

**AESTHETICS, APPRECIATION AND CRITICISM AMONG INDIGENOUS
ASANTE KENTE WEAVERS: IMPLICATIONS FOR ART EDUCATION AND
NATIONAL DEVELOPMENT**

By

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DECLARATION

I hereby declare that this submission is my own work towards the PhD and that, to the best of my knowledge, it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgement has been made in the text.

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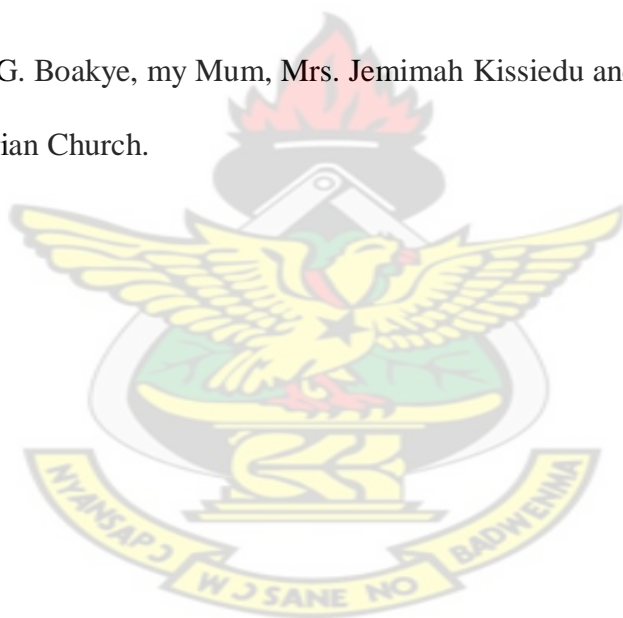
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DEDICATION

Special dedication goes to The Almighty God and my Saviour Jesus Christ. The next to the Late Professor Kwesi Andam, former Vice-Chancellor of KNUST, Dr. E. C. Nyarkoh, my Supervisor and Dr. Joe Adu-Agyem (H.O.D.).

Lovely one goes to the ladies of my life: Joyce, Solace, Amanda, Lilis, Glory Saviour and the guys in “her” womb.

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ABSTRACT

This dissertation unravels the concepts of aesthetics, appreciation and criticism among the indigenous Asante Kente weavers and its implication for Art Education in Ghanaian schools and colleges as well as national development. Research has shown that, any education however “civilized” it might be which is not based on the culture of the people receiving that education is bound to produce societal misfits. The indigenous Asante Kente weavers have for several decades produced rich Kente Cloths. They have exhibited and promoted the rich Ghanaian cultural values that are embedded in their weaves. Thus, these philosophical values in the art works they produce are in the form of events, proverbs, stories, historical records and other aesthetic values projected from the cultural context.

However, the researcher believes that knowledge in the concepts of aesthetics, appreciation and criticism acquired from the indigenous Asante Kente weavers is a very good source of aesthetic education in schools and colleges. Concepts of aesthetics, appreciation and criticism are areas of study in art education. Unfortunately, they are mostly neglected or mistreated art programmes. Aesthetics is a form of knowledge involving appreciation and criticism with its importance not only limited in schools but the entire community. Foreign education or Western culture has had tremendous influence on students in Ghana. It is very imperative to introduce students to African philosophy of life, especially, that which deals with the relationship between art and life in general. This research therefore, aims at discussing, analyzing and documenting the concepts of aesthetics, appreciation and criticism among the indigenous Asante Kente weavers, discussing the aesthetic values of some of the woven pieces, the philosophical concepts behind the use of the various cloths, implication for national development such as tourism and employment so as to use these concepts to augment teaching and learning in schools and colleges in Ghana. In order to achieve these objectives, the researcher in his analysis, deployed the use of The Statistical Package for Social Sciences (SPSS) Data Analysis Programme, especially to quantify the data. This programme was considered very helpful especially in analyzing the quantitative data. This brought very accurate information by generating tables, bar charts and percentages of ideas from respondents. A lot of essential data were collected, assessed and analysed and discussed with hypotheses tested. As discussed, qualitative and quantitative

analyses were used to extract information from the data collected. The SPSS data analysis was utilized by the researcher because of its accuracy of outputs of results. The researcher also employed tools of research such as questionnaires, interviews and observation. Data were also collected from available relevant or related literature based on the topic, in the form of text books, journals, magazines, news papers, newsletters, the internet and other related sources. The stratified /simple random sampling, focused group discussion and purposive sampling techniques were used to sample master weavers, junior weavers and apprentices. In all, eighty (80) respondents were selected from a population of three hundred (300) weavers, which constitutes more than 30% of the population. These weavers were selected from 4 Kente weaving centres within the Ashanti Region. Moreover, in the case of the customers or users of the Kente cloth, questionnaires were administered to express their views on the aesthetic concepts of the cloth. The researcher also administered questionnaires each to experts of art education (including directors of education, lecturers, etc.) and students for enhancement of this dissertation. The researcher in his efforts therefore, arrived at several findings based on objectives and other vital information, yielding new knowledge for the benefit of art education and national development. These major findings include: The indigenous Asante Kente weavers have their own criteria for assessing the beauty of their Kente Cloths; they have their own terms for beauty and criticisms; have special names and symbols for cloths; for centuries they project cultural and historical values through indigenous arts including Kente cloths in the sense that events, proverbs, beliefs and folktales in the past were recorded in their cloths; that their cloths reflect intrinsic and other extra-aesthetic values - they are seriously integrated with various Ghanaian events and celebrations; they serve as great legacy, national identification and a sign of prestige, cultural preservation. The study of the indigenous Asante Kente cloth will promote and enhance aesthetic education in Ghanaian schools and colleges, national development through employment, exports and tourism; Knowledge about Kente cloth discussed in the thesis is an expansion of knowledge about Kente cloth in general as well as exposure about other cultures. The researcher has therefore, provided useful recommendations in the text. The teaching and learning of aesthetics, appreciation and criticism should be strengthened in schools and colleges bearing in mind the socio-cultural underpinnings of these concepts.

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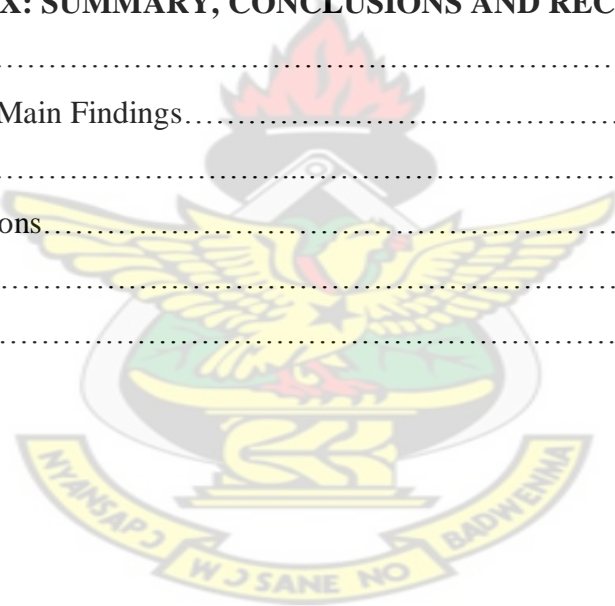
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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The Asantes are very rich in gold, mighty and victorious in battle, sophisticated in art and government and evolved a uniquely successful kingdom in the 17th century in Ghana. They are experts in gold smithing, gold weight, elaborate and intricate Kente cloth, excellent wood carving, and their proverbs and of course the complex social, economic and governmental system which provided the structure within which these arts flourished. They also have complex and beautiful music, songs and poetry in which some of their excellent art works are to be noted.

Based on the information gathered from field work, the researcher learnt from the weavers that, Kente was known to be developed in the 17th Century by the Asantes; it has its roots in a long tradition of weaving in Africa dating back to about 3000 B.C.

The origin of Kente is explained with both legend and historical accounts. A legend has it that a man named Ota Karaban and his friend Kwaku Ameyaw from the town of Bonwire (now the leading Kente weaving center in Ashanti), learned the art of weaving by observing a spider weave its web. Taking a cue from the spider, they wove a strip of raffia fabric and later improved upon their skill. They reported their discovery to their chief Nana Bobie, who in turn reported it to the Asantehene, the King of Asante at that time, Otumfuo Agyemang Prempeh I. The Asantehene adopted it as a royal cloth and encouraged its development as a cloth of prestige reserved for special occasions.

According to the weavers, the earliest weavers wove the first cloth from “sɔfɔ” yarn, beaten from root of sɔfɔ tree, to weave “asaase ntoma”. The second was “Ayaase ntoma” with silky yarns from women’s gear. The third design was called Oyokoman, which was shown to Otumfuo Agyemang Prempeh I. He originally named it after his beloved wife-Kenten. The King again renamed the cloth and called it “Oyokoman Kente”(Literally meaning the Kente cloth for the royal Oyoko clan). The next cloth the weavers wove was called “mmaa da” followed by “abusua ye dɔm” and so on.

But Rattray (1927), wrote that it is not easy to state exactly when the art of weaving was first introduced into Ashanti. According to him the Asantes themselves state that they learned the art about the time of Oti Akenten, one of their early kings or rather chiefs, probably in the seventeenth century. Rattray further narrated that there is also a tradition that a certain man, Ota Kraban, went at that time to Gyaman (now the French Ivory Coast) and brought back with him the first loom, which he set up at Bonwire near Kumasi on a Friday. Rattray believes that the art of weaving was introduced into Ashanti from the North and not from the south, i.e. not by the sea route from Europe. He added that the earlier fabric woven on the looms in Ashanti was undoubtedly made of cotton threads, obtained from cotton grown and spun in the country. Silk cloths were woven soon afterwards, for the tradition still survives that the manufactured silk wares of the Dutch or other early merchants on the Coast were purchased only to be unraveled, in order that the thread might be rewoven into the designs which local taste and custom demanded.

While weaving in Ashanti is an art entirely confined to the male sex, cotton may be picked and spun into threads by the women – especially old women who have reached the menopause. Their share in the work begins with the planting of the seed, and ends with the spinning of the cotton into threads.

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

Each woven cloth, as well as each individual pattern, has a name and a meaning. These names and meanings are often derived from historical events, proverbs, philosophical concepts, moral values, human behavior, and certain attributes of plant and animal life. Weavers use vibrant colors and complex patterns to portray each cloth's profound philosophical meaning. Kente 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. Today as African-Americans gain a renewed sense of pride for their motherland, they wear Kente cloth for more than just fashion. They wear it for inspiration, and as a reflection of the artistic nature of their African ancestors.

The researcher therefore, deduces that based on the above fact Kente weaving started in Bonwire, Ashanti Region and extended to other parts of the country such as the Volta and the Northern regions of Ghana but has really gained root in the Ashanti region.

Kente weaving, as stated earlier, started in Ashanti for religious, cultural, political and other utilitarian purposes. Rattray (1927), indicated that religion runs like a silver thread even through their arts and crafts, and thus tends to become the real inspiration of the craftsman.

In addition to the above mentioned purposes, the Asante traditional weavings depict the philosophy, proverbs, and aphorisms of the people. Apart from the intrinsic qualities they have also got their extra-aesthetic values and the moment a Kente weaver deflects from these ideas, his weaving is either criticized heavily or rejected outright by the community. Kojo Fosu (1986), iterated 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. Nevertheless, this does not frown on innovations or improvements. In spite of these conventions, there was little room for creativity realized through individual freedom of expression in some objects.

However, the researcher discovered from research field that apart from the fact that cultural philosophies form central part of their productions, innovation is not taken for granted, especially now that production is more commercialized than the past. This will be discussed thoroughly in chapter five.

Researchers on Asante Art recognize the knowledge of the skill and ingenuity displayed by Asante Kente Weavers and even Rattray (1927), goes extra mile of advising educated Africans to realize that their race possesses certain artistic gifts of which they should be proud. To him, it would be suicidal if such talents were not fostered.

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

Therefore, for centuries Ghanaian artists have produced art works including painting, sculpture, weaving, pottery, leatherwork, 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. Most of these studies with special emphasis on textiles in our libraries are generally of limited scope. Willett (1971), asserted that: “The greatest contribution Africa has made so far to the cultural heritage of mankind is its richly varied sculpture”.

It is an indisputable fact that, one of the greatest contributions Ghana has made so far to the cultural heritage of mankind is its richly varied Kente cloth. Kente weaving is one of

the well known indigenous arts of Ghana. The Kente weavers of Asante have for centuries produced rich Kente cloths.

1.2 Statement of the Problem

There is scanty literature on African or Ghanaian Textiles. Apart from Rattary's documentation on Art and Religion of Ashanti in 1927 and Doran Ross "Wrapped in Pride: Ghanaian Kente and African American Identity" (1998), very little can be found in the literature on Kente weaving.

A few unpublished long essays on Kente weaving can be found in some Ghanaian University Libraries but they contain very little on the aesthetics, appreciation and criticism of Kente cloth. Much more emphasis is placed upon European ideas, concepts and techniques in the Visual Arts including textiles taught in our schools and colleges. This is due to the influence of Europeans' culture through Western form of education. Foreign culture or European education has had tremendous impact on art students and art teachers of Ghana. 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. While there exist scanty literature of the Aesthetic concepts and criticism among African sculptors there is dearth of literature on the concepts of Aesthetics in African textiles.

Different writers have expressed diverse views on Kente but none has seriously talked about aesthetics based on African philosophy. According to Nyarko (2008), In the

1920's, people writing about Kente and in the 50's (during Nkrumah's regime), people were trying to document. None of these writers has tried to seriously talk about the aesthetics, appreciation and criticism of Kente. Foreigners were interested in the exotic aspect of Kente. They did not go deep into African aesthetics.

The indigenous Asante Kente weaving is a great source of Aesthetic Education which can enhance teaching and learning in the schools and colleges in Ghana but no serious documentation has been done on it. These are indigenous Kente weavers of fame in Ghana, who have produced valuable Kente products and have therefore, contributed in diverse ways to the socio-economic development of Ghana over the years. However, their production has been in oral tradition. In modern times of knowledge exploration through ICT, there is the need to document on their aesthetics. To make our Ghanaian art education relevant or more culturally based it is imperative to inculcate the cultural values, ethics, and norms into the educational curriculum. It is necessary to introduce students to African philosophy of Art and its relevance to national development.

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

1.3 General Objective

This thesis seeks to identify, analyze, discuss and document the concepts of aesthetics, appreciation and criticism criteria among the indigenous Asante Kente weavers to

enhance teaching and learning in Ghanaian schools and colleges; as well discuss the importance, implications and use of the cloth in promoting tourism, projecting cultural values for National development.

1.3.1 Specific Objectives

- To identify, analyse and document the concepts of aesthetics, appreciation and criticism among the indigenous Asante Kente weavers.
- To analyse and discuss thoroughly, the concepts of Aesthetics, Appreciation and Criticism of some woven pieces among Indigenous Asante Kente weavers in selected towns of Ashanti.
- To discuss the importance or benefits of the indigenous Asante Kente cloth and its implications in education and the socio economic development of Ghana.

1.4 Hypotheses

- The indigenous Asante Kente weavers have their own laid down concepts of aesthetics, appreciation and criticism (have their own aesthetic criteria).
- The documentation of Aesthetics, Appreciation, and Criticism acquired from the indigenous Asante Kente weavers will enhance the teaching and learning of art education in schools and colleges in Ghana.

1.5 Delimitation

- The study will solely concentrate on Asante's indigenous Kente weavers at Bonwire, Centre for National Culture, Kumasi, Ntonso and Adanwomase.
- It will also concentrate on indigenous Asante concepts of aesthetics, appreciation and criticism and briefly on production processes and functions of their products.
- The scope of this research is strictly within the framework of the stated objectives. It is an effort to study the concepts of aesthetics, appreciation and criticism among the indigenous Asante Kente weavers and how those concepts will enhance teaching and learning of art education in Ghanaian schools and colleges.

- The scope also covers the discussion of the importance and implication of the Asante concepts of the topic for art education and national development.
- The respondents are therefore, the indigenous Asante Kente weavers and views of some selected customers and users of the Kente Cloths. Also, in order to justify the study to the enhancement of teaching and learning in Ghanaian schools and colleges, questionnaires were administered to few experts of art education in the field and few art students.

1.6 Importance of Study

- It will bring to the fore indigenous Aesthetic concepts among the Asante Kente weavers.
- It will project the qualities, the worth and value of indigenous Asante Kente for better understanding and appreciation.
- It will serve as a guide for Curriculum Research Development Divisional (CRDD) for improvement in designing art programmes.
- It will promote tourism and education.
- It will encourage other researchers to investigate similar concepts among other ethnic groups in Ghana.
- It will help as a good foundation for further research and improvement.

1.7 Assumptions

It is assumed that no one has done research in this area.

- This research will yield new ideas and information on Kente weaving and how the weavers talk intelligently and knowledgeably about their work.

1.8 Organization of the Rest of the Text

Chapter one deals with the introduction. This focuses on the background to the study, statement of the research problem, objectives of the study, justification of the study, scope of the study, significance and organization of the study.

Chapter two basically deals with the review of related literature on the research whilst chapter three focuses on methodology. Chapter four and five deal with researcher's case study findings, analysis and discussions and chapter six deals with summary of main findings, conclusions and recommendations.

1.9 Abbreviations

NAEA	-	National Art Education Association
C.R.D.D	-	Curriculum Research and Development Division

1.10 Definition of Terms

For the purpose of this study, some technical terms used in the text, are explained as follows:

Aesthetics - deals with questions pertaining to perception and understanding of works of art. It is an attempt to explain explicitly the human behaviours and reactions towards what is perceived in kente pieces or works of art. The Asante aesthetics deals with the value of beauty in life and anything man-made and ideas interacted with in a sensuous manner. In short, it is the interaction between an individual and an object which provides stimulating harmonious experiences.

Art Appreciation - Is a form of aesthetic response to work of art.

Art appreciation as a subject in the school curriculum is an aspect of aesthetic education which aims at increasing the students' capacities to experience qualities or values of the arts. The appreciation of art depends upon an open-mindedness on the part of the viewer that he or she does not go into the experience with a preset expectation of how the work of art should look or be shaped." They further describe appreciation of art as an aesthetic experience involved in its simplest terms 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. It is an experience which depends upon the perception of an object. It cannot be fully understood separately its units of sensation – colour, shape, and so on. To understand appreciation it is necessary to become involved with the characteristics of the person doing the perceiving and interaction of these with properties of the work of art which is being perceived.

Art Criticism - It is a knowledgeable or an informed and organized talk either spoken or written (or both) about works of art designed to be of help in understanding and appreciating the work under scrutiny. It is neither negative nor destructive. It can include praise, comparison, description and explanation as well as disapproval or judgement.

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

Ephebism: - rendition of people in their prime.

Aesthetic Experience: deals with what the mind does with the visual impressions it receives. The mind attends and perceives, bringing into action thinking, feeling and striving. 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. To sum up, it is an experience which is mostly valued intrinsically – an experience which is valued for itself.

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

Intrinsic Qualities: - Is the qualities inherent in any woven cloth, elements of design – line, shape, texture, form and colour. It is the value or worth belonging to an art object as part of its nature.

Extra-Aesthetics: (Extrinsic)- Experiences valued for any other reason are extra – aesthetics. They are valued for any other ends other than those found within the experience. Thus, extra-aesthetic qualities of objects could provide such values as historical information, technical knowledge, political or religious power, wealth, social prestige, philosophical, symbolic, proverbs utilitarian and functional knowledge; such qualities are relevant to aesthetic education when and only when they give essential information for enhancing the quality of the aesthetic encounter.

Intrinsic and Extrinsic Experiences

In the former, the experience is valued for its own sake. This means that the experience conveys the desire to sustain and feel the full import of the moment whether it is talking, looking, performing or producing. Again, intrinsically, aesthetic experience is seen as a complex phenomenon; depending on the qualities of sense and form of the object perceived. Extrinsically, during an aesthetic encounter, one perceives the interrelationships between the form and content of the experience, which differ from any other externally valued experiences in everyday life.

Art Education: Is not a distinct discipline since it is linked with its many fields. It is the training in the subject matter and educative processes pertaining to art.

Evaluation: It deals with the appraisal or value or the estimation of worth of a thing.

Simple Random Sampling:- Is a small proportion of a population randomly selected or chosen for observation and analysis for accurate representation.

For the purpose of this study, the author wishes that the above list of technical terms be consistently taken to carry the stipulated meanings throughout his discussion.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview of Aesthetic Theories

The full field of Aesthetics is a very large one. Aesthetic education is a very important area of study in schools and colleges. In dealing with such an area in the field therefore, it is appropriate to review a selection of what other educational thinkers have written about the meaning, concept, scope and importance of aesthetics, appreciation and criticism that are relevant to this thesis. Although, there is a large body of literature on aesthetics in general, for the sake of this research, only that, which is directly relevant to this topic will be consulted and discussed in this context. There is virtually only a scant reference made on aesthetics, appreciation and criticism of art works in Africa, let alone, that of Ghana. The information for the related literature derived by this researcher was through books written generally on European aesthetics, appreciation and criticism and a few on that of Africa. The few literature on African aesthetics include the writings of Sagoe (1981), Kwame Gyekye(1996), Chanaler, Rattrary (1959),Thompson (1973) Okeke (1982), Coetzee and Roux (1998),and others which is the closest source of related literature..

The New Encyclopaedia (2003), revealed the origin of the term “aesthetics” which is derived from a Greek word for perception “aesthesis”. It was introduced in the 18th. Century by a German Philosopher Alexander Baumgarten in 1735, 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.

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

For Baumgarten, 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 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. For Schiller, aesthetic appreciation of beauty is the most perfect reconciliation of the sensual and rational parts of human nature.

For Hegel, according to the New Encyclopaedia, all culture is a matter of "absolute spirit" coming to be manifested to itself, stage by stage. “Art is the first stage in which the absolute spirit is manifested immediately to sense-perception, and is thus an objective rather than subjective revelation of beauty. For Schopenhauer aesthetic contemplation of beauty is the most free that the pure intellect can be from the dictates of will; here we contemplate perfection of form without any kind of worldly agenda, and thus any intrusion of utility or politics would ruin the point of the beauty.” The British were largely divided into intuitionist and analytic camps. The intuitionists believed that aesthetic experience was disclosed by a single mental faculty of some kind. For the Earl

of Shaftesbury this was identical to the moral sense, beauty is just the sensory version of moral goodness.

The New Encyclopaedia (2003), claims that Aesthetics is a branch of philosophy, species of value theory or axiology, which is the study of sensory or sensory-emotional values, sometimes called judgments of sentiment and taste. Aesthetics is closely associated with the philosophy of art. Today the word "aesthetics" may mean (1) the study of the aesthetic (all the aesthetic phenomena), (2) the study of perception (of such phenomena), (3), the study of art (as a specific expression of what is perceived as aesthetic).

Therefore, in summary, the term 'aesthetics' concerns our senses and our responses to an object. If something is aesthetically pleasing, it is 'pleasurable' and one likes it. If it is aesthetically displeasing, it is 'displeasurable' and one does not like it. Aesthetics involves all the senses - vision, hearing, touch, taste, and smell - and emotions. In other words, it would be analysed and construed from what the writers have deliberated on that, aesthetic is simply explained as beauty, a perception which varies from every individual. Everybody sees beauty differently, although, commonly, everybody employs the different senses of perception.

2.2 Nature of Aesthetics

Ross (1982), deduced that aesthetics is concerned with the development and appreciation of the world through the arts and the natural phenomena. Amenuke é tal (1993), 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 elaborated 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.

Judging from the above, aesthetics may be explained as the establishment of such learning conditions that might assist the learner to gain sensual knowledge about the environment through the senses of perception. 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 according to Haggard (1962) is the philosophy of the beautiful and its relation to the perception and enjoyment of the appearance of anything artistic. This creates the concept of aesthetic appreciation and aesthetic moment. This is explained as the moment of aesthetic consummation when the spectator becomes united with the object of contemplation. It is defined by Bernard Berenson as "that fleeting instant", so brief a moment as to be almost timeless, when the spectator ceases to be his or her ordinary self and the object of contemplation is no longer outside himself. The two become one entity. He added that aesthetic in art education has what we call "art therapy"; this is the use of art for addressing social problems. Therapy is the treatment of illness of the mind or the body, especially without drugs or operations. In this case art is used as a directed free

expression for not only patience but also people who are quite healthy but are subject to severe strains and burdens as a means of relieving stress and anxiety. Stress could therefore, be released based on what one sees as art which liberates pleasure in the form of emotional satisfaction or admiration.

To describe aesthetic experience, Wilson (1971), holds the view that it is an active and open confrontation with artistic as well as natural phenomena. During this process, the individual performs a visual analysis and makes a value judgment of the many qualities and aspects present in that phenomena. Individuals' own feelings are transformed towards the situation or object so that judgment can be made on the desirability or otherwise of the object or situation. He went further to explain that, this experience involves perception, visual analysis and evaluation.

2.3 Aesthetic Issues

The World Book Encyclopaedia (2001), emphasized that Aesthetics is sometimes spelt “Esthetics” and is often used to consider fundamental issues such as goodness, beautiful, moral right and evil in the society. For instance, what are the basic rules of creating beautiful things or identifying and interpreting goodness, evil, beauty and ugly or bad? These fundamental issues find meaning in the cultural setting. Originally, aesthetic studies was on issues of beauty but this time it tries to understand what people feel when they see something beautiful, does that thing they see impact on what they learn, does that thing conflict with their cultural background? In this kind of observation a study is conducted on the individual and appropriate interpretation is collated on the desirable

aesthetic experiences of the learners and an informed decision would be taken. It is therefore, deduced that the concept of aesthetics follows a trend, thus, sense of peoples' perception is likely to change from time to time and the rate of change may vary from culture to culture.

