduce students to African concepts and philosophies of art with emphasis on aesthetics, appreciation and criticism.

There is a clear indication from the responses again that, aesthetic education to some extent, has been neglected or overlooked in schools and colleges. Those that manage to handle or teach it, does so, on shallow bases and also more often than not, not culturally centered. This is as a result of the fact that, from the responses given, you could see that most of the issues raised are mostly on how aesthetic education centered Ghanaian cultural values, concepts and philosophies could cultural traits, create employment, transmission and acquisition of cultural values, history of the people and their arts , creative development among many others.

The researcher asked those questions in order to ascertain the aspects of aesthetic education that goes on in the Ghanaian schools and colleges and also to find out how Ghanaian and for that matter African arts been promoted. A critical examination of the responses revealed that respondents gave varying views to the fact that, there is no emphasis given to portions of the African art that reflects their concepts of aesthetic, appreciation and criticism thus, the Ewe Kete cloth not an exception. In the situation where the African arts are promoted, it is not satisfactorily done; this view is supported by a small percentage of the respondents stating that where it is done, priority is given to western form of education or criteria.

The research further revealed that, 53.33% of the respondents said that the syllabus does not contain aesthetics of Kete meanwhile this hand woven fabric has gained popularity and recognition in the region where the researcher carried his research as well as popularity locally and globally. Just about 20% of the respondents indicated that it contains some aspects of textiles but not really on the prestigious Kete while a fraction approved to the fact that it does contain aesthetics of Kete. It is therefore of the essence that Ghanaian schools and colleges, address this issue with lots of urgency.

The findings revealed that the aesthetic, appreciation and criticism concepts of Ewe Kete cloth which will facilitate teaching and learning have been sidelined in the teaching of the arts in Ghanaian schools and colleges. However, education which is not centered on the culture of the people receiving that education is bound to promote societal misfits. By learning concepts of aesthetics, appreciation and criticism, the students will acquire all the needed skills, knowledge and values to fit into the society and therefore be able to help preserve our cultural heritage.

## CHAPTER FIVE

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### 5.1 Overview

This chapter focuses on the summary of the research findings, conclusion and recommendations. The research aimed at discovering the concepts of aesthetics, appreciation and criticism among the Ewe Kete hence its implications for art education.

#### 5.2 Summary of Findings

The research was carried out in selected Kete weaving centres in the Volta region. For accurate data collection on the objectives; observations, interviews scheduled were used and questionnaire administered to solicit information from the weavers, customers/ users of Kete cloths, experts of arts education, thus lecturers, art tutors and students.

The stratified sampling and simple random sampling techniques were used to sample master, senior, junior and apprentice weavers. In all, 135 weavers were selected which constitutes about 40% of the population. In the case of the customers, 150 questionnaire were administered but 120 were used, 50 questionnaire each were distributed to the experts of art and students but a lot were lost and in some cases responses were not good enough to be used in analysis hence only 15 were useable. Nevertheless, these limitations did not affect the quality of the research in any way at all.

The research pointed out that, there exist among Ewe Kete weavers, two varieties of Kete. The varieties depend solely on the number of shuttles used for the weaving despite

that all the two varieties are plain weaves; these are, “vuse” (single shuttle weave) and “adaɲuvɔ” (multiple shuttle weave).

The Ewe Kete weaving has developed to the present day through centuries of innovations and developments. Ghanaian arts and for that matter the Ewe Kete cloths contain concepts and philosophical ideas in the form of proverbs, beliefs, insignias, etc. The researcher again discovered that, the Ewe Kete weavers have their own artistic vocabulary that they use in expressing their aesthetic criteria for appreciating and criticising the quality of the cloth. These vocabularies are common and understood by the members of the weaving society.

Regrettably, the Ghanaian Arts have been neglected in our schools and colleges; mostly a lot of people look down upon these art forms that project the rich values of the Ghanaian culture and label them as fetish or pagan. But when the opposite is done, Ghanaian arts will be properly promoted and the full potentials realized by all. The responses by students revealed that very little knowledge is provided to them about the concepts of aesthetics, appreciation and criticism of African art works with Ewe Kete weaving as the centre of focus.

The findings revealed that the aesthetic concepts of Ewe Kete cloth will facilitate teaching and learning in Ghanaian schools and colleges. This is due to the fact that the research has shown that any education which is not based on the culture of the educant or people receiving the education, it is bound to produce societal oddballs. By learning concepts of aesthetics, appreciation and criticism, the students will acquire all the needed

skills, knowledge and values to fit into the society and therefore be able to help preserve our rich help preserve our cultural heritage.