Hospers (1969), has incorporated many ideas of the highest quality from journals of philosophy, in which professors of aesthetics have been directly quoted. He declares:

In aesthetics, we attempt to clarify the basic concepts we employ in thinking and talking about the objects of aesthetic experience (which are usually, but not always, works of art – they may also be objects of nature such as hillsides, trees, sunsets, and human beings). We are interested in words too, for their sakes but only for the sake of charity in identifying and handling concepts. (P. 2)

Hospers expatiates expansively that, appreciation comprises largely in looking at works of art, on different occasions and in different moods so that one may slowly come to enjoy and value everything in a work of art that is to be savored. He succinctly put it that appreciation may entail lectures, demonstrations and informal conversation with others, consisting only of constant experience to the work of art.

2.4 Scope of Aesthetics

Jessup and Rader (1976) classify the scope of aesthetic experience into three areas or situations. They are: -

1. The enjoyment of nature or natural phenomena.
2. The making and appreciation of whatever is beyond practical and intellectual needs of the things and affairs of daily living, and
3. The production and appreciation of fine arts.

This means that the concept of aesthetics involves not only all the arts but also everything that can be perceived with human senses. These include products of imagination and conceptual thoughts. According to Gardner (1982), the scope of aesthetics is broader than

the field of the arts. He includes the larger world, and suggests that there is infinity of delight in all things that can be perceived with all the human senses. However, he laments that people fail to realize these qualities in their aesthetic lives and that the impact they project on the perception and understanding of the surrounding environment is lost to them. But contrary to the latter part of the author's thought, it would be argued that, not all things can be delightful since it is established that beauty is in the eyes of the beholder as well as people have different senses of perception, otherwise there would be a balance and concord among people from across the world. His generalization on that point however, is highly disputable.

Moreover, nature's provision of boundless variety and universal availability of sources of aesthetic information and satisfaction need not be overstated. Each day, everybody reacts several times to the beauties and attractions of things in the environment. Apart from the value in the common enjoyment people derive from nature and pleasure of sensation in perception; they also create aesthetic values in things in their daily lives through concepts of aesthetics. These include things and experiences they find themselves within their close environment.

2.5 Aesthetics in the Socio-Cultural Context

Lowenfeld and Brittain (1975), claimed that Art was originally an integral part of society, and the aesthetic properties of an object were no more important than its functions. The tasks of the artist were largely to decorate shrines, homes and public buildings, to fashion utensils and ornaments, to record historic events, and so on. However, a century ago an aesthetics began to be considered as an element in art aside its functions. "The Art for Art Sake axiom"

It becomes very apparent that we cannot teach aesthetic values unless we are aware of the students and their cultural environment. As a society in Africa, we have inherited a good deal of our feelings about art from European traditions. One of the most influential books dealing with the story of art by Gombrich (1978), barely touches upon art outside that framework, and then only as it influenced the European tradition. Yet, art and aesthetics are universal. The cultures of Africa, the societies of the Near East, the varied populations of the Far East, the Aborigine in Australia, the native North and South Americas, have all developed aesthetic standards for art, value systems which are basically different from that which is reflected on our teachings.”-the European studies and values.

2.5.1 Traditional African Aesthetics: A Philosophical Perspective

Coetzee and Roux ed. (1998), quoting Onyewuenyi (1976), discussed 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. (P. 396)

Onyewuenye went further to argue about the general definition of art which is generally accepted. Before delving into the problem, he attempted to establish 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, Dagobert Runes (1966), cited in 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.

Onyewuenye agreed with Dagobert Runes 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. 513).

The author 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 foregoing one may safely suggest 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.

One function of arts is to make explicit the images by which a society recognizes its own values, and thus to offer a means by which the members of a community may express and evaluate new elements in their lives. Furthermore, the arts afford a perspective on human experience as they are created to channel or express the powers of the super-human world – a world upon which people recognize their dependence. Europeans, Americans and Africans evidently have different views of life here and in the hereafter: they have different conceptions of the powers of the super-human world to which they may owe their existence, different ethical and moral values, different social institutions and forms of government – in short, different ideas of life and reality.

Onyewienye 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. I therefore suggest the misinterpretation of African works of art by Western scholars of aesthetics is due to ignorance of cultural differences.

This is directly relevant to this thesis. The indigenous Asante Kente weavers possibly have their own concept of aesthetics, embodied in their art works reflecting on their cultural values. Africans and for that matter indigenous Asante Kente Weavers have their own concepts of aesthetics, appreciation and criticism.

2.5.2 Influences on African Aesthetics

Onyewuenyi (1976), cited Jahn (1961, p.97) 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 Kente cloth, 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 judge 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. (P.174)

Commenting on the above quotation, the indigenous Asante Kente weaves may or may not appeal to someone but the weavers concepts mostly dwelled 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), expressed 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. (P. 62)

This philosophy is relevant to this thesis. The indigenous Asante Weaves 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), wrote: “Royal regalia such as robes, sandals, jewellery, staff, swords and umbrellas are further excellent examples of how important are objects functioned in traditional Akan cultures.” It is also emphasized in this thesis how Kente Designs function in Asante or Ghanaian culture.

2.5.3 Morality, Art and African Philosophy:

Wiredu(1995), in Coetzee and Roux (1998), said that one surprising lesson derives from his examination of traditional African culture is that Western moral thought is more supernaturalistic in that Westerners tend to justify their moral principles with what they suppose to be the will of God. In contrast, traditional Akans go so far as to deny that moral principles that must accord with the will of God. Instead, traditional Akans regard the harmonization of interests as well as the means, and the securing of human well being as the end of all moral endeavour. Wiredu went further to discuss that there is necessary connection between moral principles and human interests. This approach to moral principles is humanistic in that it emphasized an even-handed securing of human welfare together with a sympathetic appreciation of another’s interests.

Coetzee and Roux reiterated that, Wiredu is concerned with protecting his Akan tradition. His primary reason is that the Western or supernaturalistic alternative tends to be authoritarian. He emphasized that, a person with supernaturalistic approach easily gains a sense of infallibility by virtue of conceiving his/her own viewpoint from a divine perspective. To the writer, Wiredu’s argument that Western moral thought is more supernaturalistic and authoritarian than traditional Akan moral thought is significant in that it receives the view of traditional African popularized by writers such as John Mbiti.

Coetzee and Roux again quoted Anderson (1990:238) , expressed that:

Art, as we shall use the term, is to be regarded as “culturally significant meaning, skillfully encoded in an affecting sensuous medium” it constitutes one of the ways in which the resources of the material environment are employed in the lives of people as social and communicative beings. The arts are also a collection of describable activities. (P.402)

The above quotations also reflect Gyekye’s view. In his writings, Gyekye (1996) discussed that African aesthetics considers the beautiful to include more in the life of a person than events, scenes, and works of art; it deals also with the standards of value in appraising other aspects of human life and culture, such as humanity itself and morality.

2.5.4 African Cultural Values - The Functional and Purely Aesthetic Qualities of African Art (Differences between African and Western Arts)

In contrasting the African conception of art with that of the European, Gyekye 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.

Nevertheless, Gyekye 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 in 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” (“afɛɛfedɛ”). 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. (P. 126)

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.

He lamented that, both African and non-African writers make 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. He

concluded that beauty with respect to artistic products, is defined in terms of functionality and symbolic significance as well as the purely aesthetics.

This is directly related to this research, the indigenous Asante Kente weavers have varied art works or Kente designs mainly for aesthetic purposes. Again, based on this propounded philosophy, the researcher sees that the execution of the indigenous Asante Kente Cloth as well as the aesthetics and criticism mostly reflect extra-aesthetic qualities (extrinsic values). This idea is therefore, highly relevant to this thesis.

2.5.5 Artistic Symbolism and Standards of Aesthetic Judgement

Again Coetzee and Roux ed. reported:

Traditional Akan art, a body of material objects extant from the traditional culture of Akan, is a residue of events whose purpose was to impose on social individual unforgettable patterns of essential knowledge and explanation...in addition, traditional Akan artworks express ideas about political and moral relationships, especially as the latter related to the rank and function of the ruler. Traditional art works were also used to invoke messages from and actions by spiritual entities. (P. 402).

Writing under symbolism, Gyekye(1996), indicated that it was a potent medium of artistic production, expression or appreciation. He said that the preliterate cultural context of artistic creations necessitated this symbolism or meaning qualities appropriate to the purpose for which it was created. He illustrated that appropriateness or “fitness” (Akan: *nea efata*) is an important criterion of aesthetic value and judgement. For instance, the colours and designs incorporated into clothes for funerals or mourning must be suitable. The colours must be black, red or brown – or, if the deceased person was very old, white. He said again that a symbol worked into the design might express an Akan saying such as

“Death destroys house” (*Owuo sei fie*). The quality, style, or cut of a dress must always be appropriate to the occasion.

This concept is directly related to this research. The aesthetic concept of the indigenous Asante weavers portrayed in their designs partly lie in the use of their Kente Designs or cloths. Their value in relation to culture and symbols are tarnished or encroached upon if used wrongly. The weavers blend colours and designs so meticulously to reflect symbolic meaning or purpose of the cloth. This phenomenon is also embedded in other African arts and performing art in general. Symbolic concepts of Kente cloths are discussed into details under chapter four and five with picture or figures explaining the concepts.

2.5.6 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 writer in his further discussion illustrated how the Akan maxim straightforwardly expresses the traditional attitude to extreme beauty: “Beauty does not pay off a debt: Akan; “Ahoɔfɛ nntua ka”. Here, Akans believe that beauty lies in the inner qualities of the person. Another popular Akan maxim is: “W’ahoɔfɛ de wo bɛkɔ nanso wo suban de

wo beba” Literally, your beauty can give beautiful opportunities but your character cannot sustain you. This expresses how Akan proverbs educate young men and women who are about to enter into marriage not to be deceived by their physical beauty or qualities for such do not grant successful marriage but the character.

The essence of all these discussions in this research is its relevance for the indigenous Asante Kente weavers’ concept of aesthetics, appreciation and criticism partly centres on the above phenomenon and other cultural values which are incorporated in the weaves to reflect, educate and caution deeds of societies. Mostly, according to the researcher, in Akan society a person may dress in one of the most beautiful and prestigious of Asante *Adwini* but if the wearer’s character is not endorsed by the society he belongs – example, a prostitute, he /she becomes the most filthiest or the centre of ridicule in the cloth and the cloth becomes displeasing on him/her. Do we say then that the cloth is not beautiful?

Gyekye 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 constitutes it into a large and important segment of African culture.

All these concepts are therefore, relevant to this research.

2.5.7 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.

2.5.8 Distinction Between Modern and Traditional African Aesthetics

Coetzee and Roux (1998), analysed that, of course, to say that something is not exclusively or predominantly aesthetic is not to say that it is not aesthetic at all. It is true that in our society the mixture of non-aesthetic elements in the enjoyment of works of art is regarded as an inappropriate distraction not sanctioned by our collective aesthetic institutions and conventions, as opposed to primitive societies, where such mixture is the approved norm. Nonetheless, it does not follow that the aesthetics is entirely absent from the primitive perception; nor that entirely disapproved within the primitive society, nor does it follow that the aesthetics is different from the religious or moral or ceremonial that is necessarily or usually opposed to them. Obviously, in many cases, the aesthetic quality of the accompanying music, dance, and equally Asante Kente Cloth will enhance the religious import.

2.6 Aesthetics in Education

Dewey elaborates on aesthetic education. Aesthetics according to Dewey (1958), expresses that:

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. (P.47).

This means that in aesthetics, both the artist and the one who perceives the work exhibit different form of experiences toward an art work. But in each case, both employ judicious use of the sense organs 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.

Tolstoy (1962), emphasized that human life is filled with works of art of every kind that gives aesthetics pleasure. He again 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. That is the reason why in their opinion, Lowenfeld and Brittain (1975) , 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 thesis. The indigenous Asante Kente weavers have their own concept of beauty for aesthetics, appreciation and criticism because it seeks to discover the aesthetic criteria used by the Asante Kente weavers.

Writing under the meaning of aesthetics, Lowenfield and Brittian 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.

In Aesthetic education, Lowenfeld and Brittan (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 non-factual, 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, the universality of aesthetics and the whole aesthetic growth or awareness could be developed and are pertinent to the thesis.

2.7 Production and Responses as Agents of Aesthetics

Ross (1982) opines that aesthetic activity is inextricably bound up with values and the process of valuing. On the other hand, like Tolstoy (1962), he sees aesthetic experience as a kind of affection or attraction that emanates from the beholder and the maker of the art object of phenomena. To him love is the vital connection between the two. He concludes by expressing that when an individual perceives an object (i.e., handling, looking at it, and delighting in the phenomenal world), the particular character of that object being perceived is cherished by the individual about their expectations and desires.

While to Bloom and others (1971), to achieve such an experience, it requires a special kind of attention during which the beholder goes beyond himself and the ordinary object to achieve aesthetic vision. But Hospers (1969), holds a different view. He argues that, to whatever extent these perception goes, experience becomes aesthetic when all object or phenomenon holds the individual's attention. All these are related to this study for the works of art produced by the indigenous Asante Kente weavers make a spectator gains aesthetic experience, especially the one with a heightened sense of perception.

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". The author divides the performance of art criticism into four (4) stages: Description, Formal Analysis, Interpretation, and Evaluation or Judgment. He 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".

Osborne (1970), examines in general what it means for an interested and intelligent person to cultivate the skill to appreciate the fine arts and how he would set about doing this. To the author, "art appreciation is a skill which can be cultivated and refined. He defined a skill as "a trained or cultivated ability to perform a certain way and the term frequently carries an implication that a person can perform with more than average

dexterity”. He also believes that the apprentice learns by watching and copying the master, by a process of guided maxims and criticisms of authority until he had matured his own ability both to judge and to produce.

According to Hospers (1969), 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.”

He 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.

As to their content, therefore, judgments will vary with the concrete material that evokes them and must sustain them if criticism is pertinent and valid. Nevertheless, judgments have a common form because they all have certain functions to perform. These functions are discrimination and unification. Judgment has to evoke a clearer consciousness of constituent parts and to discover how consistently these parts are related to form a whole”.

He concludes that every critic, like every artist has a bias, a predilection, which is bound up with the very existence of individuality. It is analysed from the above quoted statements, 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. All these important facts are related and relevant to this study. The issue with aesthetic judgement is seriously taken by the weavers among the Asantes.

According to Sagoe (1981), as cited by Adu- Agyem (1990), writing on “Criticism in Akan Traditional Visual Arts”, pointed out that the Akans (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 Akans have their own form of critical process and critical vocabulary. He mentioned the following as examples of the critical vocabulary: straightness, elongation, mimesis, compactness, formality and

so on. Sagoe, though studied the Akan ethnic group in general, he stated that he concentrated more on Asantes. This is closely related to the thesis. The indigenous Asante Kente weavers also incorporate these ideas into their woven pieces.

Thompson (1973), cited again by 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 elegancy). 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 sees that, Thompson's methods appear fail-safe and should achieve the best result. The only trepidation 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.

Adu-Agyem (1990), however, gave a nice Akan proverb to buttress this fact, which is: “When one ridicules the lamentation of a slave, one does not hear his song”. To support Adu-Agyem’s idea, another feature that he appeared not to have attached much importance to was the background knowledge that the critic needed. What is most relevant to this thesis are his aesthetic qualitative criteria he has enumerated for example, mimesis, shining, smoothness, emotional proportion, etc.

2.9 Criticism of Art in the 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? (Pp. 422-433)

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 being its 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 indigenous Asante Kente weavers, the researcher adopted mostly the “contextualism and the formalism” theories.

According to Pappas (1970), anthology represents a sampling of works selected to give the student or teacher in art, education or art education an opportunity to gain critical insight into the problems and major issues involved in teaching art in today’s tumultuous society. He hopes that the student will be motivated to engage in a challenging intellectual self-dialogue by objectively examining his own thoughts and feelings, thus arriving at a personal attitude and a commitment to the teaching of art. To him, it is an understanding of the intimate and complex nature of aesthetics in valuable as a pre-requisite to the development of any logical system of analysis and evaluation and especially as a source for guiding the practice of art.

2.9.1 The Place of Judgement in Criticism

Like Feldman (1967), Ross (1982) gives four stages or forms of aesthetic criticism, thus:

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

Writing under description he reiterates:

By and large description 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.

For the second stage, analysis, he expatiates:

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.

Under the third stage, Interpretation, he declares:

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.

Writing under the fourth stage, Evaluation, the author stresses:

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.

In analysing the above, the researcher deduced and sees criticism as a systematic process, each stage requires accurate reasoning to discover the components of the work of art and

the artist's intentions. 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 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 judgement, 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.

Eisner (1972), describes the critics job thus:

Not so much one of passing approval of disapproval on a work, but rather of helping others see it more completely. All too often, premature judgments of good and bad are made about visual form without adequately attending to the qualities of the work. (P. 135)

Here, the author tries to stress and caution that it is very prudent and essential for the spectator or the 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 judgement to eliminate prejudices. Nevertheless, the researcher is of the view that dependent upon the level of exposure and experience of the critic in a particular field of endeavour sudden judgement can be stupendous or outstanding.

To support the above argument, Smith (1970) 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 judgement, eliminating all forms of prejudices, fantasies or dreams.

Moreover, that is why the New Encyclopaedia (2003), explained that in perceiving an art object the individual is attracted initially by the basic qualities of the art work – thus line, shape, size, colour, texture and form. This is followed by feelings of appreciation then the intellect begins to analyse the art work and because of the pleasure the qualities of the work gives to the senses of the spectator there is a reaction. These reactions include ability to lift up the mind or spirit of the person viewing the work then the person begins to talk about the work with rapped attention and anxiety. This is termed as aesthetic value and aesthetic judgement.

Discussing aesthetic criticism, Smith points out in Pappas (1970), that while it is not the objective of aesthetic education to train professional art critics, it is reasonable to assert that ability to communicate knowledgeably about the qualities and meanings of works of art is first hand evidence that the skills of aesthetic criticism have been learned; or that the disposition for enlightened response and justification in the aesthetic domain has been fostered.

2.10 Aesthetic Education

In his view, Kaufman (1966), succinctly 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.

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. He agrees with Read (1958), that art and aesthetics should be the basis for general education. He also added that societal values can be acquired through aesthetic education.

However, this view is strongly accepted by the researcher, that, art and aesthetics should be the basis for general education as well as societal values can be acquired through aesthetic education. The researcher 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 indigenous Kente weavers of the Asantes.

In his view, Ross (1982), sees 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.

2.11 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. (273)

They 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.

Succinctly put, appreciation according to the writers 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. But 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, that is why Amenuke (1995), 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.

However, 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. Bartlets (1939), quoted Hospers (1969), perceives 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 Adu-Agyem (2006), lectured that "the sweetness of the thing is in the eating". Therefore, one needs to go extra miles to be able to ascertain true meaning of things in the environment. Taste is derived through exposure and experience.

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. 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) 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.

Similarly, Hastie and others (n.d.) have discussed the needs of the teacher and the student regarding the production and appreciation of art. Topics examined in the book included perception, abstraction, creativity, design, aesthetic, art appreciation and art judgment. For the purposes of this thesis, only those aspects which are most directly relevant to the work will be highlighted.

Commenting on appreciation of art Hastie and others said: “The appreciation of art depends upon an open-mindedness on the part of the viewer that he does not go into the experience with a preset expectation of how the work of art should look or be shaped.” They further describe appreciation of art as an aesthetic experience involved in its simplest terms 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. It is an experience which depends upon the perception of an object. It cannot be fully understood separately its units of sensation – colour, shape, and so on. To understand appreciation it is necessary to become involved with the characteristics of the person doing the perceiving and interaction of these with properties of the work of art which is being perceived.

Rader and Jessup (1976), 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 competitions 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 perception of nature like the sea and starry nights and sunsets and pleasant pictures and groves and sometimes fear – 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.

(Pp.19-20)

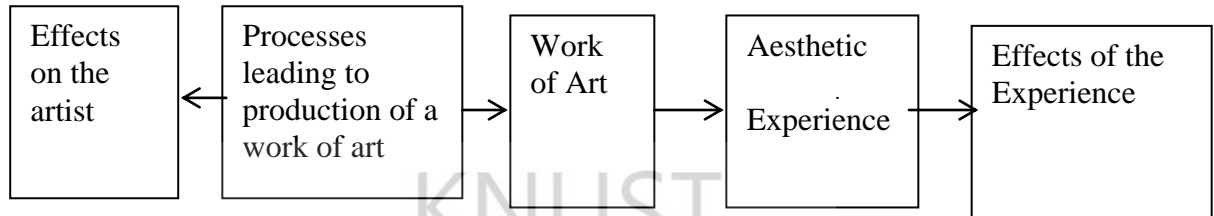
Again, in their attempt to describe aesthetics, Jessup and Rader, stated emphatically that aesthetic experience is that which makes individuals appreciate feelings, tones and qualities of given objects and phenomena, which in turn, gives satisfaction when apprehended. They contend that aesthetic involves a harmonious and uninhibited play of individual's mental faculties, sharp, sensitive and a keen awareness and clarity of vision. In such as 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, the authors emphasized that every person has his shortcomings; no one can like everything that is worthy of being appreciated. Therefore, human temperaments are bound to vary, and different works will appeal to different temperaments.

Adu-Agyem (1990), in his thesis 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 who also cited A.L. Child as

saying: “Aesthetics is the study of man’s making of art, man’s 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:



According to Adu-Agyem, Ross continues to expatiate that aesthetic experience is our experience of the world transformed by and transfused with love, the love of the beholder or maker. To him aesthetic education seeks to sustain and enhance the direct link between the child and the phenomenal world.

Bohannan (1964), in his preface aims at putting African culture in modern perspective for readers by the examination of the African facts and the Western myths that have obscured it. Under artistic comment, Bohannan recapped that, in order to appreciate the art fully, something of the cultural background must be known to make the message clear.

He continues:

The critics translate for us, who may have less perceptive vision, what is that the artist is saying - the postulates that lie behind his message. Artists may hate critics. If they do, it may be because the critic was extraordinary perceptive and the artist is unable to bear, the bold statement of his message in an idiom and a symbolism different from that which he himself gave it. (P.141)

Writing on the aesthetics of African Art, Bohannan (1964), elaborated that critics rather create aesthetics but not artists. Art pervades African culture, which in turn permeates

African Art. Art is not separated from real life – it cannot be among a people who do not make such distinctions. The writer concluded that African taste in art, like taste in art everywhere else, is created ultimately by the consumers. All across the world there is an exchange of views between the artists and the critic consumer but unless the art conforms to the cultural patterns and values the views of the society and the ideas behind the expressed views is meaningless. It is also ascertained from the writer that if artists can stand harsh criticism from critics they can explore extra mile. The writer's ideas on African art critics are essential to this thesis.

A report submitted by Burkan and others (1970), to the Central Midwestern Regional Education Laboratory in the United States (CEMREL), suggests a functional concept of aesthetic experience. These experts distinguished between intrinsic and extrinsic experiences. In the former, the experience is valued for its own sake. This means that the experience conveys the desire to sustain and feel the full import of the moment whether it is talking, looking, performing or producing. Again, intrinsically, aesthetic experience is seen as a complex phenomenon; depending on the qualities of sense and form of the object perceived. Extrinsically, during an aesthetic encounter, one perceives the interrelationships between the form and content of the experience, which differ from any other externally valued experiences in everyday life.

They expressed that experiences valued for any other reason are extra aesthetic. They are valued for ends other than those found within the experience. Extra aesthetic qualities of objects can provide some values as historical information, technical knowledge, wealth, political or religious power, and social prestige. Such qualities are relevant to aesthetic

education when and only when they provide necessary information for enhancing the quality of the aesthetic encounter.

They further contend that abilities to apprehend and respond to aesthetic qualities in objects and events also vary. Knowledge cannot create an aesthetic experience, it enlarges individual's scope of awareness so that he can discover qualities which otherwise might escape his attention. A person's abilities are affected by his natural endowments and his poorer experiences and opportunities. They concluded that the general goal for aesthetic education is to increase the student's capacities to experience aesthetic qualities or values in man-made and natural objective and events in his environment. In the report of National Art Education Association (NAEA) (1977), Charles M. Dorn, Elliot Eisner and others make the following observation:

Every culture – bearing group reflects somewhat different ideas and values about life styles and what is important to its members. Hence, what is defined as art or as an art experience differs somewhat from groups to group. Each individual is influenced by and in some degree influences the environment, depending in part on what he has learned in his background culture.

This report however, justifies the notion that it is totally wrong for the Europeans to use their aesthetic views as the yardstick to evaluate the art works of Africa. All these are therefore, relevant to this thesis.