### **5.3 Conclusions**

From the results of the research and subsequently its findings aimed at discovering the concepts of aesthetics, appreciation and criticism among the Ewe Kete hence its implications for art education that; there are two basic varieties of Ewe Kete, the weavers have their own criteria of acceptance and judgement. When these concepts are promoted, education will be properly enhanced. Based on this Kete can be said to be the totality of the life of the custodian of the prestigious hand woven fabric.

The researcher therefore draws conclusions that, based on the research findings, the study will play a very momentous role to enhance the quality of Art Education in Ghanaian. It will also promote tourism in the country if the information is studied and utilized.

It is also explicit in the analysis that, in order not to produce educational misfits in the Ghanaian societies; education of the people must be centered on the culture and the needs of the people receiving it. The good cultural values must be incorporated or integrated with other subjects of the school's curriculum right from the basic level of education to promote quality education of the child and to transmission of our rich cultural heritage.

### **5.3 Recommendations**

The research undertaken has prompted some useful suggestions and recommendations, which will go a long way to help in the improvement of the quality of Ewe Kete products and value of the industry in Ghana and also enhancing and encouraging its teaching and learning in Ghanaian schools. These suggestions to the researcher are so important that, when stake holders (government), curriculum planners in the ministry of education as well as all other major stakeholders in education, take them serious and implement them, the Kete weaving industry as well as education and economic development will be improved or enhanced. This will also promote tourism and preservation of the Ghanaian cultural heritage. The researcher strongly recommends that;

1. The concepts of aesthetics, appreciation and criticism among the Ewe Kete weavers as revealed in this research will boost the teaching and learning of aesthetic education in Ghanaian schools. It should therefore, be incorporated into the schools and colleges curriculum. These concepts also replicate the cultural philosophies in the form of history, proverbs, events etc for intellectual and social development of the learner whiles Kete cloths or designs can also be used as teaching aids.
2. Kete must be promoted to be recognized and accepted as a material contributing to world textile, if possible weaving centres be ear marked as world heritage cites rather than strictly Ghanaian ethnic cultural art. This is because it has an international appeal. For example, foreign nationals have always been presented with Kete cloth; President Clinton on his visit to Ghana was given one by then

president J. J Rawlings. Dr. Kwame Nkrumah presented one to the UN General Assembly for its hall decoration.

3. The researcher suggests that the government should intervene and assist the weavers acquire trademarks or patent their designs by given them grants and rebate for this purpose. At least the industries that copy the authentic designs should not take the weavers for granted but pay them well or face the consequences of the copy right law. This is because the weavers lamented that, mostly people proliferate and reproduce their creative designs with fake products and deceive clients of their source. The weavers also lament on the influx of cheaper printed (wax) Kete and other similar textiles causing gradual decline of their business. Government can make and implement laws on the importation of such fake products into the country.
4. Government through science education or engineering should invent means of automating technologies to assist the weavers in their weaving processes so that production can be made on a large scale. Even if the entire process cannot be automated, some portions or aspects could be automated. By doing so, their prices would be reduced because they have been produced on economy of scale which means that their cost of production are less and faster which can be afforded by many average income earning Ghanaians.
5. Kete weaving can serve as a source of employment for seemingly growing graduates or youth unemployment in the country. This is because, when incorporated in the educational curriculum, the aesthetic concepts could interest the youth in the schools and colleges to take up Kete weaving as a profession

after school hence promote creativity and African identity. In addition, producers and providers should be given some entrepreneurial skills to enhance their business ideas.

6. Art educationists, instructors and teachers in the colleges of art education must acquire adequate knowledge and skills in aesthetics, appreciation and criticism so that, they can effectively impart onto the Ghanaian students the concepts of aesthetics, appreciation and criticism of Ewe Kete. By so doing, students will learn the meanings and significance of Ghanaian artifacts. They will also learn the skills of appreciating or talking intelligently about indigenous African art forms. Researcher is of the view that, learning cultural values through tourism is great source of pleasures and moments for human existence and happiness. National progress and national stability greatly dwell on the cultural values and tolerance and therefore, should not be neglected in the Ghanaian schools and colleges art programmes. It is recommended that students should be encouraged to join or form tourism clubs so they can undertake study tours to galleries, museums, art centers and centers for national culture as this will enlighten them on the arts and culture of Ghana.
7. The researcher recommends that similar researches could be conducted in other parts of the country to enhance the teaching and learning in the schools and colleges. It is also recommended that more publication on the African and Ghanaian concepts of aesthetics, art appreciation and criticism be published to support art education in Ghana.