2.12 Elements of Aesthetics

According to Jordan and Green (2001), there are many different things that contribute to one's overall perception of something, and their opinion as to whether it is aesthetically pleasing. They demonstrated their ideas systematically in the table below:

Table 2.1 Elements of Aesthetics

Vision	Hearing	Touch	Taste	Smell
Colour	Loudness	Texture	Strength	Strength
Shape	Pitch	Shape	Sweetness	Sweetness
Pattern	Beat	Weight	Sourness	'Pleasantness'
Line	Repetition	Give	Texture	
Texture	Melody	Comfort		
Visual	Weight Pattern	Temperature		
Balance	Noise	Vibration		
Scale		Sharpness		
Movement		Ease of use		

Thus, the writer analysed that one's opinion about something may also be influenced by certain associations that are important to the person, such as:

- how fashionable it is
- whether it is a novelty, or an old favourite
- whether it is a symbol of wealth or love
- how much danger or risk is involved
- if it provides a link with your past

Consistency with a particular aesthetic concept may be a significant factor in creating an appeal too, for example, the current appreciation of hip-life music or Kente design for kings and royals. However, such trends are often cultural and almost certainly always short-lived, so their popularity can't be guaranteed.

2.13 Consideration of Aesthetics in Design

Again, the writers emphasized that, there are four different 'pleasure types' to consider:

2.13.1 Physio-Pleasure

Pleasure derived from the senses from touch, smell, sensual pleasure etc., For example, the smoothness and roughness of a woven pattern.

2.13.2 Socio-Pleasure

This is a Pleasure gained from interaction with others. This may be a 'talking point' product like a special ornament or painting, or the product may be the focus of a social gathering such as a durbar. This pleasure can also come from a piece of art that represents a social grouping, for example, a particular style of clothing that gives you a social identity. For example, Kente is a royal cloth that identifies the Asantes.

2.13.3 Psycho-Pleasure

Pleasure from the satisfaction felt when a task is successfully completed. Pleasure also comes from the extent to which the product makes the task more pleasurable, such as an “adinkra” symbol. It is closely related to art usability.

2.13.4 Ideo-Pleasure

Pleasure derived from entities such as books, art and music. This is the most abstract pleasure. In terms of art, it is the values that an art embodies, such as an art that is made of eco-friendly materials, and processes that convey a sense of environmental responsibility to the user. Each of these pleasures should be considered in turn - their importance to the art you are designing, and how each aspect might show itself in that work.

Slater (2006), expresses that, Immanuel Kant is sometimes thought of as a formalist in Art Theory; that is to say, someone who thinks the content of a work of art is not of aesthetic interest. But this is only part of the story. Certainly he was a formalist about the pure enjoyment of Nature, but for Kant most of the arts were impure, because they involved a “concept.” Even the enjoyment of parts of Nature was impure, namely when a

concept was involved— as when we admire the perfection of an animal body or a human torso. But our enjoyment of, for instance, the arbitrary abstract patterns in some foliage, or a color field (as with wild poppies, or a sunset) was, according to Kant, absent of such concepts; in such cases, the cognitive powers were in free play. By design, Art may sometimes obtain the appearance of this freedom: it was then “Fine Art”—but for Kant not all Art had this quality.

Generally, Kant’s theory of pure beauty had four aspects: its freedom from concepts, its objectivity, the disinterestedness of the spectator, and its obligatoriness. By “concept,” he meant “end,” or “purpose,” which means what the cognitive powers of human understanding and imagination judge applies to an object, example “it is a pebble,” to take an instance. But when no definite concept is involved, as with the scattered pebbles on a beach, the cognitive powers are held to be in free play; and it is when this play is harmonious that there is the experience of pure beauty.

In addition Kant discussed that; “Beauty is a symbol of Morality,” and “The enjoyment of nature is the mark of a good soul”. He cited an example to illustrate that the shared enjoyment of a sunset or a beach shows there is harmony between us all, and the world. Among these ideas, the notion of “disinterest” has had much the widest currency. He emphasized that “disinterested” does not mean “uninterested,” and paradoxically it is closest to what we now call our “interests, meaning as Hobbies, Travel, and Sport. But in earlier centuries, one’s “interest” was what was to one’s advantage, i.e., it was “self-interest,” and so it was the negation of that which closely related Aesthetics to Ethics.

Aesthetic concepts were not rule - or condition-governed, but required a heightened form of perception, which one might call Taste, Sensitivity, or Judgement. The writer's analysis, however, contained another aspect, since he was not only concerned with the sorts of concepts mentioned above, but also with a set of others which had a rather different character. One can describe works of art, often enough, in terms which relate primarily to the emotional and mental life of human beings. One can call them "joyful," "melancholy," "serene," "witty," "vulgar," and "humble," relating to aesthetic experiences, though, may not be purely aesthetic terms. Other examples cited to describe aesthetic concepts and experiences include "garish," "gaudy," or "flamboyant." These are evidently not purely aesthetic terms, because of their further uses, but they are still very relevant to many aesthetic experiences.

The author again cited Frank Sibley, thus, analyses that when the concepts were not purely perceptual they were mostly metaphoric. Therefore, works of art could be called "dynamic," or "sad," by comparison with the behaviours of humans with those qualities. Other theorists, such as Rudolph Arnheim and Roger Scruton, have held similar views. Thus Francis Hutcheson, in the eighteenth century, asserted that "Uniformity in variety always makes an object beautiful."

He again said that, Joseph Margolis maintained a "Robust Relativism." Thus he wanted to say that "aptness," "partiality," and "non-cognitivism" characterize art appreciation, rather than "truth," "universality," and "knowledge." He defended this with respect to aesthetic concepts, critical judgements of value, and literary interpretations in particular, saying, more generally, that works of art were "culturally emergent entities" not directly

accessible, because of this, to any faculty resembling sense perception. Therefore, the concepts and theories raised by the writers are relevant to this research.

2.14 Principles of Aesthetics

According to the Wakipidea, the free Encyclopaedia (n.d.), 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.

2.15 Aesthetic Judgment

The Encyclopaedia further stated that The Judgments of aesthetic value clearly rely on our ability to discriminate at a sensory level. Aesthetics examines what makes something beautiful, sublime, disgusting, fun, cute, silly, entertaining, pretentious, discordant, harmonious, boring, humorous, or tragic. Immanuel Kant (1790), observes of a man that "If he says that canary wine is agreeable he is quite content if someone else corrects his terms and reminds him to say instead: It is agreeable to me," because "Everyone has his own (sense of) taste". The case of "beauty" is different from mere "agreeableness" because, "If he proclaims something to be beautiful, then he requires the same liking from others; he then judges not just for himself but for everyone, and speaks of beauty as if it were a property of things."

But the researcher is of the view that this ideology may not always be valid in this contemporary world. This means that everybody has a different and unique perception of taste. Aesthetic judgments usually go beyond sensory discrimination. For David Hume, delicacy of taste is not merely "the ability to detect all the ingredients in a composition", but also our sensitivity "to pains as well as pleasures, which escape the rest of mankind." Thus, the sensory discrimination is linked to capacity for pleasure. Kant therefore viewed that, enjoyment is the result when pleasure arises from sensation, but judging something to be "beautiful" has a third requirement: sensation must give rise to pleasure by engaging our

capacities of reflective contemplation. Judgments of beauty are sensory, emotional, and intellectual all at once.

This concept is relevance to this thesis.

2.15.1 Factors involved in Aesthetic Judgment

Judgments of aesthetic value seem to often involve many other kinds of issues as well. Responses such as disgust show that sensory detection is linked in instinctual ways to facial expressions, and even behaviors like the gag reflex. Yet disgust can often be a learned or cultural issue too; as Darwin pointed out, seeing a stripe of soup in a man's beard is disgusting even though neither soup nor beards are themselves disgusting. For example, Maggots commonly elicit disgust.

Aesthetic judgments may be linked to emotions or, like emotions, partially embodied in our physical reactions. Seeing a sublime view of a landscape may give us a reaction of awe, which might manifest physically as an increased heart rate or widened eyes. These subconscious reactions may even be partly constitutive of what makes our judgment a judgment that the landscape is sublime. Likewise, aesthetic judgments may be culturally conditioned to some extent. Victorians in Britain often saw African sculpture as ugly, but just a few decades later, Edwardian audiences saw the same sculptures as being beautiful.

However, the writer continues to express that evaluations of beauty may well be linked to desirability, perhaps even to sexual desirability. Thus, judgments of aesthetic value can become linked to judgments of economic, political, or moral value. We might judge a Lamborghini to be beautiful partly because it is desirable as a status symbol, or we might judge it to be repulsive partly because it signifies for us over-consumption and offends

our political or moral values. However we may judge a piece of Kente cloth partly because it is desirable as a status symbol.

Moreover, Aesthetic judgments can often be very fine-grained and internally contradictory. Likewise aesthetic judgments seem to often be at least partly intellectual and interpretative. It is what a thing means or symbolizes for us that is often what we are judging. Modern aestheticians have asserted that will and desire were almost dormant in aesthetic experience yet preference and choice have seemed important aesthetics to some 20th century thinkers. Thus, aesthetic judgments might be seen to be based on the senses, emotions, intellectual opinions, will, desires, culture, preferences, values, subconscious behavior, conscious decision, training, instinct, sociological institutions, or some complex combination of these, depending on exactly which theory one employs.

The writer again expresses that Anthropology, with the *savanna hypothesis* proposed by Gordon Orians, predicts that some of the positive aesthetics that people have are based on innate knowledge of productive human habitats. The Savanna hypothesis is confirmed by evidence. It had been shown that people prefer and feel happier looking at trees with spreading forms much more than looking at trees with other forms, or non-tree objects; also Bright green colors, linked with healthy plants with good nutrient qualities, were more calming than other tree colors, including less bright greens and oranges. Here, the bright colours in the Asante Kente cloth reflect various aesthetic values.

However, we can call a person, a house, a symphony, and a fragrance beautiful. What characteristics do they share which give them that status? What possible feature could a proof and a fragrance both share in virtue of which they both count as beautiful? What

makes a painting beautiful may be quite different from what makes music beautiful, which suggests that each art form has its own system for the judgement of aesthetics.

Or, perhaps the identification of beauty is a conditioned response, built into a culture or context. Is there some underlying unity to aesthetic judgment and is there some way to articulate the similarities of a beautiful house, beautiful proof, and beautiful sunset? Likewise there has been long debate on how perception of beauty in the natural world, especially including perceiving the human form as beautiful, is supposed to relate to perceiving beauty in art or artifacts. All these concepts can be applied in this research. All these concepts are however, relevant to the field in which the researcher is exploring, for these concepts can be applied in this research..

Greek philosophers initially felt that aesthetically appealing objects were beautiful in and of themselves. Plato felt that beautiful objects incorporated proportion, harmony, and unity among their parts. Similarly, in the *Metaphysics*, Aristotle found that the universal elements of beauty were order, symmetry, and definiteness.

2.16 Aesthetic Universals

The philosopher Denis Dutton identified seven universal signatures in human aesthetics:

1. Expertise or virtuosity. Technical artistic skills are cultivated, recognized, and admired.
2. Nonutilitarian pleasure. People enjoy art for art's sake, and do not demand that it keep them warm or put food on the table.
3. Style. Artistic objects and performances satisfy rules of composition that place them in a recognizable style.

4. Criticism. People make a point of judging, appreciating, and interpreting works of art.
5. Imitation. With a few important exceptions like music and abstract painting, works of art simulate experiences of the world.
6. Special focus. Art is set aside from ordinary life and made a dramatic focus of experience.
7. Imagination. Artists and their audiences entertain hypothetical worlds in the theater of the imagination

2.17 Aesthetic concepts of Kente

One of the more beautiful items to come from Ghana is Kente cloth. Kente is an Asante ceremonial cloth that is hand-woven on a loom. Four inch strips are sewn together into larger pieces of cloth. Kente cloth comes in various colours, sizes and designs and is worn during very important social and religious occasions. According to the information from the internet (www.virtualexplorers.org/ghana/kente.htm), Kente 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. Kente, a ceremonial cloth hand-woven is worn during very important social and religious occasions.

In their view, however, Avins and Quick (1998), elaborate that Kente cloth is a status cloth. It has great significance for the Asante peoples and their leaders. It is an indicator of position, gender and authority as well as taste.

Moreover, the authors expressed:

- The rich Kente cloths the Asantehene and other chiefs wear are notable symbols of the rulers' wealth and power.
- The clothes are made of hand-woven strips that have been sewn together to form a large rectangle that wraps the body.
- In its many forms, Kente is worn by people of all strata, but (as one might expect) the Kente worn by the Asantehene is especially beautiful.
- A special official, the Abenasahene, has the sole responsibility of caring for this treasure of textiles.
- Many Kente clothes have names honoring present and former chiefs and members of their families, objects in the environment, important historical events and proverbial expressions.

2.17.1 Aesthetics and Usages

According to the information from the internet, www.ghanaweb.com (2007), and a report submitted by Midwest Global Group, (2007), in its cultural context of use, Kente is more than just a cloth. Like most of Africa's visual art forms, Kente is a visual representation of history, philosophy, ethics, oral literature, religious belief, social values and political thought. Originally, its use was reserved for their royalty and limited to special social and sacred functions. When its production increased, it became more accessible to those who could afford to buy it.

It has been established further that, Kente cloth is no longer reserved just for the royals, it is for people of all social status. In the past Kente 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 Kente cloths. In a small retaliation, Kente was designed and named "wonya wo ho a, wonye dehyee" meaning "you may be rich, but you are not of a royal descent." The royals wore this to distinguish them from the non-royals who have adopted

wearing Kente in the late eighteenth and early nineteenth centuries. However, an individual may not decide to make their own designs and wear it, royalty must first be offered the design and if it is declined then it is permissible to wear for a non-noble.

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 Kente, the authentic forms of the cloth are still regarded as a symbol of social prestige, nobility and a sense of cultural sophistication.

According to Akan traditional protocol, Kente is reserved for very important and special social or religious occasions. Originally, it was not meant to be used for commonplace daily activities or as an ordinary wear. Its use for making clothing accessories was limited to items deemed sacred or special and were used only for special occasions. In many cases the use of Kente has a sacred intent. It may be used as a special gift item during such rites and ceremonies as child naming, puberty, graduation, marriage and soul-washing. It may also be used as a symbol of respect for the departed souls during burial rites and ancestral remembrance ceremonies. Its significance as a symbol of prestige, gaiety and glamour is evident during such community celebrations as festivals and commemoration of historical events, when people proudly wear the best of their Kente cloths to reflect the spirit of the occasion.

There are gender differences in how the cloth is worn. On average, a man's size cloth measures twenty four (24) strips (eight 8 feet wide) and twelve (12) feet long. Men usually wear one piece wrapped around the body, leaving the right shoulder and hand

uncovered, in a toga-like style. Some men wear a “jumpa”, a kind of collarless shirt over which the cloth is wrapped. Women may wear either one large piece or a combination of two or three pieces of varying sizes ranging from five to twelve (5-12) strips (twenty 20 inches to forty 48 inches wide) and an average of six feet (6) feet long. These are wrapped around the body with or without a matching blouse. In some cases elderly women with high social status may wear a large piece in toga-like fashion just as men do. Within traditional societies, age, marital, and social standing may determine the size and design of cloth an individual would wear. Social changes and modern living have brought about significant changes in how Kente is used. Therefore, it is deduced that, aside its royal and dynamisms, the aesthetics concept too is not taken for granted.

2.17.2 Kente Symbolism and Concepts

As expressed vividly by the writers, Kente 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. 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.

There are over three hundred (300) different types of cloth designs, each with its name. Each cloth design comes with numerous variations-in color and distribution of motifs. Symbolisms are given interpretations on the basis of the general Akan culture.

Color symbolism within the Akan culture affects the aesthetics of Kente. Colors are chosen for both their visual effect and their symbolic meanings. 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 color choice based on individual taste.

Meanwhile, in his findings Ansah (1999), unearthed and summarized that Kente is an Asante ceremonial cloth hand-woven on a horizontal treadle loom which comes in various colors, sizes and designs and is worn during very important social and religious occasions. He expressed in agreement with Midwest Global Group (2007), that Kente is a visual representation of history, philosophy, ethics, oral literature, moral values, social code of conduct, religious beliefs, political thought and aesthetic principles. Some of the Kente cloths are : Adwinasa, which literally means "all motifs are used up" and is the most prestigious of kente cloths, besides those woven exclusively for Asante Kings. It symbolizes royalty elegance, creative ingenuity, excellence, wealth, perfection, and superior craftsmanship. The author expatiates by giving various examples of Asante Kente cloths such as "Obaakofo Mmu Man:" meaning one person does not rule a nation. It expresses the Akan system of governance based on participatory democracy. Sika Futuro means "gold dust", which was used as a medium of exchange among the Akan peoples and was therefore, considered as a symbol of wealth and prosperity. Asante's kingdom is rich in mineral gold. The popularity of the use of gold weights in Ashanti is well known in the history of the Gold Coast. Therefore, "Sika Futuro" symbolizes wealth, royalty, elegance, spiritual purity, and honorable achievement. "Abusua Ye Dom" means the extended family is a force. The cloth symbolizes strong family bonds, the value of family unity, collective work, responsibility and co-operation.

"Toku Kra Toma" means Toku's soul cloth. The cloth is designed and named to commemorate the soul of a warrior Queen mother of that name, who, though was defeated and executed in a battle with Nana Opoku Ware I, the King of the Asante

kingdom (1731-1742), was viewed as a courageous woman. The cloth symbolizes courageous leadership, heroic deeds, self-sacrifice... “Wofro Dua Pa na Yepia Wo” means "one who climbs a tree worth climbing gets the help deserved." The cloth was designed to express the Akan social thought which maintains that any good individual effort deserves to be supported by the community. It symbolizes aspiration, hope, mutual benefits, sharing and noble deeds. “Akyempem”: thousands shields’, used in royal ceremonies to symbolize military prowess, unity of the Asante Kingdom. “Nyankonton”: God's eye brow (the rainbow)", symbolizes divine beauty, beauty, gracefulness, and good omen. Knowing the symbolic significance of ceremonial dress contributes to a better understanding of local cultural ideas, values, etc.

The technique of how the warp threads are laid is also significant. The laying of a weft thread creates a visual representation of beliefs, historical events, philosophy, politics, religious thought, or moral values in the African culture, or individuals "black pride". Each Kente pattern is unique, and can be identified by its own name and meaning. There are currently over three hundred (300) types of designs.

The Kente cloth helps Ghanaians and those of African descent maintain and keep their cultural identity. The meaning may have changed over the years, but it's still the thought that counts and Africans across the globe identify wearing it to their heritage. Africans across the globe wear Kente with pride, self inspiration, and to maintain their cultural identity. "It is much more than just a beautiful piece of cloth," says Schiffer. "Textiles can reflect the accumulated knowledge of a society or the status of members of the society. Kente is a reflection simultaneously of the religious, political, and social values of Asante

society." This therefore, is a clear evidence that Kente can reflect a multiplicity of functions in Ghanaian traditional societies due to its versatility.

For centuries since, the Asantes have produced and worn Kente as a garment of celebration, to commemorate the importance of an event or time of year, donning it as toga-style robes for men, or as skirts, tops, and headdresses for women. According to Ansah (1999), K. Anthony Appiah, a professor of Afro-American Studies and Philosophy at Harvard University who grew up in Ashanti has remarked that: "My father wore Kente all the time on special occasions, Kente is the most ceremonial...You don't wear it around the house. It's a bit like having a tuxedo." This means that even when not woven for casual clothing, the use of Kente conveys distinction.

Ross says that "one can see Kente on umbrellas, which are important regalia at state functions, and you'll see Kente on drums". "There is a variety of different contexts to make it known it is a special occasion." Kente, therefore, is a symbol representing pride, royalty and uniqueness of the Asantes.

2.18 Overview of Curriculum of Education in Relation to Culture

This research focuses on documentation of the aesthetics criteria or concept of aesthetics, appreciation and criticisms among the indigenous Asante Kente weavers and how the findings will benefit the teaching and learning in Ghanaian schools and colleges. The researcher finds it very imperative to briefly review a selection of what other writers, philosophers and educationists have done in this area so as to spice up this thesis and most importantly, the analysis and findings of this dissertation so as to provide fruitful recommendations and conclusion.

2.18.1 Philosophical Concept of Education

According to Durkheim as cited by Agyemang (1986), considers education as 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. This means that, to the researcher, the works of art the weavers of Asante produce, which are culturally driven are very important to be integrated into the curriculum for teaching and learning so as to preserve the culture or guarantee its existence.

2.18.2 Culture

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. (Kneller, 1965) as cited by Agyemang. This total way of life is evolved by men living together as a social unit. This therefore, best describes Asante, Akan or Ghanaian culture.

From the above, it is 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.

To support the above argument, Agyemang (1986) states 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 educand (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.

The above information illustrates the fact that, education of a given society is determined by the culture of that society. Consequently, 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.

In the Africa situation, the terms of formal education, the indigenous culture was not to be destroyed, it was to be modernized. Therefore, from the nursery to the tertiary levels, the bulk of the teaching staff and supporting staff should be people who are themselves so culturalised that they have not a faint idea of the cultural background and needs of their own. In Ghana for example, candidates seldom take courses relating to African studies at the tertiary level, those few students merely do so to fulfill the requirements of the university in order to obtain their academic degrees.

2.18.3 The Functions of Education In Relation to Culture

The functions of education in relation to culture have been identified as:

- (1) Conservative function of education
- (2) Creative function of education

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.

2.18.4 Curriculum in relation to Education and Culture

However, in designing a curriculum it is very vital to inculcate the cultural components into it to be able to accomplish its goal. Therefore, apart from above discussion, the following are very vital in every civilized society in order to gear towards the right direction. Amenuke (2006), 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.

Bussoff, etal (1981) said curriculum is an educational project defining:

- (a) Aims, goals, and objective of an individual action.
- (b) The ways means, and activities employed to achieve these goals.
- (c) The methods and instruments required to evaluate the success of the action. They explained that the term “project” means a design and a plan.

2.18.5 Therefore, the cultural components of every educational pattern or curriculum in any civilized society must possess the following factors.

All along, the explanation expatiated on educational theories which form some of the factors. These theories, according to Amenuke, are part of Clive Becks’s theory. To

summarize, these theories of the culture include values, norms, knowledge, philosophy of education, needs and so on. To make the discussion complete some would be analysed further.

2.18.6 In spite of these, educational psychologists indicated six kinds of knowledge to make individuals develop in all aspects of life.

These are:

- **Intellectual knowledge.** This is the ability to think and reason; Knowledge about society and how society works.
- **Social Knowledge**
This refers to knowledge about how the learner lives and socializes with people of a society or communities as well as accepted behavior of a culture.
- **Psychological knowledge.** This is knowledge about how people behave in society and why they behave in that way. For example, to know why the brown coloured uniform of the elementary school is changed to green.
- **Spiritual knowledge.** This is knowledge about good and bad spirits. It also means human beings relationship with God Almighty, despite any religion one belongs. Example, Libation prayer starts with God Almighty.
- **The fifth type of knowledge is Artistic or creative knowledge.** You get it in doing art. This improves through constant practice.
- **The final knowledge is physical knowledge.** This includes knowledge about the physical world. It also includes knowledge about the body and how it grows. Also, it comprises the physical things seen around. For example, to know how the food digest in your stomach. The art of drawing, writing, kneading clay and so on are all physical activities. Therefore, every educated person must be able to complete and function effectively in his/her society.

Another area for cultural significance while receiving education is the curriculum design.

The design has two main components:

- (a) Curriculum platform and
- (b) Curriculum Deliberation.

The first one is equal to the outcome or end result of the education, or end of education.

The latter describes what to do to get people educated. That embraces methods of teaching and methods of evaluation.

2.18.7 Features or components of the curriculum platform

(1) **Needs:** Things to consider in education for cultural advancement is to consider the needs of society. Training of manpower for example, for national development. Example, Artists, for development of health, scientists etc.

(2) **Values:** Education should not ignore the kind of things society values most. For example, in Ghana, some of the things Ghanaians value most are:

- (a) The existence in the power and working of religious body of hierarchy (example the existence of Almighty God.); and small gods.
- (b) We value life after death.
- (c) We value communal life (Holding things together).
- (d) Values spontaneous and sincere expression. Example, you're not supposed to lie. We don't tolerate hypocrisy in our value.
- (e) We value our cherished ideas in the form of symbols, i.e. transforms our most important ideas through verbal and graphic symbols. Example, through Adinkra symbols. We also have strong love for colour and their meanings. We value life in totality, meaningful artistic expression, live in ethnic groupings, etc.

(3) **Goals (National goals).** For example, development of society.

- (a) Development of each individual.
- (b) Development of subject

(4) **Theories** –That is learning, teaching, and human development.

(Amenuke, 2006)

Thus, judging from the above it is undisputable that any education, however, “civilized” it might which is not based on the culture of the people receiving that education is bound to produce societal misfits. The progress and strength of every society lie on its resources, and education is not ignored. Society thrives rapidly when education is based on its culture of the people receiving that education, and therefore, the indigenous Asante Kente weaving serves as one of the best source of education to acquire history and cultural values. This, the researcher finds it very imperative to conduct a research in this area which can also serve as aesthetic education in schools and colleges, especially, Ghana.

The review of literature so far, has revealed a lot. Moreover, the literature surveyed emphasizes the relevance of aesthetics, appreciation and criticism on works of art and how aesthetic education would be fostered. These fields of study have been very intricate but interacting for the aestheticians have diverse views on the main concepts under study. These three areas are both psychological and philosophical. The understanding of them so far, as realized depends largely upon one’s historical, cultural, social, psychological and philosophical background. Therefore, the writer would like to conclude that aesthetics as the bigger umbrella on which all the others form part is universal to all and sundry and knowledge in it enhances quality art education. However, the theories, concepts, philosophies and other issues raised by these writers are going to serve as a strong foundation upon which this thesis will be built.

CHAPTER THREE

METHODOLOGY

3.1 Overview

This chapter describes how the research was designed. This includes methodology for data collection, analysis and discussions, types of research methods and tools used, sampling techniques, etc.

3.2 Research Design

The researcher adopted the following as main research methods:

3.2.1 Quantitative and Qualitative Research

Quantitative method 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. The responses received in the study were summarized in percentages, averages or other statistics (Bryman and Bell 2007).

Qualitative methods use 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. The data collection techniques associated with these methods include: observation and unstructured interviews. Qualitative method has a lot of advantages. Bryman and Bell (2007), 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. In addition the researcher collected data on contextual and setting factors as related to the phenomena under investigation.

Bryman and Bell (2007) noted the following weaknesses of the method: 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. Therefore, the researcher adopted this method in addition to the quantitative which made the selected artists explain their thoughts, feelings, ideas and beliefs in detail.

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. The method of descriptive research also seeks to describe behaviour under less rigid controls, under more naturally occurring conditions. The researcher covered the background of the selected artists as well as the background of Kente, where and when Kente weaving started; in view of this, the method was appropriate.

3.2.2 Library Research

Apart from the weaving centres, the researcher visited and made use of the following facilities to carry out his research:

1. All KNUST Libraries
2. The internet
3. University of Education, Winneba Libraries (Kumasi campus).
4. British council Library, Kumasi

3.2.3 Types of Data

Two types of data were used; Primary and Secondary Data

3.2.3.1 Procedures for Primary Data Collection:

Primary data were collected from the indigenous Asante Kente weavers at their workshops and homes through personal interviews, administration of questionnaires and on – the – spot observations. Also, self administered and mailed questionnaires was used to get responses from experts in art education as well as consultation of knowledgeable people in the field. The data was also obtained from the close relatives of weavers and their managers as well as art educationists and experts in the field, customers and students were served with questionnaires, and any available document.

The researcher took permission from the workers concerned to take video clips and photographs where necessary of some of their works to the enhancement of this dissertation. This enhanced it because the researcher played back recordings for more understanding as well as the pictures assisted in the analysis. Eighty (80) questionnaires were filled by the weavers on the subject under study. Consumers of Kente products also filled 150 questionnaires out of which 120 were useable. 50 questionnaires each were served to experts of art education and art students. These experts include: lecturers, directors of education and art tutors. Unfortunately, only a few were retrieved, but this

did not affect the outcome of the research. Since the questionnaires were carefully administered, it brought accurate information.

3.2.3.2 Procedures for Secondary Data Collection

This includes information from any relevant or related available literature based on the topic, in the form of text books, journals, magazines, news papers, newsletters, the internet and any other related source. The means of obtaining the secondary data was reading as much literature on the topic from the facilities mentioned above.

3.2.3.3 Treatment of Data

- (1) The pictures were edited on a computer and used in the research where applicable as well as recordings of discussions from the interviewee or field was replayed for better understanding.
- (2) The information gathered was assembled, analysed, interpreted and conclusions and generalization drawn. This was presented in a form of an essay, tables and figures in the thesis.

3.2.4 Population and Sampling

For the purpose of this research, the simple random sampling method was adopted. Moreover, the stratified sampling, snow-balling, purposive sampling and the focused group were also utilized. The simple random sampling and the Focused group discussion were utilized because of the homogenous nature of the weavers. These procedures were considered the best and least biased and also allowed the researcher to generalize his findings to the entire population.

The stratified sampling and simple random sampling techniques were used to sample master weavers, junior weavers and apprentices. In all, eighty (80) respondents were selected from a population of three hundred (300) weavers , which constitutes more than 30% of the population. Moreover, in the case of the customers or users of the Kente cloth, 150 questionnaires were administered but 120 were useable. The researcher administered 50 questionnaires each to experts of art education (including directors of education, lecturers, etc.) and students but a lot were lost. None of these shortcomings affected the quality of the research.

The target population for this study was all weavers of indigenous Asante Kente Cloth in the Ashanti Region. The researcher therefore, realized that most production centres in the Region were not accessible. Therefore, the researcher concentrated only on the accessible population among the Asantes. The total accessible population for the study is therefore, 300 weavers where 80 weavers constituting more than 30% were sampled. Customers (external) of Kente Products from the Kumasi Metropolis were also served with questionnaires. The population includes the following:

- The various towns and villages or centres of production in the Ashanti Region constituting the weavers in Bonwire, Adanwomase, Ntonso, Centre for National Culture, Kumasi, etc.
- Art tutors, directors , educationists, students, and ustomers of the Kente products were also interviewed and served with questionnaires.

3.2.5 Tools of Research (Instruments for Data Collection)

The researcher mostly made use of the following tools or instruments of research:

3.2.5.1 Direct Observation

An on-the-spot observation at the work shops were carried out by the researcher to solicit for more information and also to observe things critically for himself. Certain pertinent issues were also discussed with respondents while working.

3.2.5.2 Administration of Questionnaires

Questionnaires were administered personally by the researcher, with exception of a few which were mailed to art educationists and specialists in schools and colleges as well as weaving centres such as Bonwire, Adanwomaso and Ntonso. Though, this approach was expensive and prohibitive in terms of transportation, time and energy, it was worth it. It facilitated greater returns within a short time through effective administration of questionnaires. On the other hand, it is the required data that is needed and time is not all that matters. It presented a true picture of the information.

3.2.5.3 Interviews

This is a research tool the researcher employed together with the above mentioned tools. This gave the needed information verbally in a face – to – face interaction. The researcher visited the workshops and home of respondents and conducted direct interviews with them throughout the centres of production mentioned in the Ashanti Region. He visited the home and workshops of the respondents which created a warm rapport and motivated them to provide useful information.

3.2.6 Data Analysis Plan

In his analysis, the researcher deployed the use of The Statistical Package for Social Sciences (SPSS) Data Analysis Programme, especially to quantify the data. This

programme was considered very helpful especially in analyzing the quantitative data. This brought very accurate information by generating tables, bar charts and percentages of ideas from respondents.

A lot of essential data were collected, assessed and analysed and discussed with hypotheses tested. As discussed already, qualitative and quantitative analyses were used to extract information from the data collected. The SPSS data analysis was utilized by the researcher because of its accuracy of outputs 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.



CHAPTER FOUR

OVERVIEW OF KENTE WEAVING IN ASHANTI

4.1 Overview

In this chapter, the researcher discusses the concepts of aesthetics, appreciation and criticism based on African philosophy.

4.2 Ethnoscience and a Taxonomic Classification of Akan Arts: Levels of Hierarchy

Again, Warren (1990), has discussed the Akan culture of aesthetics. He analysed how the ethnoscience attempts to delineate the ways in which a given ethnic group name, categorize, and classify items within a particular large category, known as a domain. Frequently these classification systems (sometimes called folk systematic or ethnoepistemologies) are organised on a class-inclusion principle resulting in taxonomic relationships. He reiterated that the types of Akan arts are organized here on a six-level hierarchical system, beginning with Level One (known as the domain feature), “adwinnee“, products designed and created by Artist. The labels or words (known as lexemes in linguistics) for types of arts more specific than adwinnee fall into the lower five levels. Level Two is restricted to terms which define the products according to process, such as forged items, woven items, or carved items. Level Three includes lexemes or terms which, in general, define the type of material or activity involved in the process of production, such as forged items from iron, entertainment in the form of music or drama, and houses built from clay. Level Four, in general, is comprised of lexemes which define broad categories or types of item or types of audiences for art forms

described in level three (such as hunting implements made from iron, plays intended for adults, or wooden marks).

Level Five comprises specific types of items included within the more general genres such as metal traps used in hunting, wooden masks used in festivals, gold rings, and folktales. Level Six is reserved for varieties of the specific types such as the numerous types of kente cloth (Each defined and named according to design), various named types of metal traps, and types of gold rings.

The Akans have had close contacts with numerous other ethnic groups for many centuries and utilized items produced by these groups. An item is believed to be foreign to an Akan art category or believed to be an inadequate imitation of an Akan product is labeled “abisinia”, a derogatory term. The Akan recognized, created products which have no functional use and are enjoyed strictly from purely an aesthetic perspective.

4.3 The Artistic Vocabulary Equivalent for the Following Aesthetic Criteria

- **Design** – “adwinie”
- **The size of the cloth** – “Ntoma sine”. This refers to the complete and big cloth and a two yard piece called akataso and the strip is called ntoma ban.
- **Mmarima ntoma** - Men’s cloth
- **Mmaa ntoma** - Women’s cloth
- **Skills**-Master weaver. An expert, highly experienced with many years in the profession. Sometimes, young weavers too are qualified for this title if they are extremely good and are able to prove themselves.
- **Bonwire Kente**- is a name given to an original kente weave, free from imitation. This is also referred to as true to the material.
- **Vitality (latent energy)**/ what keeps the cloth alive. The cloth lasts longer when the strips are sewn with needle and thread instead of machine.

- **Awerehow ntoma** - Funeral cloths- mostly used for funeral. They are mostly black, brown and black and white.
- **Ahoma boro, ntenee, nhyyhye(arrangement), abotire**-positioning of parts. It also refers to warp and weft preparation.
- **Ani da h /Ani hyerɛn - Shining smoothness (brightness)**-in order to weave a cloth to bright the weavers manipulate the colours in a particular way. E.g. They can arrange the colours in the order of: green, yellow and black. To get the opposite, that is to make it dull, they arrange in this order: green, black and yellow. (This will result in absolute dullness).
- **Apuapua (Bulges or Sinister Bulges)** - creation of uneven surface or disturbing surface by the alternation or combination of plain and double weave.
- **Nsa dua atom** (meaning loom is not straight or loom is tilted) results in uneven edges and uneven surface.
- **Ankyirentire** (symmetry). Every woven piece needs to start with a particular design and must end with the same design for symmetry work, except plain weaves.
- **Efuo**- A term given to a broken yarn (warp) while weaving is in progress, thereby resulting in a defect, creating a gap or hole in the cloth. On the other hand, if two yarns pile up instead of alternating it can also result in this defect. Efuo is undesirable because it creates displeasure, showing clearly in a weave. This is aesthetically displeasing.
- **Ntoma asaase**-background of the cloth or warp yarns.when the warp yarns are spread through the healds or reed, it is called ntoma asaase.the number of warp yarns prepared determined the length, width and number of the final cloth expected to be completed.

4.4 Criteria for assessing the Craftmanship / Aesthetic Value

The researcher's interaction with the deft weavers revealed certain standard criteria for Asante Kente. The following form the main levels of Kente weaving among the Asantes:

- **Level 1 : Ahwipan** (single weave).
- **Level 2:** (double weave), as in **Adwini Asa**

- **Level 3: Adwini si adwini so** (triple weave)

“Ahwipan”, “adwini asa”, and “Adwini si Adwini so” form the three main levels of weaves.

4.4.1 Ahwipan

This is a single weave, meaning it is not a design weave. This could be woven by using only one colour of yarn. Sometimes, weavers combine or alternate yarns of varied colours to bring a very pleasing effects. See picture in Plate 23.

4.4.2 The Ahwiprenu / Faprenu (Adwini Asa)

It is the base or foundation upon which a lot of designs are developed. For example, “Me dansi ne akasa”, “obaa pa”, “ adwini asa specia”¹, “Ado Kuffour “and “Theresa Kuffour”. It was discovered by the early designers. Adwini asa means all wisdom is exhausted. This double weave contains a wide variety of designs or motifs. Literally, it means the weaver has exhausted the use of all the designs or motifs. It could be woven in different colours. It is durable. Previously, it was woven in mostly red, yellow and green. But now could be dominated by several colours. This means a weave for excellence. See pictures on Fig. 24 and 25.

4.4.3 The Adwini si Adwini so

It is a triple weave. This design was developed or discovered from an “adwini asa” design. By its nature it is a very complex weave, very heavy and dominated by intricate designs. Also, the design is woven concealing all the background colours, this gives the cloth is true or unique characteristics. Due to its authenticity, one has to spend several weeks or even months on a weave depending upon the skills and smartness of the weaver. This makes the cloth very special and expensive. Fig. 26 revealed a picture of this cloth.

4.5 Akan Criteria and Vocabulary used in Evaluation

The criteria and vocabulary used in the evaluation of art pieces are not restricted to use by formal critics; many are also used frequently by the general public.

4.5.1 Colour

When Kente cloth is evaluated, the criterion colour is important. Specific colours are associated with a particular type of design. The design called “Sika frɛ mmogya” (Money calls for blood), means that one grows fat after getting rich. This type of kente must have warm colours to symbolize gold and blood. Other criteria include the weight of the cloth, the type of weave (loose or compact), its general appearance (i.e, the colours should be harmonious and bright), and the fastness of the dyes.

4.5.2 Symbols

Kente cloth is evaluated in terms of the suitability of the traditional symbols used on the cloth, the appearance of the printed symbols (a clear, shiny appearance is preferred), the fastness of the dyes, the number of symbols used, and the weight of the cloth. Kente is more valued if it is made at a place noted for excellent production, such as Bonwire, Adanwomase or Ntonso, in the Ashanti Region. Adinkra designs cannot be separated from Kente. Sometimes prints and weaves are combined to enhance aesthetic qualities of the Kente Cloth.

4.5.3 Symbols and Names of Cloth

Weavers of Kente cloth realize that every weave is given an Akan name and that the cloth is judged both aesthetically and functionally. This idea is also supported by Gyekye (1996: 127-129) and Coetzee and Roux (1998). The researcher discussed their concepts into detailed under Chapter two of this thesis. Frequently a cloth will be purchased because of its popular name even if the buyer does not find the cloth pattern pleasing. The manufacturers have representatives among the Ghanaian market women who furnish them with common sayings or feelings among the women or the general public. Other representatives tour the country to record popular events, songs, and general feelings among the people which might serve as a name for a new weave for the market. After these representatives make their reports, a designer will design a cloth which suits the event or the song.

Another way in which a cloth is named is that the manufacturers send a sample to selected market women who suggest an appropriate name for it. These women critically analyze the designs in the cloth, particularly a design which stands out, and then seek an appropriate title or name for it. Moreover, customers too bring their own designs and name to be produced for them. The elders and Chiefs in the Asante societies also play significant role in the cultural values as well as naming of cloth produced by the weavers.

4.6 Common Akan Terms Used To Evaluate Artists And Art Works

Warren ed.(1990), has brought together some common aesthetic terminologies used by weavers, aestheticians and critics to describe the qualities of Kente cloth. His terms are more often in the Fante Language which is part of Akan. This serves as resource material for the researcher who carried out his work among Asante Kente Weavers and therefore, used the Asante language in this text.

The following are Phrases which indicate pleasures and acceptance of an item

1. Item is approved; it is of good quality-**edi mu.**
2. That is precisely what was commissioned - **eno ara ni or neayerehwehwe ara ni**
3. There is no mistake (literally, no dirt or blemish) in this piece – **efi nni ho.**
4. There is no mistake; it's done precisely – **eho te.**
5. The artist has used his best skill – “**wate ne nsa ho**”.
6. There is nothing wrong with this –“**bone nni ho**”.
7. The artist has created a superior design – “**w’adi adwini a eso bi nnie**” .
8. There is no need to converse about this; i.e. it is perfect- “**nkekae biara nni ho**”.
9. There is no saliva here; that is, one does not spit with something appreciated, but rather tends to swallow one’s saliva which becomes profuse – “**ntasu nni ho**”.
10. There is no vomit here; i.e., one does not feel ill about an excellent piece of work- “**abofono nni ho.**”
11. There is no mark or blemish to condemn this piece – “**ekam nni ho**”.
12. The artist has produced a unique item – “**watwetwe esi ho.**”
13. There is no need for whispering here – “**huhuhuhu biara nni ho.**”
14. It is incomparable – “**nni mfatoho.**”

15. It is the real thing – “**ma pa**”.

16. It is well-done, the result of patient work – “**abotare adwuma**”.

4.7 Phrases Which Indicate Displeasure with an Item

Again, Warren ed.(1990), has brought together aesthetic Vocabulary that indicate displeasure. However, the researcher also discovered from fieldwork that most of these phrases were often used by the kente weavers.

1. It is of poor quality- “**enni mmu. ennye fe**” .
2. The artist’s handiwork is not pleasing – “**ne nsa ano nnye fe**”.
3. It is a bit alright – “**eye kakra**”
4. It is not neatly or precisely done – “**eho nte**”.
5. It can make one sick; i.e., it’s an eye sore – “**eye abofon**”.
6. There is a fault with it– “**asem wo ho**”.
7. It was done as if by a child – “**ese abofra adwuma**”.
8. The artist has no reputation – “**nni din**”.
9. The piece cannot be identified well as to its type – “**wontumi nto ni din**”
10. We have never seen anything like this before – this can be used in either an extremely good or extremely bad context – “**yen huu saa bi da.**”
11. Well, we shall take it like that – “**yebɛ fa no saa ara**”
12. We cannot make heads or tails of this – “**yenhu ne tiri nhu ne nan**”.
13. It is a rush job – “**gyina ho gye**”.

4.8 More Specific Types of Terms Used (General evaluation)

1. A smooth surface – **ani ye toro/hyerɛn**”
2. A faded surface – “**ani ye dum**” (“**ani apa**”).
3. It is light in weight – “**emu ye hare**”
4. It is loose – “**emu ye hodwoo**”
5. It is thick – “**emu pi**”
6. A rough surface – “**ani ye wirikyeree**”
7. Fine –grained – “**ani mokomoko**”
8. Greasy – “**eho eye natii**”
9. Bright – “**ani hyerɛn**” or “**ani te**”
10. Well balanced – “**osi pirim**”, “**esi ta**”

4.9 Akan Words Used In Making Aesthetics Judgments

Warren (1990), and findings from fieldwork outlined the following:

1. **“Basa basa”** – bad workmanship, unskillful (“the cloth is not properly made,” **“basa-basa”**). It can refer to any art piece which is badly done.
2. **“Bawee”** -ugly, rough, or nasty; used to describe personal appearance, cloth or carvings.
3. **“Mbea-beamu”** - crosses (“cross-patterns or designs,” “adwinde mbea-beamu”).
4. **“Bii-sii”**- refers to black cloth usually used for funerals (“black cloth,” **“ntama bii-sii”**).
5. **“Aburo-ne-nkate”**-colourful material (“colourful cloth,” **“Aburo-ne-nkate ntama”**) or anything else that has many gay colours, mostly cream and brown.
6. **“Dadaa”** – old; opposite of **“foforo.”**
7. **“Adwene”** – thought, idea, intention (“he/she is talented,” **“ne tirim wo adwene”**); refers to both intellectual pursuits and art creation.
8. **“Adwenemtwe”** – clearness of thought; refers to the artist who is experienced and is characterized by a clear mind.
9. **“Adwini”**-design; artificial work in metal, leather, wood, cloth (“to make such a product,” **“di adwini”**; “he weaves design,”
10. **“Adwinnade”** – tool or instrument used in making an art object.
11. **“Adwinni”** – the practice of an art or craft or design.
12. **“Adwinninyansa”** – art or talent for artwork/design.
13. **“Adwinasa”** (from adwini, design, and asa) – works of art.
14. **“Afeɛfedee”** - a beautiful, non-utilitarian object.
15. **“Fe”**- beauty (“its beauty is difficult to express in words,” “ne fe deee, wonka”).
16. **“Foforo”** – new (“the cloth is new,” ntoma foforo”).
17. **“Emu go”**-soft to the touch: it describes soft and flexible materials like cloth, clay, rubber (“the cloth is soft,” “ntama/ntoma no go”) It indicates that good material was used to make the artifact.
18. **“Guann”** – fine, nice, bright, shining, sparkling (used for, kente cloth).

19. **“Gyigya-mu”** – superimposition; to show through. It deals with beautiful colours like red and yellow. It is used to describe objects which have a combination of green and yellow or green and red colours.
20. **“Hodwoo”** – loose, unfit (“the dress does not fit,” “ataade no ye hodwoo”).
21. **“Ahoɔfɛ”** - beauty, elegance.
22. **“Adeɛ-a-ɛye-fɛ”** – a thing of beauty; used for the decorative arts.
23. **“ɛye hu-fearful”**, unusual, strange; used to refer to fearful forms and faces. It is also used to mock or praise artistic designs. (“he/she has an ugly or fearful face,” **“n’ani mu ye hu”**), (“the design is peculiar or bad,” “adwinde no ye hu”). The meaning depends on the viewer’s feelings.
24. **“Mehee or Mehemehe”**- fine, smooth, soft, non-rigid, used of cloth, or the finish of an object, intricate design
25. **“Mono”** (anono) – new, fresh; used to describe cloth, patterns (designs), leaves, wood, food (but not human beings or animals) (e.g., “new cloth,” “ntama mono,” or “the cloth is new,” “ntama no ye mono”).
26. **“ɛmono” (“ɛmonokyeaw”)** – brand new, descriptions for new artifacts just put on the market; first of its kind on the market (e.g., “a new type of cloth or dress,”
27. **“Ani-da-ho”** -taste for the fine arts; “n’ani da ho” refers to someone responsible with a keen mind, a person whose judgement are respected by others, an evaluator of the arts.
28. **“Nsisim”** – spotted. (“the cloth has spotted patterns or designs,” “ntama no ye nsisim”).
29. **“Srasra or hyerenhyeren”** – glossy, smooth and shining.
30. **“Awe-bese”** – stained; used to refer to metallic or textile materials which have changed in colour to something brownish or dark brown. In the context of textile materials it refers to white materials (“the cloth is dirty,” “ntama no awe-bese”).

4.10 Centres of Kente Production in Ashanti

Almost all the selected weaving centres are located around Kumasi in the Ashanti Region. Bonwire, being the famous weaving centre and also containing the largest population is about 20 kilometres from Kumasi. Selected centres for the study beside Bonwire are Adanwomase, Ntonso and Centre for National Culture, Kumasi. Apart from Bonwire being the most popular for its unique kente products, these centres are also noted for their beautiful, elaborate and authentic weaves. Bonwire and Adanwomase contain the largest population of the weavers. Almost every personality in these towns is traditionally connected with Kente weaving. The female population does not take active part in weaving; only a few, less than one percent (1%) of weavers are females. The researcher ascertained after interaction with the weavers that almost every male person both young and the aged knows something about Kente weaving. They are not formerly taught, they learn the profession by watching the master-weavers do some errands for them and ask questions then practice on their own to acquire skills. This they do by using surplus of materials from their masters to create miniatures.

Although, each weaver is on his own, they also work in groups in order to accomplish a big task from a customer. There are about six workshops that are shed roofed with corrugated iron sheets. All these sheds are fully occupied by weavers working under the direction of master-weavers who are between thirty and ninety years. There are other master weavers who work in their homes, they are mostly old and retired weavers who sometimes weave on the compound of their homes, although they are retired, they sometimes weave at leisure “to exercise their bones”. They do this at home or sometimes

come around to give coaching points here and there. Objects produced by these weavers are mostly Kente cloth and dresses. Other products include tops of sandals, belts, bags, decorative pieces and other dress accessories, such as head gears.

4.11 Tools, Materials, Equipment and Techniques

Tools and materials are easy to acquire. Most of the tools or weaving apparatus are made by the weavers themselves or by others who have specialized in equipment making. A set of weaving apparatus include the loom (Kofi nsadua "a Friday-born loom") which is constructed with wood; a set of two, four or six heddles (asatia, asanan or asasia) attached to treadles with pulleys (awidee) with spools (donowa) inserted in them; shuttles (kurokurowa) with bobbins (awua) inserted in them; beaters (kyeree) and sword stick (tabono). Other supporting equipment are skein winder (twirdee) and bobbin winder (dadabena), bobbins holder (menkomena) "I walk alone" used for holding bobbins (awua) during warp-laying (nhomatene) and the heddle-making frame (asakuntun or asadua). These apparatus, like motifs in a cloth, have symbolic meanings and are accorded a great deal of respect.

Yarns for weaving come in a variety of forms and qualities. In the past yarns were either spun from locally grown cotton or unraveled from cotton and silk threads imported from Europe and Asia. Today, factory made cotton, silk or spun rayon yarns are obtained from factories in Ghana and outside Ghana. Various colours of yarns may be combined in particular ways to reflect the symbolic significance of the Kente cloth. Quality of yarns used in weaving a particular Kente cloth reflects on the level of prestige associated with the cloth. Silk yarns are usually considered the most prestigious and are therefore, the

most highly valued. Silk cloths, in the past were reserved for royalty and the wealthy. An average width of a strip is 4 inches. Several strips are carefully arranged and hand-sewn together (some weavers use sewing machines in recent times) to obtain a desired size. Tradition has it that Kente is woven mainly by men. Women, in the past, played a significant role by spinning raw cotton into yarns, dying yarns into desired colors, sewing strips together to form large cloths and assisting in the marketing of the cloths. Today, factory spun yarns have replaced hand-spun yarns, and therefore, the woman's role is mainly in the area of sewing strips together and marketing the cloth.

Now, it was observed by the researcher that, the weaving tools used by the Asante traditional Kente weavers are still comparatively simple, although continual practice, a good eye as well as a trained mind and experience are needed to implement its use effectively. Locally trained or experts shape these tools and equipment to their specifications. This is possible because they have been working with them for several decades, a tradition handed down from generation to generation. They are more knowledgeable and familiar with these gadgets. On rare occasions, they are being guided by the weavers on specific shape they desire. Again, the researcher uncovered through his trip to the selected centres that the same comparatively simple traditional tools are used as their predecessors.