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**APPENDIX A**

**UNIVERSITY OF EDUCATION, WINNEBA**

**SCHOOL OF GRADUATE STUDIES**

**DEPARTMENT OF MUSIC EDUCATION**

**QUESTIONNAIRE FOR THE EWE KENTE (KETE) WEAVERS**

Dear Respondent,

The researcher is a graduate student of University Of Education, Winneba who is undertaking a research. The purpose of this research is to solicit information for the completion of a graduate programme in Master of Philosophy (M.Phil) Arts and Culture, at the University Of Education, Winneba. It is aimed at finding out about Ewe Kete Aesthetics, Appreciation and Criticism: Implications for Art Education. It is solely for academic purposes and any information provided will be treated with the highest confidentiality.

Thank You.

**PART A: BIO DATA**

*Please tick where applicable (✓)*

1. Gender: Male [ ] Female [ ]
2. Age: less than 20 [ ] 21-25 [ ] 26-30 [ ] 31-40 [ ] 41-50 [ ] above 50 [ ]
3. Educational background: J.H.S [ ] Secondary [ ] Technical /Vocational [ ]  
HND [ ] Degree [ ] None [ ] Other.....
4. How long have you been working at this centre?



0-5years [ ]      5-10yrs [ ]      10-15yrs [ ]      above 15 years [ ]

5. What class of weaver are you?    Master [ ]    Senior [ ]    Amateur/Junior [ ]

Trainee [ ]

**PART B: VARIETIES OF KETE**

*Please tick where applicable (✓)*

6. How many varieties of Kete do you know?

One [ ]      Two [ ]      Three [ ]

7. Which Variety (ies) of Ewe Kete do you weave?

.....

**PART C: CONCEPT OF AESTHETICS, APPRECIATION AND CRITICISM**

*Please tick where applicable (✓)*

*Indicate on the scale of, the one (1) to five (5), where; 1= no extent, 2= small extent, 3= some extent, 4= large extent and 5= very large extent,*

	1	2	3	4	5
8. Innovation or improvement on aesthetic qualities is accepted by the society.					

9. Which ways of innovation are used to enhancing aesthetic qualities?

Creative Ideas [ ]      Design Innovation [ ]      Material Usage [ ]      All of the

above [ ]

*Indicate on the scale of, the one (1) to five (5), where; 1= no extent, 2= small extent, 3= some extent,*

*4= large extent and 5= very large extent*

10. What are the effects of innovation on productivity and sale of Kete?

Increase in production, and sale (profit) [ ]                      Improvement in product quality [ ]

Improvement in techniques and production process [ ]                      Growth and competitive edge

[ ]                      All of the above [ ]

11. Which aesthetic Qualities differentiate Ewe Kete from others?

Shining or Smooth surface [ ]                      Bright and attractive colours [ ]

Durability [ ]                      Design [ ]                      Other .....

12. What features differ on your innovated cloths against previous ones?

Improvement on beauty [ ]                      Quality enhancement [ ]                      Change of material [ ]

Reduction in weight of products [ ]                      Improved flexibility and texture [ ]

13. Which Features/Characteristics of Kete Cloth that serve(s) as most important values in Concepts of Aesthetics?

Insertion of motifs, same likeness of both sides, unique, difficult to imitate [ ]                      Cultural significance, beauty and quality of design [ ]                      Uniqueness in style, weight, smooth,

flexibility, bright colours and finishing [ ]                      All of the above

## APPENDIX B

### Questionnaires for Customers of Kete Products

*Please tick where applicable (✓)*

1. Gender: Male  Female
2. Age: less than 20  21-30  31-40  41-50  51-60  above 61
3. Which tribe are you?.....
4. What brand or make of Kete Product do you patronize?  
Agotime  Agbozome  Ashanti  Northern  ATL  None of the above
5. Would you prefer the brand or make of Ewe or Agotime Kete to any other?  
Yes  No  Not sure / Uncertain
6. What account for your preference?  
Reasonable Price  High Quality  Designs  Colors  Significance of cloth  Comfort  All of the above
7. Which of the designs of Ewe (Agotime) Kete would you love to patronize?  
Modern or Innovative Designs  Ancient or antique Designs  All the above
8. What accounts for the reasons of your choice of design (modern, ancient or antique)?  
Modern is current, beautiful and fashionable  Ancient or antique preserves cultural significances/durable/ authentic  Both are admirable, cultural significance and prestige  Both due to variety since modern designs cannot be separated from old  Both came from one source  Modern designs is youthful and fashionable  Both could be combined for a particular occasion  Modern / innovative design, as culture is not static but dynamic

9. What aesthetic qualities or features of Kete cloth do you mostly desire?

Nice drape [ ]      Style [ ]      Easy to clean/wash [ ]      Weight of cloth [ ]

Bright and beautiful colours [ ]      attractive texture [ ]      All the above [ ]

Others.....

*Indicate on the scale of, the one (1) to five (5), where; 1= very dissatisfied, 2= dissatisfied, 3= neutral, 4= satisfied 5= very satisfied,*

	1	2	3	4	5
10. Did your choice of Ewe (Agotime) Kente (Kete) meet your expectation or satisfaction?					