The figures or pictures below illustrate most of the tools, equipment and materials: From most of the pictures, especially plate 1, the way the equipment, the warp yarns (“**ntoma asaase**”) are stretched(spread out) and the way the shuttle is held and traversed via the openings of the warp yarns reflect aesthetic concepts of the weaving. Mostly, apart from

visual beauty, there is aesthetics found in the sound of the movement of the shuttle (“**akurokurowa**”), the skilful nature of changing the heddles by the weaver with the feet and beating the inserted yarns with the reed (“**kyereye**”) almost simultaneously. It is a great delight to watch the weavers do their “own thing” on the loom; observer would notice and enjoy the “**kro-kro-kro-kro hi-hi-hi-hi**” sounds as the weaver displays his competence. This rhythmic sound “krokro-hihi” has been put into Nana Dr. Ephraim Amu’s famous song titled: Bonwire Kente”. The excitement and appreciation of the spectator as he or she watches the weaver throws his shuttle which contains the bobbin through the openings created by rhythmic movement of the gears by his feet alternately. The swift movement of hands and feet is a spectacular sight to watch. There is much aesthetic enjoyment in the spectator’s ear and this is a very great aesthetic experience. This is a form of art therapy. This again, justifies the idea propounded by Ross (1982), and Tolstoy (1962), on aesthetic experience as a kind of affection or attraction that emanates from the beholder and the maker of the art object of phenomenon, while Gyekye (1996), talks about delight, interest and enjoyment experienced by human beings in response to objects, events and scenes. (This has been discussed in Chapter 2). This and other issues such as messages in politics, culture, idioms, metaphors and history of African culture the weaver is communicating to the observer. This enhances and promotes Ghanaian culture and tourism. See pictures below.



Plate 4.1 Two weavers at work on the Traditional Loom at Bonwire Kente Tourist Centre



Plate 4.2 The Bobbin Winder (Dadabena or “Afidie)



Plate 4.3 Skein Winder or Skeiner (Frɛfrɛ)



Plate 4.4 The Pulley (Awedie, The Ancient Type)



Plate 4.5 Pulley (Awedie, The Innovated Type)



Plate 4.6 Awidie Ba



Plate 4.7 Awidie ne ne Ba



Plate 4.8 The Healds or Heddles (Asa)



Plate 4.9 The Reed (Kyereyie)



Plate 4.10 The Spatula (Tabono)



Plate 4.11 The Shuttle (Korokorowa)



Plate 4.12 Bobbin (Drodrowaa)



Plate 4.13 Silk Yarn



Plate 4.14 Rayon Yarn



Plate 4.15 Cotton Yarns



Plate 4.16 Stretched Warp yarns ready for Weaving



Plate 4.17 Stretched Warp Yarns in Multi-Colours Ready for Weaving



Plate 4.18 The Upper Section of the Loom Showing a Set of Weaving Apparatus and the Weaver Displaying His Expertise

The above mentioned are the major tools and materials that the weavers utilize most to accomplish their work, a very limited resources but utilize them judiciously to always come out with very elegant works. It is a tribute to the skill of the weavers the sureness of their vision and the co-ordination between tool and concept.

4.11.1 Major Raw Material

The researcher discovered from field work that, the pioneers during the ancient period had no yarn to weave so they had to go into the forest to uproot the roots of a tree called “sofo”. This sofo roots were beaten until it became very soft and fine, desirable fibres (yarns) which were knotted into their so called asaase ntoma, has a resemblance of the spider’s web. Later, they innovated the material by pulling out yarns of different colour and silk in nature from women’s head gear. Cotton yarns were in use long before imports

from China, India and the Far East. Later they exported yarns from China and Japan, mostly white in colour but they dyed them upon arrival into various colours suitable for their works.

Currently, Rayon yarn is mostly used for triple and double weaves as well as the colourful weaves because it is very fine or soft desirable for intricate weaves and cotton yarn is mostly for single weave. However, rayon according to the weavers is not strong, but when used for the design weaves, cloth becomes strong and very durable. The indigenous Asante Kente Weavers confirmed that if cotton is used for design weave it results in stiffness, poor finishing and draping effects, eliminating the aesthetic qualities as well as comfort to the wearer. Cotton is desirable for plain or single weave to make it a bit heavier. Moreover, cotton is very durable.

The researcher again discovered from all the centres that, if rayon or silk yarn becomes scarce, weaving is temporary suspended, unless it is a plain weave. Silk is a major and even the best amongst all the threads, which could be used as a major substitute for rayon. Rayon is very soft and fine, has luster as well as outstanding draping qualities and comes with beautiful colours, second to silk which the weavers adopted in place of silk. According to them rayon has a resemblance of silk when used, but unfortunately unlike silk, cotton and rayon can fade after few years.

The researcher uncovered from the weavers that, due to its vitality and durability, silk used to be imported from China and Japan but unfortunately the companies have broken down, compelling them to focus on rayon. Rayon and cotton are obtained from the local

market but their quality could not be compared with silk. They claimed that, as experimented, rayon can last for several decades but retain its quality and beauty. It was emphasized that, most of the earliest weaves were in silk but in spite of age they still look fresh and lustrous.

4.12 Source of Ideas

The weavers mostly take inspirations from master weavers, philosophical ideas and sometimes ideas are obtained from demands or orders from clients, existing designs and sometimes, the eldest of the town give ideas. Sometimes, ideas are taken from demands or orders from clients. At times, the existing designs are adapted from earliest weaves. They either repeat or modify them slightly into new designs. Provided the design is unique, society does not impose ideas on the weavers. They do not have fear of society rejecting their work but rather receive praises from society.

They also get ideas from the environment, both natural and man-made objects. For example, cloth like “aburo ahan han”, “anomaa” (bird), “sese gua” (stool), adinkra symbols such as “sankofa”, etc. They have freedom to create whatever they want. The weavers also claim that they have a store of ideas in their heads while others point out that they dream of creative ideas and sometimes the new patterns come accidentally while executing a particular design. Another source of design is acquired through textile magazines and catalogues.

4.13 Methods of Production/Main Processes

First and foremost, the yarn is wound or straightened (eboro or etenee) so as to get the number of warp yarn desired, this determines the total length or yards of the cloth desired as in Plate 4.20. Later, it is folded and placed on the asa (healds). This process is referred to as healding in Kente weaving. Plate 4.21 demonstrates the warp yarns forming the background (ntoma asaase). Fig. 8 shows a picture of the healds (asa) .The warp yarns are stretched by a process termed as tensioning. The next stage is termed as reeding where the warp yarns are made to pass through the eyes of the reed (Plate 4.9) shows a picture of the reed or the kyireyie with minute holes out of which the warp threads pass, a process that succeeds headling) , a final stage of the warp preparation, that which commences or precedes the weaving process on the loom. After all these exercise is accomplished successfully, weaving commences as indicated in Plate 4.22. When the warp yarns are spread through the healds and the reed, it is called “ntoma asaase” (background of the cloth).

The next thing to be accomplished dwells on the skills and competences of the weaver in question to be demonstrated on the loom. Mostly this process forms the basis of the whole weaving exercise; nevertheless any pitfall in any form during warp preparation can result in weaving deficiency. This is because the length and width of cloth is strictly calculated and implemented accordingly on the loom. But beauty and elegance is fostered on the loom by the artist's competences, skills and experiences. The weavers claimed that, if a warp yarn breaks during the process of weaving, it is not ignored but find ways

and means of joining, otherwise it shows in the cloth as a thin line or hole that runs along the finished piece which is a big weaving defect and a failure to the weaver involved.

Efuo - A term given to a broken yarn (warp) while weaving is in progress, thereby resulting in a defect, creating a gap or hole in the cloth.

On the other hand, if two yarns pile up instead of alternating it can also result in this defect. “Efu” is undesirable because it creates displeasure, showing clearly in a weave. This is aesthetically displeasing. This and other shortcomings are some of the issues critics consider in passing judgements on a particular work and the weaver. (This will be discussed later). If a yarn is torn, soon it alerts the weaver after the shuttle (kokorowa) flies with the weft yarn through the warp yarns (intoma asase) for two or three times; this is possible because a tiny hole shows in place of the broken yarn until it is rectified.

Plain weave is mostly achieved using the shuttle (Plate 4.11) with the weft in it whereas designed weave is achieved with shuttle and the fingers, a method known as picking. Mostly, the “tabono”(Plate 4.10) helps in the picking exercise (designing) where the weaver uses it to help in the opening of the warp yarns (“ ntoma asaase”). Plate 4.21 shows a weaver displaying his competence with a shuttle (korokorowa) loaded with bobbin (drowaa) with weft yarns around it to accomplish a task for a client.



Plate 4.19 A weaver busily preparing warp yarns for the loom



Plate 4.20 A weaver preparing warp yarn, a mathematical activity to get an accurate length in yards for a client



Plate 4.21 Warp yarns (ntoma asaase) finally brought to the loom, weaving is about to be commenced



Plate 4.22 A Weaver demonstrates His competence on the loom

4.14 Symbolic Significance on Asante Kente

Facts from fieldwork indicate that Kente is used not only for its beauty but also for its symbolic significance or functionality. Each cloth has a name and a meaning; and each of the numerous patterns and motifs has a name and a meaning. Names and meanings are derived from historical events, individual achievements, proverbs, philosophical concepts, oral literature, moral values, social code of conduct, human behaviour 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 meanings of such patterns and motifs are sometimes given by weavers who might have obtained 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.

The researcher discovered also that, there are over 300 different types of cloth designs, each with its own name. Each cloth design comes with numerous variations-in colour and distribution of motifs. Symbolism is given interpretations on the basis of the general Akan or Asante culture. Gyekye (1996) also expressed similar view.

4.15 Colour symbolism

Colour symbolism within the Asante culture affects the aesthetics of Kente. Gyekye (1996) emphasized that Colours are chosen for both their visual effect and their symbolic meanings. Again, according to www.ghana web.com, a weaver's choice of colours for both weft and warp designs, may be dictated either by tradition or by individual aesthetic taste. There are gender differences in colour 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 colours 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 colours 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 aesthetics taste.

The researcher discovered from the weavers that, currently, request from clients are highly influencing their choice of colours and designs since they have to produce to satisfy their demands. Nevertheless, this is a positive practice which augments their business because their storehouse of designs is maximized. As the philosophy of kente remains as the centre in all their operations, in spite of choices made from the public, they incorporate these philosophies in every work they execute and it is a plus for them since they do not take their culture for granted.

Moreover, the researcher anticipates that, they are so sensitive to stay in business so as to improve their social and economic lives but would never sacrifice their legacy or cultural

principles through the influence from the public. To achieve this, they quickly innovate every design received from their clients into even several different designs and assign them names reflecting deeds of society. Their sense of aesthetics is highly pronounced, so much so that, at times they convince their clients about how the innovative designs is appreciated from the angle of colour and design.

4.15.1 Symbolic Meanings of Colours in Asante Kente Designs

The various colours express varied concepts and meanings when used in design of Indigenous Asante Kente cloth.

4.15.2 Yellow

According to the Asante Kente weavers, In Akan, colours have symbolic meaning. Yellow in all its variations is associated with the yoke of the egg, ripe and edible fruits and vegetables and also with the mineral gold. In some spiritual purification rituals mashed yam is rendered yellow with oil palm and served with eggs. It symbolizes sanctity, preciousness, royalty, wealth, spirituality, vitality and fertility. When a cloth is produced with yellow as the dominant colours, the user is accorded great respect and held in a higher esteem. It is a cloth symbolizing richness.

4.15.3 Pink

It 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. According to Asante social thought, these attributes are generally considered as essential aspects of the female essence.

4.15.4 Red

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. It expresses aggression and action as well as power.

4.15.5 Blue

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.

4.15.6 Green

It is associated with vegetation, planting, harvesting and herbal medicine. Tender green leaves are usually used to sprinkle water during purification rituals. It symbolizes growth, vitality, fertility, prosperity, fruitfulness, abundant health and spiritual rejuvenation.

4.15.7 Purple

This colour is viewed in the same way as maroon. It is considered as earth associated with colour 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.

4.15.8 Maroon

It has a close resemblance to red-brown which 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.

It 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. It is used in combination with black, green or yellow to express notion, spirituality, vitality and balance.

4.15.9 Grey

It has a close resemblance to red-brown which 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.

It 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. It is used in combination with black, green or yellow to express notion, spirituality, vitality and balance.

4.15.10 Silver

It is associated with the moon which represents the female essence of life. Silver ornaments are usually worn by women and are used in the context of spiritual

purification, naming ceremonies, marriage ceremonies and other community festivals. It symbolizes serenity, purity and joy.

4.15.11 Gold

This derives its significance from the commercial value and social prestige associated with the precious mineral. Gold dust and gold nuggets were used as medium of exchange and for making valuable royal ornaments. It symbolizes royalty, wealth, elegance, high status, supreme quality, glory and spiritual purity.

4.15.12 Black

The black colour derives its significance from the notion that new things get darker as they mature; and physical aging comes with spiritual maturity. The Akans blacken most of their ritual objects to increase their spiritual potency. Black symbolizes an intensified spiritual energy, communion with the ancestral spirits, antiquity, spiritual maturity and spiritual potency.

Field work, 2008

4.16 The Three main Levels of Weaves Among the Asante Weavers

The three main levels of Kente weaves among the Asantes form the basis of all the Kente cloth among the weavers across the centres. These are the “Ahwepan” (single weave) , “ahweprenu” (Faprenu), mostly “adwini asa” (double weave) and “adwini si adwini” so (triple weave). Plate 4.23 to 26.



Plate 4.23 Ahwepan (Single Weave)



Plate 4.24 Ahweprenu / Faprenu / (Double Weave) as in Adwini Asa



Plate 4.25 Adwini si Adwini so (Triple Weave)



Plate 4.26 Adwini si Adwini so (Triple Weave)

4.17 Intrinsic and Extrinsic Values of Selected Kente Cloths

There are several Kente designs with a wide variety of aesthetic qualities for which they are made. It is very imperative to discuss some of them under this topic to reflect these qualities for the benefit of this research. Unfortunately, only a few of them have been selected and discussed, for they are too many , all cannot be treated here. Some of these designs or weaves include: Adwini Asa, Fathia Fata Nkrumah, Kufuor apagya Ghana, Sika Futuro, Adwine Si Adwene So, etc.



Plate 4.27 Adwini Asa

“Adwini asa”, literally means "all designs / motifs are used up" or all wisdom is exhausted in the design of the cloth. It was discovered and woven more than 300 years ago. It was the base for discovery of several Kente designs such as “Me Danseni Akasa”, “Obaa Pa”, “Adwini Asa Special”, “Ado Kuffour” and “Theresa Kuffour”. It was discovered by the early designers. It could be woven in different colours. It is a double weave and very durable. Previously, it was woven in mostly red, yellow, and green, but now it could be dominated or woven in several other bright colours. According to the elders, the designer of this cloth, attempted to weave a unique cloth to please the Asantehene. In his effort he used all the motifs then known to weavers in weaving one cloth. In the end he remarked that he had exhausted all the repertoire of design motifs known to him. The cloth was therefore, viewed as one of the top qualities and the most prestigious of Kente cloths, besides those woven exclusively for Asante Kings. It was in the past, worn by kings and people of high status and wealth. It symbolizes royalty, elegance, Creative Ingenuity, Excellence, Wealth, Perfection, and Superior Craftsmanship.

This cloth is judiciously executed by a master weaver which gives the cloth its high excellence. Apart from the fact that the cloth was executed with intentions to convey messages from its cultural background, the cloth is aesthetically pleasing because the artist utilized highest criteria of a beautiful cloth. The elements and principles of the design include: line, colour, space, dots, rhythm, harmony, and so on.

The weaver has blended the colour scheme so meticulously to bring harmony among the various colours in the cloth. Although, there is multiplicity of colours utilized to weave

this piece, the weaver has blended them so well that all the colours are well balanced. The patterns depict the symbol of peace, achievement, perfection and integrity. For example, the researcher has learnt that colours like green and red are conflicting colours when placed adjacent to each other. It is argued that the aggressiveness of colour “red” and calmness of colour “green” make these two colours fight by disturbing the eyes of the perceiver. But strangely, the indigenous Asante weaver has been able to incorporate and manipulate these with other colours, running so peacefully in the weave. The cloth is perceived to be array of harmonious colours and very smooth by the sense of touch.

Therefore, these philosophies imply that in every society, irrespective of individual differences, one can tolerate another very well through understanding and respect for one another despite one’s background. Moreover, this explains Ghanaian culture of tolerance, achievement, communalism, etc despite our heterogeneous culture. This is unity in diversity.

It is also discovered that, all the colours are reflecting the colours of the Flag of Ghana which represents national identity and cultural heritage. The cloth is described to be aesthetically beautiful or pleasing and attractive. It also reflects Ghanaian ways of life and a piece of master handiwork. It is also considered as an art piece that can give birth to several hundreds of designs; it is a cloth that serves as a basis for many designs produced today. Contextually, it reflects how prolific and versatile Ghanaians and for that matter Africans can be in raising and managing large families and professional activities.

Bohannan (1964), pointed out that, in order to appreciate the art fully, something of the cultural background must be known to make the message clear. Pappas also stated that an

aesthetically good work may be rejected as poor or ugly when it fails to serve what extra-aesthetic functions it may be. Therefore, this cloth is not only aesthetically beautiful but also reflecting Ghanaian ways of life. The researcher discussed thoroughly implications of colours of cloths in the cultural context earlier under the heading “Symbolic Meaning of colours in Asante Kente Designs”. The designer of this cloth carefully chose these colours to convey different messages.

According to the information from the fieldwork, the “yellow colour” in the “Adwini Asa” is associated with the yoke of the egg, ripe and edible fruits and vegetables and also with the mineral gold. In some spiritual purification rituals mashed yarn is rendered yellow with oil palm and served with eggs. It symbolizes sanctity, preciousness, royalty, wealth, spirituality, vitality and fertility. When a cloth is produced with yellow dominant colours, the user is accorded great respect and held in a higher esteem. It is a cloth of richness.

“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. It is full of aggression and action as well as power. It is amazing how the indigenous Asante weavers prudently select colours and design to accomplish a task, red according to the artist is also associated with the blood of our ancestors who sacrifice for independence from the British harsh governance.

“Green” is associated with vegetation, planting, harvesting and herbal medicine. Tender green leaves are usually used to sprinkle water during purification rituals. It symbolizes

growth, vitality, fertility, prosperity, fruitfulness, abundant health and spiritual rejuvenation. The “Black colour” derives its significance from the notion that new things get darker as they mature; and physical aging comes with spiritual maturity. The indigenous Asante Kente weavers blacken most of their cloths to increase their spiritual potency. Black symbolizes an intensified spiritual energy, communion with the ancestral spirits, antiquity, spiritual maturity and spiritual potency.



**Plate 4.28 “Obaakofo Mmu Oman”, The New Version of
“Fathia Fata Nkrumah”**



**Plate 4.29 “Fathia Fata Nkrumah”, also called
“Obaakofo mmu Oman”**

Plate 4.28 and 29 represent both “Fathia Fata Nkrumah”, and “Obaakofo mmu Ōmman” or “Inclusive government”. Literally means "one person does not rule or govern a nation." It expresses the Akan system of governance based on participatory democracy.

The squares represent “Mpuankron” (nine tufts of hair) a ceremonial hair cut of some royal functionaries who help rulers make decisions. Originally the cloth was named “Fathia Fata Nkrumah”. Fathia is a suitable wife for Nkrumah. After the military overthrow of Nkrumah, the original significance of Mpuankron (participatory democracy) was applied to reflect the prevailing political atmosphere. The new name of the cloth symbolizes participatory Democracy and warning against dictatorial or autocratic rule.

Now, the cloth is called “Obaakofo Mmu Ōman” The name conveys the present-day political philosophy, especially with President Kofuor’s regime. Kofuor’s administration believed in a participatory democracy, governance where every citizen is free to air his view on issues pertaining to national development. Therefore, the weavers designed this cloth specially as a gift for the president, reflecting his ideology and leadership style. Researcher discovered that, both Adanwomase and Bonwire Weavers have replicas of this design. But none of these centres could convince the researcher of the true originator of this cloth; nonetheless, it is a credit to the Indigenous Asante Kente Weavers.

Various colours are used to produce this cloth- red, blue, green, yellow and black. The innovated design has a very magnificent difference in terms of its current nature to reflect the modern system of governance as compared with the previous one. Although, the indigenous Asante Kente weavers brought some innovations from this cloth (Fathia

Fata Nkrumah, they preserved certain symbols and styles of the previous designs and incorporated them in the current one. This tells us that, culture is not static, situations change with time, a trend that brings improvements upon existing ways of life. In other words, in spite of modernization, certain norms and values in the past are so paramount that their contribution in today's cultural practices could be stupendous. For example, although the diamond shapes in the ancient cloth are modernized, they are not entirely eliminated but are displayed in different styles. Both styles are speaking freely and at the same time conveying the same messages. For example the diamond shapes in the cloth reflect the rich minerals of Ghana. Ghana is endowed with rich natural resources. The colour yellow is reflecting purity, royalty and wealth while the red speaks of political strength, aggressiveness and boldness. Therefore, it is undisputable that the weavers wove this cloth utilizing these traditional designs to describe Fathia as a woman of substance for Nkrumah. Moreover, the weavers perceived that President Kufour's belief of participatory leadership will bring a lot of rich ideas to enhance or promote national development, hence, they utilized very significant colours and designs to communicate to users and the general public..

One cardinal thing that could be found in both cloths (old and new) , is that both are dominated by yellow and black. The only exceptions are the vibrant green, blue and red colours that are displayed in the current "Obaakofoɔ Mmu Oman Cloth". Both Cloths reflect politics in Ghana, the multiplicity of colours communicate extra to convey the messages clearly about the President's(Kofour) intentions. Black is very powerful which expresses hope and fulfillment, thus Kufour trusting his messages and intentions of fulfillment as well as Fathia as most outstanding wife for Nkrumah.

In the “Obaakofo Mbu Oman” Cloth, emphasis is placed on colour and Design. The cloth has inspirations from an Adwini Asa Cloth which gives this cloth its unique characteristics. In other words, the weaver placed emphasis on the language of design and colour. The weaver manipulated design and colour in such a way that there is enough coherence or strong bond between colour and design, in the sense that, interestingly, every design throughout the cloth takes almost all the colours, specifically yellow, black and green, bonding the cloth tenaciously with the background so that you would not tell which is the exact colour responsible to be the background. The broad horizontal lines are in red, green, yellow, blue in that order from bottom. The herm of the cloth is dominated in black, yellow and green, a wavy nature; the weaver treated it in such a way that it is as though flowing river or disturbed river or water. This is a sign of a master hand, balancing every detail so uniquely. This is also enough justification to attest to the fact that, according to the weavers, it takes only the master, experienced and the most knowledgeable weaver to treat or weave a cloth for the president or the Asantehene (Otumfuo), in a forbidden area so that after it is come out of the loom, it is so unique and authentic, a design that could not be found anywhere else in the world until it is used by either the president or the chief.

Moreover, both cloths are creating the impression that there are holes around the areas where black colour runs, especially, with the old cloth, Fathia Fata Nkrumah, one would be tempted to pick the cloth by a deception to grip the cloth with the bold diamond shaped, but complete squares that dominate the entire weave while creating holes visually with the black colour. Currently, the indigenous Asante Kente weavers are taking a lot of inspiration from the previous designs and adapting them to suit the culture of today. In

fact, almost every design that the weavers produce today have a direct bearing on the past ones. Some of these previous patterns include:



Plate 4.30 “Emmaa Da”

“**Emmaa Da**” Literally means "it has not happened before" or "it has no precedence." It is a novelty. According to Nana Kwasi Afranie of Bonwire, the Asantehene's chief weaver, the cloth was named by one of the Asante Kings, Otumfuo Nana Osei Agyemang Prempeh 1 who was so awed by the uniqueness of the pattern that he remarked "Eyi dee eso ebi mmaa da" meaning, "this one has no precedence." It was designed around 1936.

According to the weavers, the early weavers with the assistance of the then Asantehene , Otumfuo Prempeh 1 and the Chief of Bonwire Nana Mponponsuo and some elders

encouraged the weavers to improve upon the early weaves. The emmaa da has its root from “Oyoko Man Kente”. The cloth was therefore, reserved for the exclusive use of the King, who is the occupant of the Oyoko stool. Oyoko is the royal clan the members of which are chosen occupants of the Golden Stool, but its use was later extended to people of high ranks.

Aesthetically, the cloth has several unique features. The weaver incorporated many bright colours but was able to blend them so nicely to achieve harmony. Basically, the cloth consists of yellow, green, black, wine, red, orange, cream, white, pink and blue colour dominating as background colour (ntoma asaase). One major outstanding feature that amazes the researcher is the creativity in the colour harmony. Although the weaver adapted a multi-colour in his creation he demonstrated heightened skills to blend all the colours so harmoniously. One looks at the cloth at a glance and would hardly tell that the weaver used more than eleven (11) different colours until the perceiver looks with rapt attention.

The cloth was woven several decades ago, nonetheless it is still looking so captivating and fresh for the weaver used silk and it is a piece of a master hand. Although it was designed several decades ago, the cloth does not lose its aesthetic qualities and it is a plus for the weaver and the researcher foresees that were the weaver be alive it is indisputable that he would unravel many outstanding designs. No doubt the cloth was adapted as a cloth for a king.