11. Will you recommend repurchase of Ewe (Agotime) Kete?

Surely [ ]      Propbly [ ]      Not certain [ ]      Propably not [ ]      Surely not [ ]

12. What reasons accounts for choice of other brands of Kete other than Ewe Kete?

High Price [ ]      Satisfaction of usage [ ]      Low Quality [ ]      Ignorance of existence [ ]

immitators deceive clients [ ]      Ewe Kete is too costly [ ]      Weavers only stick to their culture / should blend design / ideas from other cultures [ ]

13. What are the most outstanding features that make Ewe Kete attracts you as a customer?

Weight / authenticity / significance [ ]      Cultural significance, beauty / design / sophisticated [ ]

Durability, high quality, texture, drape [ ]      beautiful design and attractive colour [ ]

Prestige and supreme design [ ]      source of product [ ]

14. Which suggestions of improvement will you recommend for the Ewe Kente (Kete) weaver?

Production should be modernized / automated / modern technology [ ]

Maintain quality due to national image [ ] Price reduction and Kete print [ ]

For easy identification cloth must have labels [ ] Improvement in line with fashion [ ]

Finishing must be improved [ ] Innovate more variety as youth wants more

fashionable products and quality [ ] hardworking to promote Ghanaian cultural heritage

[ ] acquire trademarks and copyrights for products / laws to prevent or print [ ] Kete

should be fashionable, but cultural values should be maintained [ ]



**APPENDIX C**

**Questionnaires for Experts of Art Education**

**(Please where necessary additional paper can be added)**

1. To what extent is aesthetic, appreciation and criticism being promoted in the schools and colleges?

.....  
.....  
.....

2. What are the aspects of aesthetic education that goes on in the classroom?

.....  
.....  
.....

3. Are aesthetic values in African Art being taught or promoted in the schools and to what extent?

.....  
.....  
.....

4. Do we have the school syllabus covering concepts of aesthetics in Ghanaian art works?

Yes [ ]      No [ ]      Not really [ ]

5. Does the syllabus contain anything on aesthetics of Kete?

Yes [ ]      No [ ]      Not really [ ]

6. If yes, are the schools teaching aesthetics of Kete?

7. Are you aware that, woven Kete pieces are appreciated as part of schools art programmes)?

Yes [ ]      No [ ]      Not really [ ]

8. Will you recommend the study of Ewe Kete weaving as very essential in schools and colleges?

Yes [ ]      No [ ]      Not really [ ]

9. If “Yes”, give reason (s) for your answer

.....  
.....  
.....

10. How could Kete weaving be considered as an aesthetic subject to be studied in an art programme?

.....  
.....  
.....

11. What benefits would be derived from (10) above?

.....  
.....  
.....

12. How best can aesthetics, appreciation and criticism be promoted in our schools and colleges?

.....  
.....

13. Any suggestions or recommendations?

.....  
.....

**APPENDIX D**

**QUESTIONNAIRES FOR STUDENTS**

1. Do you have knowledge about Kete weaving?

Yes [ ]      No [ ]      Not really [ ]

2. Have you ever got into a loom to ever weave?

Yes [ ]      No [ ]

3. If “Yes”, where did you have that weaving experience?

Home [ ]      School [ ]      with friend [ ]      on an excursion [ ]

4. Do you know about Ewe (Agotime) Kete?

Yes [ ]      No [ ]

5. Do you think it is very necessary to study Ewe Kete and other African arts in schools and colleges?

Yes [ ]      No [ ]

6. If you think it is necessary then why?

.....  
.....  
.....

7. Do you study Ewe (Agotime) Kete in your school?

Yes [ ]      No [ ]

8. Any suggestion (s)?

.....  
.....  
.....  
.....



## APPENDIX E

### INTERVIEW GUIDE FOR WEAVERS

1. What is your level of education?
2. How long have you been weaving?
3. Are you a master weaver?
4. How many varieties of Ewe Kete do you know?
5. Which variety do you weave
6. Is there any word for aesthetics, appreciation and criticism?
7. Which aesthetic Criteria (qualities) used in perceiving and talking about Kete Cloths?
8. Does the weaving industry accept innovations?
9. What are some of the ways of innovation to enhancing aesthetic qualities?
10. Which are some of the aesthetic qualities that differentiate Ewe Kete cloth from others?
11. Has improvement on aesthetic qualities has helped you as a weavers achieve your goals
12. Which Features/Characteristics of your Cloth serve(s) as most important values in Concepts of Aesthetics?
13. Are all cloths meant for both male and female?
14. How do you regard cloths that do meet your aesthetic criteria?
15. Who qualifies to criticise a woven piece?