Looking at the cloth carefully, apart from colour harmony, skillfully the weaver on rare occasions adopted a superimposed (overlapping) the background colour with another

colour to create a different hue. From the cloth, the weaver utilized this to give different shades of blue, i.e. purple and brown.) and justerimposed (placing the same design or different designs side by side or adjacent to each other.) and this is where the researcher gives credit to the weaver for this technique is needed to be achieved with perfect craftsmanship and creativity, so harmonizing the colours throughout the design.

Now, one would say that, apart from the above discussion, observing the woven design of the “emmaa da”, the weaver incorporated other elements and principles of design such as lines, shape, space, rhythm, variety and proportion. There are thin horizontal lines running through the cloth, made up of blue, orange and white upon which the designs (adwini) are resting. He varied the designs in the cloth and interesting, especially with the superimposed, some of the designs overlap to show transparency. You could see the thin lines running horizontally beneath the several, slender rectangular shapes. The designer has varied the shapes and sizes of these shapes to bring variety. For example, the shapes are in the form of rectangles, rhombus and arrows. What an artistic mind!

One cardinal thing that an aesthetician should not lose sight on is the fact that the weaver of this cloth used only lines but varied them so uniquely to achieve his goal-perfection and authenticity. It is a symbol of creative ingenuity, innovation, uniqueness, perfection and exceptional achievement. From the philosophical point of view, the cloth projects a lot of cultural values. Apart from the traditional connotation of the varied colours the weaver has rendered as discussed under “symbolism of colours”, the transparency the weaver has shown through superimposition laments to the public that whatever deeds (good or evil) one conceals will be discovered. You could see this from the way the

Kente weaver has demonstrated in the cloth, he designed by arranging the “adwini” in such a way that some are transparent, others are placed side by side and others are placed on the horizontal thin lines so that you do not see what is happening beneath it.(This buttresses the Akan popular proverbs: “kata wodie so na gya obi die”). All these are reflecting deeds of society. The variety of lines means variety of people, different ways of life, and variety of cultural values with diverse activities, but all these are blended together for national unity. This reflects a Ghanaian philosophy, a Ghanaian way of life.

The weaver also used just lines but his artistic sensibility is so powerful that he was able to vary this into multiplicity of the design elements and principles to communicate his thought. This tells us and especially the student that in spite of what limited resources one has “the sky is the limit”. This teaches versatility and philosophy of deep thinking with purpose. The weaver was able to communicate with lines and colours.



Plate 4.31 The “Nyankonton”

Plate 4.31 is the “**Nyankonton**” Kente Cloth, also designed several decades ago by the indigenous Asante Kente weavers. “Nyankonton” is Asante name for the rainbow. According to the weavers, it was created in exaltation of the beauty and mystery of the rainbow phenomenon. The arrangement of warp threads mimics the visual characteristics of the rainbow. This cloth symbolizes divine beauty, gracefulness, divine creativity, uniqueness, and good omen.

The weaver utilized elements of design such as lines, dots, colour, shape and space and principles of arrangement such as unity, variety, repetition, harmony and proportion. The weaver rendered the lines in various directions such as bold vertical lines, horizontal, zigzag and various shapes such as stepped rectangular shapes. The background colour of the cloth is dark brown or dark buff colour. Meanwhile, he used other colours such as shades and tints of green, blue, yellow, orange, shades of red white and black. Most of these colours reflect the rainbow colours. According to the Holy Bible, the rainbow is a sign of hope for believers of the word of God.

The bold vertical lines in the cloth are in green, orange and white or blue, orange and white that are very pronounced from the background colour. Philosophically, these lines show strength, stability, growth and progress. Moreover, the stepped rectangular shapes are in yellow and blue and yellow and green also reflects values of continuity, progress and systematic approach to issues of life. There are two thin horizontal lines in white colour at the base of the cloth, housing a design made up of dozens of dots to form one strong, broad or bold horizontal line, under this broad line comprise rectangular and triangular shapes upon which the entire designs in the cloth are resting. This serves as a

very strong and firm foundation for the cloth. Again, to talk about the aesthetic values, this means that, from a humble beginning everybody needs a very strong and solid foundation in life, especially good deeds to avoid bad occurrences in the future, for a foundation which is weak is likely to collapse one day.

The zigzag lines also have their aesthetic and cultural implications from contextual point of view. The Akans and for that matter the Asantes believe that life is not straightforward. In the journey of life one has to meet a lot of challenges and fortunes but what is paramount of it all is determination to achieve success. These and other philosophies the weavers portray through their Kente designs.



Plate 4.32 Akyempem

“Akyempem”, literally means "thousands shields." This is a reference to shields used by highly well organized militia consisting of thousands of men and women who defended the Asante Kingdom against external aggression.

According to the military strategy of the Asante Kingdom, the chief of the shield bearers, the Akyempemhene, and the rear guards of the King are his own sons. Shields once used as military weapons are now used in royal ceremonies to symbolize and commemorate the military prowess of the Asante Kingdom. According to Nyarkoh (2009), The present day Akyempemhene the son of the late Otumfuo Opokuware wears a variety of this cloth at durbars according to an elder of Asantehene’s palace.

Aesthetically, the cloth consists of nine squares arranged diagonally to cross each other in the opposite direction. However, interestingly, observing the cloth more critically, at the point there is a mirror reflection creating a diamond shape or a rhombus (parallelogram shape) at the opposite direction. Giving another vivid description, another aesthetician would comment that the weaver has incorporated smaller boxes or squares to form bigger rectangular shapes or squares.

In addition to the above, the cloth consists of strong or very bold vertical lines in golden colour, coupled with the nine squares also in cream and gold and one thin but clear horizontal white line beneath these squares and vertical lines all against a very dark brown background (ntoma asaase) make them stand out of the background as though one could pick the entire Awini from the background. It is not so clear the weaver’s intention for creating this impression but one would believe that they speak the language of the weaver’s intention as a cloth for protection against enemies. As the name denotes: “a

thousand shield” . A cross in its cultural context symbolizes block of entry. In a way it also serves as fence or obstruction against enemies.

The vertical lines reflect the same aesthetic concept. These lines look like iron rods in a window, which serve as protection against robbery or enemy attack. The indigenous Asante Kente weavers do not choose colours for nothing. The gold symbolizes wealth and royalty and the brown the Ghanaian soil and other rich minerals as discussed earlier. These treasures must be protected, hence the essence of the design of the cloth. The white horizontal lines lay emphasis on the design of the cloth.

The cloth symbolizes military prowess, unity through military strength, bravery, political vigilance & spiritual defensiveness. Moreover, the weaver incorporated several rectangular shapes arranged carefully in a horizontal direction, also in gold, cream and purple to symbolize the treasures of Ghana. At this juncture, the research deduces that most of these weavers at that time portray most of their philosophical thought with lines, squares and rectangles having lines dominating. It is strongly deduced again that perhaps this was the trend at that time for these weavers have their own concept of aesthetic criteria. Also, the researcher deduces that comparing the current designs with the previous ones, it is firmly established that weaving has gone through a lot of transformation as far as the designs and colours are concerned.



Plate 4.33 Kyeretwie

“**Kyeretwie**” Literally means "the leopard catcher." The cloth was designed to commemorate an incident during the reign of King Kwaku Dua I (1838 -1867) who tested the courage of his warriors by ordering them to catch a leopard alive.

The appellation, "Kyerekwie" was since appended to the names of some of the Asante Kings whose bravery and leadership qualities were comparable to the courage needed to catch a leopard alive.

The black vertical warp stripes represent the black spots in a leopard's fur. In the past, the cloth was worn only by the Asantehene or by other chiefs with his permission.

The designer basically used colour red, yellow, green, black, gold, wine, blue and white. Although, the cloth was woven more than a century ago, it is still unique and outstanding for the designer blended the colours so well with the design (adwini). In the designing, he mostly made use of rectangular shapes and lines and also mainly dwelled on principles of design such as repetition and variety as well as harmony. Studying the design more carefully, you will discover that during repetition, the designer would vary or alter the design he was repeating slightly and that he did to accomplish principle of repetition. One's sense of judgement would make him conclude that the designs in the cloth are monotonous until he "opens his eyes a bit wider". In selecting a design, the designer basically used one concept, but at one time he changed the features slightly and introduced new features. For example, studying the design more critically, his basic concept was that, he would incorporate lines to form rectangular boxes, but almost, in each of these the designer changed some of the features within by bringing other features such as stepped squares, rectangular shapes, arrows, arrangement of squares to form a cross with holes or space in it and at a point bringing lines. In spite of all these fluctuations in decision the cloth never lost precision and balance. All these he carried out so meticulously guided by elements of design, principles of design and cultural philosophies. The cloth symbolizes courage, valor, exceptional achievement and inspiring leadership.

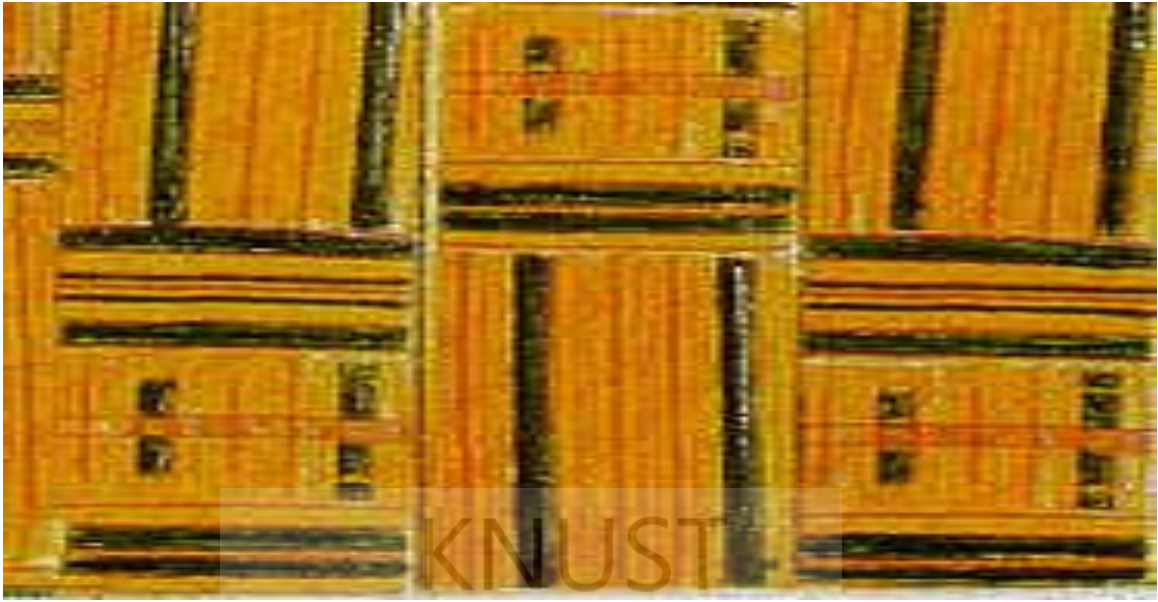


Plate 4.34 Wo foro Dua Pa A Na Wɔpia Wo

Wo foro Dua Pa A Na Wɔpia Wo Literally means “one who climbs the good tree gets the support or help to go higher” The cloth was designed to express the Akan social thought which maintains that any good individual effort deserves to be supported by the community. When one climbs a good tree that has fruits on it, people around will give him a push, since they know they will enjoy the fruits of his labour. It is a notion that reinforces the importance of aspiring towards a worthy course.

Aesthetically, the designer chose colours such as shades of red, orange, black, shades of green, yellow, gold and white. He also employed just lines but in different directions but more specific movements. He used long against short lines, horizontal against vertical, bright against dark as well as bold against thin lines. These bring rhythm, balance, variety and harmony. The motifs in the cloth represent wise sayings, proverbs, and metaphors. This symbolizes aspiration, hope, mutual benefits, sharing and noble deeds and patriotism.



Plate 4.35 Toku Kra Toma

“Toku Kra Toma” Literally means Toku's soul cloth. The cloth is designed and named to commemorate the soul of a warrior Queenmother of that name, who, though was defeated and executed in a battle with Nana Opoku Ware I, the King of the Asante kingdom (1731-1742), she was recognized as a courageous woman as well as respected her bravery. It commemorates that historic event and honors the soul of that Queen for her bravery. In the past, such a cloth would only be worn by the royalty and people of high rank during very sacred ceremonies in which the spirits of the ancestors are venerated.

The designer made use of several colours such as black, red, yellow, orange, green, wine, and light pink in their original form as well as tones and tints of these colours. He utilized the elements of design such as colour and lines to form square and rectangular shapes blended these so judiciously by employing principle of design such as repetition,

harmony and rhythm. He used short lines in counteracting long lines, vertical against horizontal, broad or bold and thin, dark and light lines, transparent and opaque.

He also employed juxtapositions and superimposition. As discussed earlier on under the “Emmaa Da” Kente cloth, superimposition is a method of overlapping objects while juxtaposition means placing objects side-by-side or adjacent to each other. Due to their variations in tones and tints as well as their rivalry, the superimposition created a very pleasing effect of transparency as though there is a source of light from behind this Kente cloth.

It is so hard to explain by the researcher the designer’s intentions for this technique, nonetheless, as the name of the cloth denotes the researcher deduces philosophically without doubt that the cloth voices out the mutual relationship existing between one’s soul and satisfaction of possessing a treasure of one’s heart.

This phenomenon re-enforces the fact with no iota of dispute the natural feelings of man, especially all and sundry from across the global world as well as from the cultural context of African’s society and for that matter Asante’s culture towards treasures and other valuable assets. According to field work, the cloth symbolizes courageous leadership, heroic deeds, self-sacrifice, and spiritual vitality and rebirth.



Plate 4.36 “Abusua Ye Dɔm”

“**Abusua Ye Dɔm**” literally means “family is a force.” Among the Akan people, the extended family is the foundation of society. Like a military force, members of the family are collectively responsible for the material and spiritual well-being, the physical protection and the social security of all its members.

The cloth was designed to celebrate and reinforce such positive attributes of the extended family system.

To achieve its purpose, the designer went “crazy” and “wild” by incorporating several designs and colours including red, yellow, green, orange, blue, brown and white, a more harnessed artistic piece of excellence and cultural values. The designer blended colours well with design motifs such as zigzag lines boarded by chequered shapes. In its many variations and background colours the cloth symbolizes strong family bond, the value of family unity, collective work and responsibility and cooperation.



Plate 4.37 “Sika Futuro”

“**Sika Futuro**” Literally means “gold dust.” Before the use of coins and paper as money, gold dust, was used as a medium of exchange and was therefore considered as a symbol of wealth and prosperity by the Asantes and Akans in general.

The predominant use of intricately textured patterns in yellows, orange and reds replicate the visual characteristics of gold dust. The designer also introduced greens and browns to reflect Ghana’s rich and flesh resources of forestry and other rich minerals of the land. According to the indigenous Asante Kente weavers, from the cultural context, this cloth is one of the most outstanding and predominant Kente Cloth in the Asante Kingdom, a cloth which symbolizes Wealth, Royalty, Elegance, Spiritual Purity And Honorable Achievement.

4.18 Kente Cloth in Modern Perspective (Kente Cloth for Local or Foreign Dignitaries)

Nowadays, as existed with the ancestors, the indigenous Asante Kente weavers do not only see beauty externally but see beauty more from within, the language of an object and its cultural and political implications. Important persons of various political persuasions are now responding positively to patronizing their products because they really understand the philosophies of Kente. Some politicians order production of Kente to suit their tastes and ambitions. The commissioned cloths have attractive names that reflect their political thoughts, achievements, victory, successions, etc. The following cloths depict Kente designs with political undertone:



Plate 4.38 “Kuffour Apagya Ghana”

According to the master weavers of the indigenous Asante Kente weavers, **“Kuffour Apagya Ghana”** , from plate 4.38, literally means Kuffour has elevated Ghana or Kuffour’s administration has made Ghana see numerous developments. The weavers

designed this cloth specially for the former President to commemorate his enormous contributions to the nation's development. It is an "Adwini si Adwini" design cloth, which is a triple weave.

The rich and vibrant colours utilized in the cloth reflect the Asante handsomeness of his Royal Excellency, President Kuffour. It does not only speak of his personality but also the economic development of Ghana under his able leadership. It symbolizes his giant efforts to uplift the good image of Ghana.

The giant, bold vertical lines depicted in black and orange symbolized continuity, firmness or stability, confidence and achievement. They also represent very strong pillars upon which the nation stands. The weaver of this cloth diversified the weave by utilizing several designs and colours to also reflect how dynamic and versatile the President was in implementing his bold decisions. Moreover, the cloth is solid, but not rigid. According to the weaver this is so because the former President was very firm but at the same time tolerant in his governance. He frowned on autocratic governance.

The colours green, yellow, black were chosen carefully to symbolize the nation and its natural resources. This concept of rich resources the weaver also emphasizes through various designs and motifs in diamond (rhombus) shapes. The red colour reflects the President's philosophy of sacrifices of everybody's unique effort towards national development. The cloth therefore, reflects uniqueness, achievement, royalty and patriotism.



Plate 4.39 “The Alan Cash Kente Cloth”

The “Alan Cash Cloth”, from Plate 4.39, according to facts from research is a Kente which was commissioned by the former Minister for Trade and Industry, Mr. Alan Kyeremateng to be used as a memorable Cloth for his political ambition to become the President of Ghana under the NPP administration in 2008 election.

According to the weavers, the minister himself carefully designed and instructed the weavers to execute the cloth for him. The researcher learned from the weavers that the zigzag lines or the edges of the designs in the cloth symbolize action, readiness and sacrifice. The bright colours were also selected to reflect a potential politician. The green also symbolizes strength, growth and youthfulness. All these reflect the characteristics or qualities of the Hon. Alan Kyeremateng. The colour yellow has to do with wealth and Royalty. All these can be said to be exact replica of Alan Kyeremanteng.

The cloth was named “Alan Cash” because of his promises he made especially to the youth and the people of Ghana for financial freedom through availability of quality job

for the people and cash for the people of this nation when he aspired to be elected as a flag bearer of the New Patriotic Party (NPP). The weaver said “Alan by nature is enterprising, hardworking and full of life and integrity.”

Thus, to reflect his political ambitions, he chose colours that talk about his personality. 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. It is full of aggression and action as well as power. It is so interesting the colours in the cloth, especially the red and green are complementary or “rival” colours and they were actually separated by colour yellow, as if in a fight, the zigzag lines are in the form of several arrows in a battlefield. This cloth might well describe him better when he was in a struggle with Nana Addo Dankwah Akuffo-Addo in a context for the Flagbearership during the NPP Congress in 2008. “This politician possesses all these characteristics, he is full of life.” The weaver said.



Plate 4.40 “The Addo Kuffour”

“Addo Kuffour” is another cloth that has political undertones. This design has four main colours-green, yellow, pink and black. This cloth was ordered by the former Minister of Defense, Dr. Addo Kuffour, the brother of the former President, J. A. Kuffour. 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. According to Akan social thought, these attributes are generally considered as essential aspects of the female essence.

From researcher’s point of view, this Politician might have chosen these colours due to pleasantness and sweetness of mind and heart to have a brother as the President. This is a statement of fact in that he contested for a presidential candidate hoping that he would get a total support from his brother. A lot of Ghanaians criticized him for this because they claimed it was not prudent to contest the presidential candidate since his brother was the then incumbent President.

The cloth has a design in a form of “eye black spots”, arranged in pairs with yellow colour around each of these designs, shaped like the eyes of an eagle, running through the cloth. These black-eye spots with yellow colour around them make them well pronounced as though one could pick them with the hand. Another person may also see them as spy holes. This cloth expresses the notion that as a Defense Minister, he has to be alert and vigilant at all times since national security is at risk and default in anyway could cause the lives of its citizens. The weaver who designed the cloth had in mind idea of vigilance. The background design is likened to the feathers of the eagle.

Moreover, the researcher also deduced that, the defense Minister cannot achieve this alone, thus the weaver expressed how it is the responsibility of every citizen everywhere from across the world to fight for the nation. Better still, the researcher also views that, as a defense Minister, it is prudent to empower competent people of the armed forces to fight for protection of the nation. For example foil attacks from neighbouring countries, stop smugglers of illicit drugs from carrying out unscrupulous activities. It can be realized, therefore, that there is much symbolism in the design of the cloth despite the purely pleasing aesthetic value of the cloth.



Plate 4.41 “The Clinton”

“Clinton” is the Kente cloth which was purposely commissioned for the commemoration of the visit of the former US president, President Bill Clinton on his first visit to Ghana during the reign of former President Rawlings in the late 90s. In fact it was a first gift given to him on his arrival and welcoming ceremony at the airport.

This design according to the weavers is one of the outstanding Kente products that has contributed significantly to tourism, exports and thus national development. Moreover, according to them, it is one of the most expensive Kente cloths in recent times. It needs a master, most experienced and knowledgeable person to weave this design.

This design is in four colours: black, orange, pink, cream and white, colours that give this cloth its unique, true characteristics. It will interest one to know that, when perceived carefully, it would be discovered that the weaver used only one design motif, a diamond shape of different sizes. In the cloth, this has been executed in such a way that upon completion of the cloth by joining the strips together, each of these diamond shapes comes together so nicely that they form different grades and colours of diamonds in the entire cloth. Inside each of these variety of diamonds shapes are crosses found in all the colours of this cloth.

Moreover, in the cloth, there are other diamond shaped designs mainly in two colours (pink and yellow), where the weaver of this cloth exhibits his competence by transforming a conical shaped design through a reflection (mirroring) to get this diamond shape. This requires a mercurial mind to successfully accomplish this.

Philosophically, this cloth is communicating a lot. Diamond symbolizes wealth. It is a very rich mineral but very scarce. This makes it very expensive. Therefore, when emphasized in black, it makes it very prominent. The weaver chose these colours because of the rich nature of yellow and very gentle, peaceful and graceful nature of pink, describing the true character of President Clinton. The yellow depicts his Royal Excellency, a President of one of the most developed nations of the whole world, US.

Despite his nobility, Clinton is described as a very peaceful man that US has had in spite of his political standing, therefore, the weavers decided to use very calm, peaceful but rich colours for this purpose. During the time of interview, the researcher recorded from the weavers that this cloth is strictly woven in these colours, otherwise it loses its value and its uniqueness. This shows exceptionally the weavers creative abilities and their sense of beauty from cultural context.



CHAPTER FIVE

PRESENTATION AND DISCUSSION OF FINDINGS

5.1 Overview

In this chapter, the researcher examines the research data using SPSS data analysis as stated in section 3.1.4. Results of the findings are well presented as follows:

The researcher therefore, presented detailed data on objectives using tables and charts. Results were analysed in two parts by combining qualitative and quantitative methods. The first part was on interview scheduled which was very flexible, and gave respondents enough room to express their thoughts while in the second part were the questionnaires where the researcher utilized The Statistical Package for Social Sciences (SPSS) to analyse the data or information from the field. From the data collected the total number of respondents of weavers was 80 and the customers were 150 where 120 were useable.

5.1 .1 Various Classes of Weavers and Their Levels of Aesthetic Sensibilities

The researcher ascertained that there are three main classes or various groups of the weavers. These are: Master weavers, junior weavers and the apprentices. An apprentice is qualified to migrate into a junior weaver after qualifying to produce both basic and intricate weaves with less or no supervision. Although he is described as qualified, nevertheless, he is still under training.

Although he is able to execute his works he still receives some guidance and experts' advice from experts or master weavers. His sense of appreciation and criticism is still

minimal until after several years. Sometimes, a junior 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.

It is discovered again that a weaver merits the title as a master weaver after gaining enough experience through several years in the weaving profession. Mostly, the aged are considered as the master weavers. Also, a weaver needs not be old to migrate into a master weaver's level. The aged (above 50 years) are mostly called so mostly due to their experiences through the test of time. 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. Hardworking or enterprising young weavers, despite their youthful age too merit the title and thus talk knowledgeably and intelligently about their works. Master weavers are referred to as *Awenefo Mpaninfo*. It is the most honorable title among these weavers and they are therefore, accorded great respect. Being master weavers, they are also experts in appreciation and criticism. Among these Master Weavers, there are specific group of them who weave for the King of Asante (Otumfuo) the Asantehene as well as the President and some Ministers. In fact, they have a special or restricted place that they execute these works. This place is highly out of bounds. They mostly execute such works in secret places for several days, weeks or even months based on the design (adwini).

5.2 Respondents' Concept of Aesthetics, Appreciation and Criticism

Facts from the field indicated that all the respondents interviewed agreed that there is no specific word in Akan or Asante Twi language that stands for aesthetics. This makes it

very difficult to translate into the two language. Mostly two terms include “**Ade fɛɛfɛ**” - means a beautiful thing. An aesthetically appealing work should be faultless, unique, and exceptional, with the right proportion of colour blends. Design and colour also play a very significant role to express beauty. In fact, it is the foundation upon which every design is built as far as Kente weaving is concerned. In other words, if the cloth is full of mistakes, inappropriate blend of colours, dirty or rough surface, that cloth is regarded ugly.

A design could be preferred to another based on the style of the weave. For example, the triple weave is more beautiful and more expensive than the double weave or the single weave. The double weave is also more aesthetically pleasing than the single 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 Kente cloth is most preferred because it is described as rich and intricate with appealing colours.

Rayon yarn is used for triple and double weaves because it is very fine or soft desirable for intricate weaves and cotton for single weave. The Asante Kente weavers confirmed that if cotton is used for design weave it results in stiffness, poor finishing and draping effect eliminating the aesthetic qualities. Cotton is desirable for plain or single weave to make it a bit heavier.

The uniqueness of the work is 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. A woven piece for the president or Asantehene is mostly a triple weave, dominated by yellow, red, black and green. Mostly the King himself names the cloth. According to the weavers, the President or the Asantehene cloth's is woven in a hidden place, not to be seen until it is used by them. One cardinal concept of aesthetic quality the weavers would not sacrifice for anything is the cultural values, the philosophy and language of the cloth. Therefore, they always observe and weave to preserve cultural values or tradition.

Moreover, a beautiful cloth could be differentiated from ugly one based on design, type of colour used and elements and principle of design. For example, mauve colour, black, cream, yellow arranged in that order will result in aesthetic deficiency (ugly cloth) according to the weavers.. On the other hand, a combination of yellow, black and green will be aesthetically pleasing. The finishing too is another factor.

However, currently though, according to the weavers, based on other grounds, such as the philosophy of the weaver in question or the weaver's intentions to achieve certain results, or upon special demands of a client and to achieve certain symbolism, cloths do not always need to be beautiful before they do. According to a remark made by a master weaver from one of the centres, all the oldest cloths do not appeal to him at all. This does not really imply that the previous weaves are displeasing to everybody. Perhaps to him, due to youthful exuberant, his aesthetic sensibility is highly focused on recent weaves and displays of bright colours.

According to him again, the cloths are beautiful upon second look at the richness of the colour, the silky nature of the yarns in the cloth in spite of their ages (over 300 years), the uniqueness of the designs and the competency of the artists at that time make the cloths more pleasing to him. To him, this is highly amazing because if these artists were alive they would have been highly exceptional.

A deduction from the above comments from this outstanding weaver really buttresses the philosophy or the core essence of analyzing this research contextually apart from the formalist point of view. “This is described as beauty inside out” Moreover, the weavers sometimes combine weaving and printing to achieve aesthetic qualities. They weave single weave and stamp them, especially with Adikra. They mostly refer these cloths as symbolic cloths. They are called “Ntiamu”. Mostly, they are funeral cloths.

5.3 Respondents’ Concept of Appreciation

According to the weavers there is no clear cut line between aesthetics and appreciation. Both are used interchangeably. For example one can express feelings of appreciation by saying “M’ani agye ho” or “eso m’ani” is a local dialect for appreciation. When appreciating a woven piece, that cloth must be precious and cherished. It must also be appealing, portray cultural values, attractive and come out of the loom without fault. The weavers do not take the elements and the principles of design for granted here. The cloth is more appreciable if the elements and principles of organization are utilized effectively.

However, appreciation also depends on the perceiver. Skills in appreciation are acquired through training and experience. Though, in appreciation, it is established that it is the

full awareness of all the good qualities we see, read or hear, an intelligent discussion of a piece of work without passing judgement, Amenuke et al (1993). Asante Kente weavers' perception on this varies slightly. Apart from talking about the positive side of the work they also point out flaws for corrections.

5.4 Respondents' Concept of Criticism

Mostly, there is no definite word in Asante-Twi language for Criticism among the weavers. "Anwenefo Mpaninfo" (Master Weavers) are qualified to be called Critics. Mostly, the aesthetic criteria used to evaluate a work should be the background of the work, the artist who weaves 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 such as "Tenee" (one who does corrections on others' work), Anwenefo Mpaninfo", "Mfeefeemu" (inquisitiveness), "Okwankyerefo", (Director) "Temufoo" (Judge), "Hwehwemu"(literary means checking or examining whether a work is good or bad), etc.

5.5 Characteristics of Critics

Field work reveals that, master weavers or chief critics possess the following characteristics to be able to qualify as critics:

- Critics should know the art of weaving and should be able to guide others
- Should be more experienced, knowledgeable and possess the title as a master weaver
- Apart from the fact that a master weaver merits his name based on outstanding performance in the weaving profession, he must exhibit that flare and skills of being able to talk intelligently about woven pieces produced in the community.

- He must be very judicious and draw a clear distinction between work produced for various purposes or intentions of various works.

Robert Thompson in Adu-Agyem (1990), pointed out that the African Critic is identified as having a lucid clear mind, strong articulate voice (voice elements) which imply a theory of elegance or excellence in art. The Indigenous Asante Kente Weavers are no exception. The personal qualities and dynamism enable them to express themselves and measure the values of woven objects with objectivity and accuracy. Therefore, the master weavers or critics exhibit skills and are conversant about the elements of their cultural heritage-proverbs, philosophy and symbols. These qualities clearly distinguished them in their society as well as give them respect.

The procedures involved in criticism among the indigenous Asante Kente Weavers are different from the European Concepts. Feldman (1975), and Ross (1982), give four stages or forms of aesthetic criticism as discussed in chapter two thus:

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

In analysing the above, the writer deduced and sees criticism as a systematic process, each stage requires accurate reasoning to discover the components of the work of art and the artist's intentions. 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 takes into consideration 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 judgement, revealing the strengths and weaknesses of the work.

In each of the processes, there must be cohesion. An aesthetically good work may be rejected as poor when it fails to serve what extra-aesthetic functions it may have at the right place and at the right time. The Asante weaving culture cannot be separated from their lives. The weavers are influenced by their culture and therefore, make sure that whatever they execute conforms to the norms and values of the Asante Society.

The researcher discovered that despite the fact that they judiciously talk intelligently about their works, the master weavers or critics hardly criticize their own works openly. This idea of egotism is found in the proverbs: “obi mfa nensa benkum nkyere n’agya fie kwan”, (literally means no one shows a way to his village with the left hand). They always praise their own works. They sometimes criticize their colleagues’ works unenthusiastically. They either criticize works so as to help or provide fruitful advise to improve their colleagues’ work or they do so to influence a prospective buyer.

Unlike the Western system of aesthetic criticism as articulated by Feldman (1967) and Smith (1970), which comprises four laid down systematic stages –Description, Analysis, Interpretation and Evaluation or Judgement, as discussed above, the procedure for criticism among Asante weavers is quite different.

Like other African artists, the Asante weavers engage in spontaneous criticism of works. It opens up with the respondents' impression of the work. Thus: "this work is beautiful," (Ntoma yi ye fe paa), "it appeals to me", similarly it can be the other way round, "I do not like it", "it is ugly; it does not look like "Fathia fata Nkrumah", this work is ugly; it looks like an apprentice's work; it is of poor craftsmanship. Sometimes too, the critic may express feelings like "adwuma yi ye fe nanso aka kakra (literally, this work is beautiful but it is yet to be completed effectively). Such statements or utterances form evaluation or judgements of a particular work. The master weaver or critic accepts or rejects a particular work, technique and craftsmanship of work because he finds the weaving to be seriously perfect or faulty in perception. He may say the weaving is beautifully produced or the weaving under serious scrutiny does not show good craftsmanship in its execution. Such conclusion emerges only after an exhaustive study of the objects by turning it round several times and critically looking at it since he is very much alert as to the implications of any utterances he makes whether derogatory or nice about the work. All the analysis, evaluation and conclusions drawn from the work is therefore, carefully calculated in the head before it is voiced out in a logical and articulate voice showing the eloquence in mind of the critic.

The critic is also familiar with what the extrinsic quality of the cloth before him is supposed to be and quickly refers to his store of knowledge of other works that form the accepted set of standards by comparing and contrasting. Although, the judgement comes first before other critical analysis or reasons are given to substantiate the facts, the master

weaver does a lot of mental calculations in the head in order not to jump into conclusions or make sweeping statements.

Therefore, the critical process may be summarized by saying that there are three distinct stages of criticism: Judgement or evaluation, which pronounces the artistic and aesthetic merit of the work; reasons put forward to substantiate or in support of the final conclusion which takes into consideration the acceptable elements and principles of design that constitute the work; and finally, the elucidation of reasons brought forward. These may include the extrinsic values-the philosophy, religious, proverbs, symbolic and utilitarian or functional basis of the weaving.

In a nutshell, there is no doubt that the Asante Kente weavers have developed their own aesthetic principles or criteria that conform to the norms and regulations of their culture. This forms the aesthetic criteria for criticizing their weavings. They discuss and talk intelligently and knowledgeably about those subtle qualities, both intrinsic and extrinsic that make the woven objects what they are (they are able to make fair judge).

5.6 Aesthetic Criteria in Perceiving and Talking About Woven Objects Among the Weavers

The indigenous Asante Kente weavers have their own principles of aesthetics, appreciation and criticism. According to the findings from field work, beauty associated with woven pieces communicates in so many ways. Apart from physical beauty of art work the cultural philosophies are not left out or taken for granted. Therefore, the

researcher discovered from the weavers that they combine both formalism and contextualism in analyzing aesthetics of a particular work. A work of art needs not be beautiful to be beautiful. This may be referred to as “beauty inside out”(that is, cultural implications). The following involves various criteria for judging the beauty of a particular work:

5.6.1 Preliminary Study of the work

The critic examines critically the work to understand the weaver’s intentions. This he does by turning or holding the work several times to have a clear view of the work.

5.6.2 Type of Material or Yarn

The type of material is very essential to the critic to be able to pass quality judgement. By doing so, the work is examined to determine the type and durability of material. For example silk, rayon or cotton. These are the most preferable and approved materials used by the weavers. They are more careful since fake products are also available in the market and ignorance on the part of the weavers could be deceived by the sellers of imitations.

No other yarn is preferred for designed weave apart from rayon and silk, therefore, in the absence of rayon yarn, the weaver has to suspend/ postpone that weave for another day or until that yarn (rayon) is available unless it is a plain weave. Cotton is preferable for the plain (ahwepan) weave. Rayon is preferred for design weave (double and triple) because of flexibility of cloth (final weave). In some instance silk is used in place of rayon, but very scarce. Silk is the best quality but very scarce so they no more concentrate on them.

Due to its vitality and durability, silk is imported. As experimented, silk can last for more than 40 years but retain its quality and beauty. Mostly, rayon and cotton, the colourful ones to be specific turn to fade when it is washed. It can last for few years. Therefore, formerly they import silk from Japan. According to them, the factory is now closed down, thus, they no longer import silk. However, rayon and cotton are acquired locally and rayon is now used in place of silk, but its quality could not be compared, still they discovered that silk is supreme in quality. According to them, the earliest weaves/cloths were all in silk, but despite its age they still look fresh after several years. The critic therefore, considers the material and blend of colour for a particular purpose before passing judgement.

5.6.3 The Skills or Technique of the Weaver

A piece of weave is determined whether it is beautiful or bad by the critic by examining the craftsmanship of the weaver. Here, aesthetic qualities like balance, unity, good finish, choice of colours are taken into consideration.

The critic looks out for the expertise of the weaver and flare, his ability to introduce new designs, the expertise, for example, inculcation of new techniques like **Bulges or Sinister Bulges-** (creation of uneven surface or disturbing surface by the alternation or combination of plain and design weave).

A work is aesthetically pleasing if it is free from error or mistakes are minimal. Mistakes in indigenous Asante Kente weaving is referred to **“Efuo”**- A term given to a broken

yarn (warp) while weaving is in progress, thereby resulting in a defect, creating a gap or hole in the cloth. On the other hand, if two yarns pile up instead of alternating it can also result in this defect. Efuio is undesirable because it creates displeasure, showing clearly in a weave. This is aesthetically displeasing and therefore, a good work cannot violate this principle, it must be free from efuio. Respondents warned that yarn breakages is minimized by making sure that the weaver finds appropriate way of holding and throwing the shuttle through the opening of the heddle (healds). This is another concept of aesthetics.

Fieldwork also reveals that, quality and beauty of cloth is determined by the way the piece is handled, the number of thread used at a time to do the picking of the design, how the reed is used to beat the newly inserted yarn (that is how loosely or firmly/tightly) and so on will result in either ugly cloth or beautiful cloth. According to a percentage of the weavers, every cloth is very beautiful because each cloth is executed to fulfill a purpose and therefore, the weaver designs as such. Meanwhile, variation on the part of different designers of a particular cloth is what differentiates the various cloths. They further reiterated that cloth becomes more beautiful and supreme than the other based on the weaver's skills, purpose or the user and time and effort that went into the design. For example, all the design weaves such as the double and triple weaves are the most beautiful. Also, certainly, cloth meant for the Asante King is expected to be treated with precious time, precision, accuracy than any other design meant for an ordinary person.

5.6.4 Shining Smoothness /Brightness/ Colour Arrangement

-(Eni da ho /eni shyeren)

According to the master weavers, in order to weave a cloth to brighten the wearers the weaver manipulates the colours in a particular way. E.g. they can arrange the colours in the order of: green, yellow and black. To get the opposite, that is to make it dull, they arrange in this order: green, black and yellow. (This will result in absolute dullness

5.6.5 Kente Cloth Communication

Communication of the work must depict what the weaver wants to portray or communicate to the public. This should portray philosophies such as social, political, and cultural significance. E.g. "Tikoro nnko agyina" meaning one head does not go into counsel or two heads are better than one in taking decision.

The indigenous Asante weavers are more careful when it comes to choices of colours and their symbolisms to reflect a particular occasion or a ceremony. Bright and colourful cloths are meant for every occasion, except funerals. Funeral cloths include red and black or black and brown but black and white are used for dual purposes. You can never combine these colours with any other colours to produce a funeral cloth. For example, you cannot combine these colours with green, blue or pink. If a weaver goes contrary to this, or employs this technique wrongly he has failed and the cloth cannot be used for the purpose or function for which it was designed.

In recent times, white cloth may be worn at funerals. When an old woman or man dies, it is often a tradition for some bereaved family members to wear white especially the grand and great grand children. Also, time, efforts, purpose, simplicity or sophistication, skills of the artist/weaver are factors that determine the outcome of a particular design. It is also dependent on customer requirement and satisfaction. The critic therefore, considers the material and blend of colour for a particular purpose before passing judgement.

5.6.6 Straightness (Tenee) and Cloth Measurement

Straightness in weaving refers to how the piece has come out of the loom without fault. The strip and for that matter the joined strips in the finished cloth must be very straight. If the strip is crooked it is referred to as “insadua atom” (meaning, loom is twisted or has deformed. This can affect the symmetric balance (akyiretire also of the woven cloth. Every woven piece needs to be started with a particular design and must end with the same design for symmetrical balance, except plain weaves.

Symmetry is not taken at all for granted since it is one of the determining factors of an outstanding weave, especially if the strips are not strictly woven according to specific and designed measurement. To ensure perfect outcome the weavers always have either a tape measure or ruler to carry out this purpose. Mostly, experienced weavers could tell the number of shuttle (akorokorowa) traversals that could result in a specific measurement. The weaver’s inability to implement this successfully could result in weaving deficiency or deformity, and therefore, would be unacceptable. This is regarded as shoddy or poor craftsmanship. On the contrary, anything free from this is regarded as good, balanced,

proportional and good alignments. Common Asante terms here are: “asipi, efi biara nni ho, edaho yie” etc., all expressing feelings of approval and excellent or superb craftsmanship.

5.6.7 Finishing

Finishing is another factor that determines the success of work of a weaver. The surface must be free from fluff and must be smooth. The strips must be well joined together by either sewing by needle or machine. Researcher ascertained from weavers that needle joining is the best since it secures the strips well in the cloth and that prolongs its life span as well as makes the cloth firm and durable. Nonetheless, each is preferable depending on how best the weaver does it. To them, machine sewing is faster and convenient.

Good work or finishing is mostly enhanced through good weaving preparation. Right procedure in warp and weft preparation enhances the finishing. This depends on the skill of the weaver. “Ahoma boro” or “ntene” or “nhyihye” (meaning warp and weft arrangement or positioning of parts) are the Asante terms used in the preparation stage. The master weaver also looks out for aesthetics in the complete cloth by examining the shape of the work/appearance referring to “ntoma sini” and a two yard piece called akataso (a covering, mostly for women) and the strip (ntoma ban), by making sure that the weaver has done the right thing in terms of measurement, design, colour, technique and good finish. A number of strips (ntoma ban) are sewn together to produce the specific measurement of a Kente cloth. There is difference between the size of the cloth for males and female respectively.

In preparing the warped yarn or background, the weaver must be cautious since the number of warped yarns prepared determines the length, width and number of strips for the final cloth expected to be completed. When the warped yarns are spread through the healds or reed, it is called the background or “**ntoma asaase**”.

5.6.8 Aesthetic Concept on Gender usage

It is discovered that women’s cloths, depending on the width of the reed, constitutes 28, 25 or 24 strips (“ntoma ban”) , supposed to be sewn together for a full cloth. In the case of the men, this varies from 17 to 22 strips depending on the width of the reed, equivalent to 8 yards. Yards of Kente are bigger than length of other cloths. According to them, 8 yards of Kente (men’s cloths) is equivalent to 10 yards of other cloths.

In terms of lengths of Kente cloths, twice of women’s Kente strip is equivalent to the strip of men’s cloths. Moreover they use tape measure when weaving the strips to get a design length, strips measurement etc. Cloths that are designed for chiefs, presidents, and royals are treated and woven specially, in fact, it is given to experts who weave at secret places. Until the chief or the president wears it, it does not come out. After that, it could be woven, sold and exported worldwide irrespective of whom, whether white or black, rich or poor, unless its use is banned by law of the Asantes or the Otumfuo .

5.6.9 Blend of Colour and Design in Cloth

Another aesthetic criterion that makes a beautiful cloth is the blend of colour and design. Colour and design play a very significant role in their weaving technique. Researcher

deduced that it is the determining factor of the weaver's success or failure. It is the centre of aesthetics among the weavers because their ideas are manifested through that.

This is another factor that differentiates the weavers. 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 the largest percentage of the respondents, in a cloth, the colours move, 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.

Again, before a design would be outstanding the master weaver looks out for the positioning and combination of design and colour, for example, the weaver must know how to combine very bright and dull colours together. Researcher ascertained that, most often if a weaver places two dark colours together or two bright colours together the entire design does not become appealing at all. This is a big failure or results in a very shoddy work.

In designing, respondents stressed that it is always advisable to get rid of foreign materials as often as possible since that also destroys the beauty of design. As discussed earlier under skills and technique of the weaver, time, effort, number of yarns used to do the picking of design and the type of designs determine the aesthetics value of the cloth. The texture, weight, type of yarn and length also play a very significant role in judging

the quality of the cloth. For example, according to the weavers, the intricate and the most difficult designs are more pleasing and are mostly meant for kings or very important personalities(VIPs), such as Heads of state. The more intricate the design of a Kente cloth, the higher the quality and therefore, the higher the value or prestige of it. For example, the most intricate and prestigious designs include “Nkyimkyim”, “Aprɛmu”, “Puduo,” etc. Respondents claimed that anything Kente, because of its authenticity or uniqueness or cultural significance it is beautiful but experience and naturalistic (genius) differentiate one Kente cloth from the other.

Respondents emphasized that, all the olden designs are mostly in red (kogyan), green (apobibire), yellow (ayirewa), black (bibire), blue (ɛsoro), with cultural symbolisms. They again claimed that now, all these designs are fading away due to demands of client and for the fact that the basic concept to produce for only the royals of Asante has changed to include those who admire the significance of cloth and can afford. Due to this, currently, they are embarking on new designs or innovations, partially influenced by clients. Nowadays, colours of Kente are mostly green, violet (purple), orange, sea blue, mauve, silver etc. making them more fashionable.

The critic looks out for how the weaver has been able to weave exclusively for a particular gender by utilizing the actual colour. Mostly, they indicated that colours reflecting feminine features include pink, sea blue or blue, mauve and green while due to their masculine nature, men always prefer the rendition of red, black, green, orange and gold.

5.6.10 Qualities or Features that Differentiate the Asantehene's Cloth

The Asantehene or King of Asante mostly referred to as Otumfuo is the head in the Asante Kingdom, under whom the sub-chiefs render accounts. Due to his personality, he is accorded the great respect and honour like the President or head of a state. Any treasure meant for the king is highly treated with adequate care and wisdom because default in any way could bring wild sanctions to the culprit. Due to this, among the master weavers there are other classes or groups that are specially chosen to execute for the Asantehene.

There weaver exercise precious time before weaving for the Asantehene because apart from the fact that that cloth is very intricate with wild designs (edwini), the cloth should not be that which has been ever used elsewhere. This is an aesthetic concept that is not taken for granted by the weavers. Another concept is that, the background colours (ntoma asaase), that is the warp yarns are not supposed to be seen in the cloth. Designs in the cloth communicate proverbs, political thoughts, and cultural values as well as advises and corrects deeds of society. The cloth is usually worn during important festivals or occasions in the Asante Kingdom.

Mostly the cloth is dominated by very vibrant and rich colours such as yellow, red, green, and blue reflecting Asante or Ghanaian identity. Respondents pointed out that in the olden days, strictly for respect for Otumfuo, all the design weaves were produced in such a way that designs(edwene) were arranged only at the edges, that is towards the herm of the cloth, only cloth meant for the Asantehene has features with designs appearing at the middle and edges of his cloth. Thus, whoever violates this has to face severe punishment

for disrespecting the Asantehene. The weavers now said that this concept is changed, therefore, features of cloth for the King has different designs with design adwini running through the whole cloth while concealing the entire background.

Until the Asantehene wears it for that purpose for which the cloth has been designed, no one has the right to have a replica of the design, even the cloth is not supposed to be seen by anybody, except the designer or weaver. The design is executed for weeks or months depending on the type of design because such designs as described already are very intricate.

5.7 Asante Weavers' Concept of The Relationship Between the Monarchy and Asante Kente

According to the respondents, aesthetics of Kente is the Monarchy of the Asantes. Kente cannot be separated from the Asante kingdom. All activities or celebrations in the Asante Kingdom do not exclude Kente cloth. Colourful Asantehene's silk Kente cloths have the Royal Colours of black, green and yellow. The relationship between Kente and the Asante Kingdom is a criterion strongly considered by the weavers in designing and executing Kente cloth towards preservation of the culture of the Asantes.

Yankah (2009), stated that, one of the surviving monarchies in Africa is the Asante Kingdom. Its integration into and continuous relevance in the governance of the Republic of Ghana is a matter that will fascinate a modern day reader and student of history. The

Asantes are proud of their rich culture and history and their heritage symbolized in the golden stool which the King occupies.

Therefore, upon further interrogation of the weavers, aesthetics of Kente Among the weavers plays a vital role in this great kingdom and the general governance of the Republic of Ghana as discussed by Yankah. This brings to light the essence of Kente in his administration of the king both locally and internationally. His Kingdom reflects the beauty and importance of the cloth. Mostly, politicians and other important dignitaries are welcomed to his kingdom and Ghana with the cloth that reflects Asante and Ghanaian cultural values.

The researcher therefore, discussed aesthetics of Kente as the symbol of royalty in the Asante kingdom and supporting his ideas with illustration of different pictures of indigenous Asante Kente cloth projecting intrinsic and extrinsic values of various Kente cloths and as well as its integration with Ghanaian ways of life with pictures. From these pictures, it is realized that, Kente is a link between the Asante and global culture since it transcends the Ghanaian borders to international dignitaries. For that reason, weavers lay emphasis on preserving the value of the Asante culture through the high quality Kente cloth woven. The following pictures project the aesthetic values of the cloth:



Plate 5.1 A

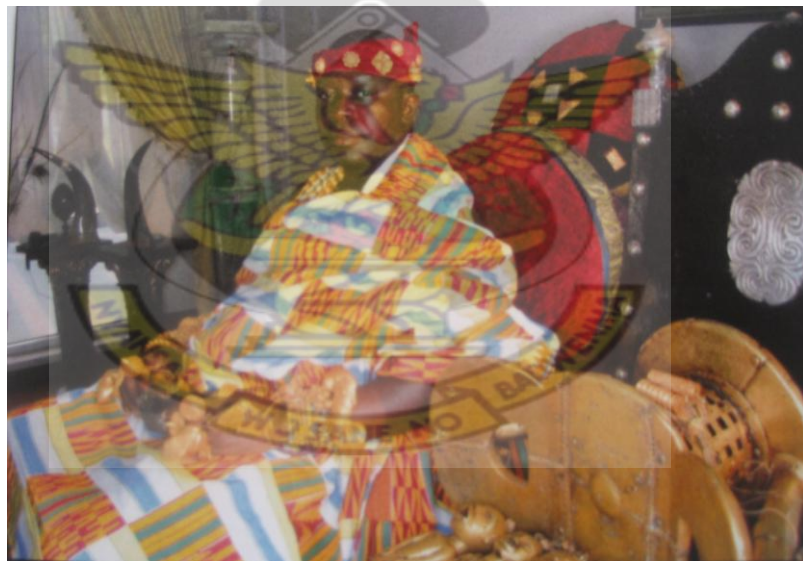


Plate 5.1 B

Different Pictures of Otumfuo Osei Tutu II (A&B), dressed in Kente,
sitting with the Golden Stool by his side



Plate 5.2 King Osei Tutu II poses for a picture with lady Julia, Aesthetically coloured in Indigenous Asante Kente Cloth.



Plate 5.3. Otumfuo Osei Tutu II sits and receives greetings at the Boston Museum Exhibition on West African Gold, at which he was Guest of honour, dressed in Kente Cloth, on 2nd November, 2005.



Plate 5.4 Otumfuo Osei Tutu II and others dressed in Asante Kente being led to address students and faculty at University of Maryland Eastern Shore, Salisbury, May 2001



Plate 5.5 Malian President, Amadou Tourmani Toure receives a hearty welcome with Asante Kente to Manhyia Palace in April, 2008



Plate 5.6 Otumfuo Osei Tutu II, dressed in Asante Kente and other beautiful regalia, sits with the Golden Stool, relaxing comfortably on his stool.



Plate 5.7 The Asantehene Osei Tutu II dressed in Asante Kente, “Toku Faprenu”, was received at Buckingham Palace soon after his installation by her Majesty Queen Elizabeth II in year 2000



Plate 5.8 Otumfuo Osei Tutu II, Nana Hema the mother and people demonstrate the beauty of culture in various Kente Cloths during “Akwasidae Kesie Festival, 2004 at the Kumasi Stadium



Plate 5.9 The King dresses in Kente, presenting a stool to Queen Beatrix of The Netherlands during an official visit in 2003



Plate 5.10 Otumfuo Osei Tutu II holds hands with the Madiba Nelson Mandela, after presenting a Kente Cloth and sandals to him



Plate 5.11 President George Maxwell Richards of Trinidad & Tobago Visited and greeted Otumfuo Osei Tutu II at Manhyia Palace on his visit to Ghana in November, 2008



Plate 5.12 The Asantehene, Osei Tutu, dressed in one of his best Asante Kente Cloths expressed the beauty of his culture, with the Oni of Ife during a visit to Nigeria

5.8 The Importance of Kente in the Socio-cultural Context -The Role, Aesthetics, Appreciation and Philosophy

It is so vital to discuss the concept of aesthetics of Kente under this topic since aesthetic of Kente would not however, be complete without a vivid discussion of the concepts of its function in the socio-cultural context. Kente Cloth plays very significant roles in Asante tradition as well as Akan societies in general. Apart from aesthetic qualities and its functions, researcher deduced that it represents the totality of Ghanaian ways of life. This is argued strongly by the researcher because it can be stated in no uncertain terms how various designs of Asante Kente are displayed by all class of people from across different cultures and across the world. It has been woven and integrated together with Ghanaian culture so well that one would say that Ghana and Asante Kente are synonymous.

Kente Designs play several functions in the area of politics, education, culture, economic development, health, social (example, entertainment), agriculture and other important celebrations. It has gained root in the entire Ghanaian societies that one would be tempted to say that Asante Kente and other equal Kente Cloths from other cultures are the most prestigious of all textile fabrics suitable for important celebrations. From researcher's point of view, Kente cloth is the most prestigious of all textiles irrespective of the source of culture. This strong statement by the researcher stems from the fact that anything textile as a gift for important personalities like the president there is no other textile than Kente. Other roles of Kente cloth in various disciplines would be highlighted for absolute understanding.

5.8.1 Education

Avins and Quick (1998), emphasized how Kente plays significant roles in education. He reiterated that in recent years, the popular practice of wearing a Kente strip or stole at graduation in both Ghana and the United States has extended from the university graduates, to those completing high school and elementary school, and now even each member of the "graduation class" of nursery school children wears one.

Kente plays very significant roles in education from several perspectives. In graduation ceremonies, robes or graduation gowns are fashioned with Kente designs together with other fabrics or textile designs. In other words, mostly, the ladies sew "Kaba" or other outfits with Kente design and wear the robes on them. Philosophically, apart from the aesthetic concepts of the cloth the robe is fashioned with it to symbolize prestige, national identity, heritage, excellence, achievement, etc. The graduate becomes proud in it because such achievements were not attained on a silver platter. Meanwhile, such

students are expressing image of the nation. In such celebrations, there are always displays of several designs with their unique names and symbolisms in the form of proverbs, warnings and correction of bad deeds of society, encouragements, achievements and other wise sayings.

Moreover, other important dignities as well as relatives of those fresh graduates wear various Asante Kente cloths to reflect the brightness of the occasion. The wearing of Kente in college graduation ceremonies dates back to at least 1963 when W. E. B. Du Bois and members of the faculty of the University of Ghana were photographed at the presentation of a honorary degree to the American scholar. Today, this practice extends through all educational levels in Ghana, and at the end of the school year Ghanaian newspapers are filled with graduation photographs featuring Kente that range from day-care centres and nursery schools up to the college level.

In addition to the above functions, in education, motives, philosophy and production techniques are studied in few schools, colleges and universities. Several Kente designs dominate or are used in various school activities apart from graduation such as culture, entertainment, decorations, etc. In June, 2009, various Kente designs and Cloths projected the relevance, aesthetics and appreciation of the indigenous Kente cloth as well as described how it amalgamates Ghanaian cultural values and dominated the graduation ceremony at the Kwame Nkrumah University of Science and Technology, (KNUST), Kumasi. This again indicated the relevance of this research. See pictures of various designs below:



Plate 5.13 A graduate, relatives and friends celebrate Success with Kente Designs at KNUST



Plate 5.14 Concepts of aesthetics among Indigenous Asante Kente weavers highlighted through usage and drape of Kente Cloth



Plate 5.15 Graduands and loved ones glorious graduation festival and projected traditional values on KNUST Campus in June 2009, through exhibitions of prestigious Asante Kente Cloths



Plate 5.16 A



Plate 5.16 B

Plate 5.16 A and B Researcher highlights on the relevance and how Asante Kente dominates and integrates Ghanaian celebrations in and outside Ghana

5.8.2 Politics

Another area where Asante Kente Cloth penetrates is politics. As discussed earlier, we learnt how various politicians and heads of states specially commissioned various designs to serve various political functions and communicate their thoughts. Asante Kente cloth have had diverse effects on the Ghanaian ways of life so much so that it has become almost impossible to celebrate without thinking about the cloth. This is due to the powerful voice and cultural symbolisms despite its aesthetic and prestige. In comparison with Ghana's Culture, the cloth has heterogeneous characteristics and philosophical concepts as that of Ghana making it so impossible to separate the two. One Kente cloth is almost equivalent to several deeds of a Ghanaian society. That is the reason why if anything textiles, high personalities and the president would choose Kente Cloth as a national identity to celebrate occasions.

More contemporary examples of Kente as a high status (national identity) cloth or political gift include the presentation of cloth in March 1998 by Ghana's ex-president Rawlings to ex-president Clinton and his wife, Hillary. No sooner on his arrival than the former US president Clinton was fashioned out in Kente cloth to welcome him, a symbol of the entire Ghanaians welcoming him to the country. On his 10th Anniversary, several politicians including heads of states and ministers from across the world celebrated with Otumfuo Osei Tutu II. This includes President Mills, ex President Kuffour, Nana Akuffo-Addo the NPP Flag bearer for the 2008 elections and other several heads of states, ministers and several other dignitaries. The tradition of Kente as a meaningful gift has been carried over into the United States, especially during Kwanzaa (said Avins and

Quick, 1998), where it fulfils Maulana Karenga's stipulation of a culturally significant present, and at the end of the school year when a stole is frequently given as graduation gift.

The concepts, aesthetics and relevance of Asante Kente Cloth was also manifested through politics and culture from another equally important Anniversary of the Nana Wiafe Akenten III, the chief of Offinso. According to the Agoos Magazine (N. D.), the chief and people of Offinso on Saturday November 25, 2006, celebrated the Mmoaninko festival with a colourful durbar at the forecourt of the Offinsohene's Palace. The magazine revealed that present to grace the occasion were former President John Agyekum Kuffour, the minister of interior Hon Albert Kan-Dapaa, the MP for Offinso-North, Hon Kofi Konadu Apraku, some ministers of state and other important dignitaries. The magazine shows how the Ex-President and his entourage were so colourful in Asante Kente Cloth as well as how the people blended their rich culture with other social activities.

Kente played very significant role in political affairs long before Ghana had independence. Avins and Quick (1998), illustrated the importance of Kente and went further to stress that it reflects the colours of African identity. The authors further lamented how Kente had a strong relationship with the Pan-African movement in the United States. According to them, over the course of the twentieth century, Kente has moved far beyond the borders of Ghana. The brightly patterned cloth has come to convey a powerful message of African unity and its influence has spread across the Atlantic. In

the last several decades, it has become one of the most popular symbols of African American identity. On both sides of the ocean, the kente is recognized as a proclamation of proud association with the rich heritage of the African continent.

The importance of Kente again was emphasized when Avins and Quick elaborated the role it played in the pan African movement. Here, the authors indicated that the global spread of Kente and its transformation into a potential symbol were preceded by the emergence of Pan African movement in the early twentieth century. The aim of the movement was to unify Africans and African American in their struggles for enhanced social and political power. The movement according to the authors gave both Africans and Americans an ideological basis for their respective struggles.

The authors expressed that kente cloth was a symbol for the movement because it helped promote democracy and unity. This is because, within the context of the Pan African Movement, African and African American leaders established suitable symbols to represent their beliefs. According to the writers again, Marcus Garvey articulated a visual language for those who identified with Africa by announcing that red, black and green – symbolizing blood, skin colour, and new life respectively – officially represented “ the colours of the Negro Race.” From Ethiopia, who largely avoided colonial domination, Ghana borrowed and invented the green, yellow, and red colours of Ethiopian Flag for its own national flag and added a black star, the “ lode star” of African freedom, as stated by Avins and Quick. Twelve other African countries who were to regain their independence in the next three years also adopted this colour scheme.

Now, Avins and Quick quickly linked the relationship existing between these colours and Asante Kente Cloth. They indicated that, these same colours are found in the Kente cloth of the Asante called the Oyokoman, the single most popular cloth pattern among Ghanaians. The association of Oyokoman's colours, then, with the Pan African colours of red, green and gold has enhanced its popularity to the extent that Oyokoman itself is seen as a symbol of African unity.

Moreover, the aesthetic and philosophical concepts of Kente were seen as the authors described that unquestionably, a Jamaican activist Marcus Garvey's ideas on colour symbolism affected the thoughts and actions of Ghanaian President Kwame Nkrumah, who contributed, perhaps most profoundly, to the global visibility of Kente as a symbol of African identity. During his historic visits with President Dwight D. Eisenhower in Washington, D.C., 1958 and 1960, Nkrumah and his entourage wore Kente often, in fact Kente dominated all other dresses of his historic visits. In 1963 according to Avins and Quick, African American W.E.B. Du Bois traveled to Africa at Nkrumah's invitation and wore Kente when he was awarded an honorary degree by the University of Ghana, in the East African nation of Tanzania, a portrait of former Tanzanian President Julius Nyerere shows him wearing Kente cloth instead of his own regional or national dress. By choosing Kente for important and highly visible occasion, these and other leaders have helped to establish it as a potent symbolic image for Africans and African Americans alike. Ross (1998), in Avins and Quick(1998) remarked that "not only do fashions change, the politics of wearing Kente change".



Plate 5.17 Ex-Pres. Rawlings dresses him, projects Aesthetics of Asante Kente and Ghanaian identity, a true prestigious gift for Ex-Pres. Clinton



Plate 5.18 President Matthieu Ke're'kou of Benin was presented with Asante Kente, greets Otumfuo at the Millenium Excellence awards ceremony in Accra.

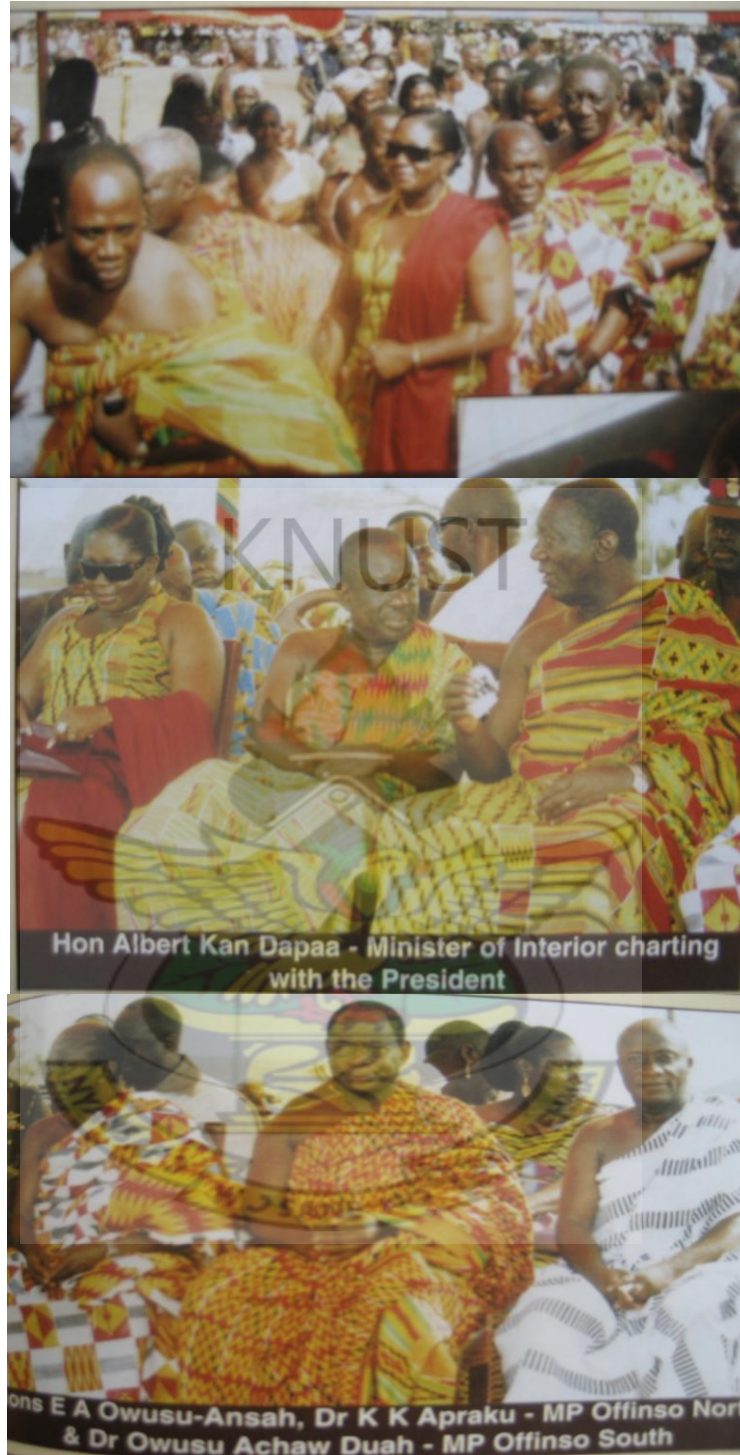


Plate 5.19 The Ex-Pres., Kuffour and his entourage aesthetically dressed in Asante Kente, Graced and spiced up Mmoaninko festival with Nana Wiafe Akenten III, the chief of Offinso



Plate 5.20 Nana Wiafe Akenten III, the paramount chief of Offinso and Nana Obaa Adwoa Serwaa- Offinso “Anyinasuso Obaapanyin” and others celebrate festival with Asante Kente



Plate 5.21 Outgoing British High Commissioner, Gordon Wetherell, adorned in Kente Cloth of splendour from Asante Kente weavers bidding farewell to Asantehene at Manhyia October 2008

5.8.3 Culture - Rites of Passage, Social, Economic and Festivals

According to a popular Ghanaian proverb, “a beautiful cloth does not wear itself”, or beautiful dress does not exist in isolation from the wearer or, for that matter, from the social and cultural context in which it is worn. This emphasized the fact that aesthetics of Asante Kente could best be justified completely through its usage. Kente cloth becomes more beautiful when it fulfills the purpose for which it was designed for.

Asante Kente is most frequently seen in public during the spectacular array of festivals that periodically illuminate most of southern Ghana and Togo. These festivals are, for the most part, major annual events; they are times of homecoming and thanksgiving-opportunities to renew ties with family, friends, and birthplace. For the Asante the Adaye Kese is important ceremonial occasion for the wearing of Kente. In principle, it is an annual event, but in cost and elaborate planning currently required have limited its occurrence. Durbars throughout the Akan area share many of the same characteristics and show great similarity to those documented by Bowdich in 1817 (said Avins and Quick (1998).

The most important chiefs are carried in a palanquin. Other attendants carry selected items of state regalia in front of the palanquin, while followers of the chief wave a variety of cloths, some of which may be Asante Kente. The chief himself will be richly adorned with Kente, other rich gold ornaments. A key part of the display during the parade of chiefs occurs when the individual chiefs periodically stand in their palanquins and dance for their subjects with a sword in one hand and a horsetail fly whisk in the other.

Aesthetically, from the above, this is where the royal cloth of Kente becomes most animated. The percussion-driven dance of most Akan performance ensembles creates a pattern of loading and unloading of the cloth that amplifies and extends the gestures of the chief. The rising and falling (fluctuating nature) of the Kente cloth provides a counterpoint to the polyrhythms of Akan performance. The overall effect is a blaze of colour produced by the movement of the Asante Kente and accented by burst of gold as the jewelry catches the light and reflects it. Whether dancing or merely walking, the drape of the cloth requires frequent adjustment. Some men can do this with considerable style and elegance, others are less accomplished. Kente and other royal textiles are classified as “stool property” and are chosen to be owned by the state as a whole, regardless, it is certainly a measure of the importance of cloth a status symbol and form of wealth. Ghanaian festivals and the wearing of Kente are not just adults’ events. Boys and girls can play several key roles in the proceedings. They often wear Kente on such occasions.

According to Avins and Quick (1998), another aesthetic concept of Asante Kente is in funeral ceremonies. The death, funeral, and burial rites of an Asante (or other important Akan Chief) and the subsequent installation and enstoolment ceremonies for the successor are also occasions for the selective use of Kente. The traditional mourning cloths of the Asante, however, cannot properly be called Kente, although, the finest and rarest of them are stripped woven from dark brown cotton thread and have subtle dark red weft designs. More common are the stamped cloths called Adinkra with dark red, dark brown or black backgrounds. If the mourners are not wearing Kente, the deceased may

nevertheless lie in state or be buried in Kente. In the case of the Asantehene, the corpse is dressed in full regalia of a living monarch. The use of Kente in funerals both royals and non-royals vary considerably among the Akans as well as among other people of southern Ghana and Togo. In some areas, Kente is draped in the funeral room, as in the case with the Asantehene. In addition to the deceased occasionally being dressed in Kente, his or her bed may be covered with the cloth or the coffin might have a piece laid over it. Gifts of Kente made to the deceased for burial in the coffin were also once part of the Asante tradition for important chiefs. Installations in other Akan areas typically include a procession and durbar where the chief might wear Kente or other prestige cloth.

Apart from installation and funeral celebrations, the palanquin is also lined with Kente cloth. Also, in most of Akan traditions, just as the chief and people wear Kente so do the principal gods of Akan. As Kente-lined palanquins frame the chief for public display, in more contemporary contexts the textile continues to function as a framing device, centering attention on a designed person or object. Several chiefs have deliberately posed in front of Kente for official portraits and the speaker's podium in Ghana's parliament is centred against a large Kente wall hanging featuring a warp-striped pattern based on Ghana's national flag. These uses of Kente as a backdrop and framing device anticipate similar, but admittedly more commercial, adoptions of the cloth as a border design on book covers, greeting cards, photographs frames, and advertisements.

Avins and Quick(1998), elaborated that the historian Rattery(1927), notes an “Adwini asa” was one of the cloth presented by the Asante to the Princess Mary on the occasion of

her wedding and made references to designs formerly only worn by the King of Asante or worn with the permission of the King.

Kente may have had its origins as the exclusive prerogative of Asante or other Akan chiefs, but by the end of the nineteenth century it increasingly functioned in non-royal circumstances. At the end of the twentieth century it could be worn by anyone who could afford it and in almost any situation that merited prestige dress. As Western practices and institutions have penetrated Ghanaian society, the number of contexts for wearing Kente has increased proportionately. Traditional marriage ceremonies involved several ritual activities, but it is not clear how often, if ever, Kente was worn. With the advent of Christian weddings, however, Kente became appropriate attire for the bride and groom.

A survey of Ghanaian newspapers in August and September 1997 revealed an astonishing array of occasions where Kente was worn: the launching of a commemorative stamp by the Ghana Postal Services honouring the Starlets (depicted in Kente), the World Soccer Champions in the category of girls under seventeen years of age; a ceremony that was held in Accra to honour forty Ghanaian civilian personnel hired to support United States forces during World War II; the laying of foundation stone for a new branch of the Apostolic Church; a performance of Aflao Girls Brass Band in Cape Coast; a book-signing ceremony; and the opening of Parliament attended by former first lady of Ghana, Nana Konadu Agyemang Rawlings wearing a splendid tailored Kente.

The development of Kente as a dress accessory is a logical extension of its function as a garment. Hats, ties, vests, shoes, purses, bags, briefcases, backpacks, and jewelry have all been made from Kente or adorned with it in Ghana for export. As items of personal adornment, in the United States and elsewhere, these objects also serve in the construction of identity and in affirming ties to Africa. The creation of new uses for the cloth is part of a process of appropriation and modification that has been pursued with equal zeal on both sides of the Atlantic. In other situations, Kente is not the commodity itself, but is often used as a catalyst for sales through its association with other products. The use of Kente as decorative motif in tourism is an example of this, where it suggests notions of rank, status, and authenticity. In other media uses of Kente, the cloth is equated with good parenting and uncorrupted traditional values. As described by Cole and Ross (1977) in Avins and Quick (1998), Kente cloth is an art piece and when the wearer wears it he or she becomes an art piece himself or herself. This is a strong language of aesthetic. The true beauty of Kente is amplified when it is used in various Ghanaian celebrations or activities amidst dancing. During such durbars or festivals, Kente or other rich cloths are worn and Kente may line the palanquin, testament to the importance of the occasion. The rhythms and dance of the people, especially the King reflects the beauty of the cloth. (See Plate 5.22).

In its diversity, the concepts of aesthetics of Kente are found in all aspects of lives globally. T-shirts and caps can be embellished with painted or appliquéd Kente strip of borders. Stoles made of long strips of Kente, can be fashioned to wear around the neck as well as other important items are made from Kente designs.



Plate 5.22 The King dresses in Kente Cloth, dancing in a Palanquin



Plate 5.23 Ghanaians in and outside Ghana portray different Aesthetic Qualities of Kente Designs during marriage ceremonies



Plate 5.24 Family and friends of couple exhibit cultural values through Kente Cloths



Plate 5.25 Women demonstrate the beauty of Kente Cloth and the way the cloth can be fashioned out and used to reflect the weavers' concepts of aesthetics and appreciation.



Plate 5.26: From left, Ama Genfi, Theresa Genfi and Pinaman appreciated and exhibited Indigenous weavers' concept of beauty through their fashionable styles



Plate 5.27 The following illustrate gender preferences with different tones of colour blend.
(Gender usage of the Kente Cloth in various ways to reflect aesthetic beauty)



Plate 5.28 A



Plate 5.28 B

Plate 5.28 A and B, Men demonstrate how ingenious & versatile Asante Kente weavers are in portraying intrinsic and extrinsic (extra-aesthetics) cultural values through several phenomena of society.



Plate 5.29 A



Plate 5.29 B

Plate 5.29 A and B Women combine Kente Dresses with other dress accessories to enhance aesthetic concepts of Asante Kente Cloth

5.9 Analysis of Questionnaires from Field Work

In this section, the researcher examined the research data using The Statistical Package for Social Sciences (SPSS) data analysis as stated in section 3.2.6. Results of the findings on “Concept of Aesthetics, Appreciation and Criticism Among Indigenous Asante Kente Weavers are well presented.

Apart from interview and observation as tools of research in this study, the researcher finds it very imperative to employ questionnaires as well to ascertain data from weavers and customers. The researcher therefore, presented detailed data on objectives using Tables and charts. From the data collected from the Asante Kente weavers, the total number of respondents to the questionnaires was 80 and the distribution was as follows:

Table 5.1 Ages of Respondents

	Age	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	21-30	32	40.0	40.0	40.0
	31-40	24	30.0	30.0	70.0
	41-50	18	22.5	22.5	92.5
	51 and above	6	7.5	7.5	100.0
	Total	80	100.0	100.0	

Source: Author’s Field Study, 2008

With reference to the above table, a total of 80 (100%) responded to the questionnaire, of the total number, 32 (40%) were between 21 and 30 years, 24 (30%) were between 31 and 40 years old, 18 (22..5%) were between 41 and 50 years old and those of the staff whose aged above 50 formed a percentage of 7.5, a number of 6. This indicated that, the

total number of weavers among the indigenous Asante Kente Weavers is mostly dominated by the youth.

Table 5.2 Educational Level of Weavers

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Second cycle	32	40.0	40.0	40.0
	Basic	38	47.5	47.5	87.5
	Illiterate	10	12.5	12.5	100.0
	Total	80	100.0	100.0	

Source: Author's Field Study, 2008

Facts from research field revealed that 32, forming 40% of the total number of 80 respondents had formal education to the senior high level, the rest constitutes 60%, specifically, 38(47.5%) had basic education, and 10 (12.5%) were illiterate; this means that majority of the workers had at least formal education.

Table 5.3 Position / Status of Weavers

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

Source: Author's Field Study, 2008

Researcher deduced from the above table that, out of the total number of 80 respondents of the questionnaires, 77.5% (62 respondents) attained the highest position among the indigenous Asante Kente Weavers, while the remaining constitutes 17.5% (14 respondents) of junior level position and 5.0% (4 respondents) of workers under apprenticeship. This implies that, the largest percentage of the weavers is highly skillful.

Furthermore, upon vigorous interrogations of the staff, researcher understood that one has to be well equipped with the requisite knowledge, experience and ability to invent (innovate) ideas to merit such position.

Table 5.4 Innovations of Cloth to enhance aesthetic concept

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

Source: Author's Field study, 2008

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

Upon interview, researcher unveiled that change in customer taste plays a very significant role to the improvement of Kente designs. Customers mostly bring a wide variety of choices of designs and colours to be executed for them. It is therefore, deduced that these designs reflect politics, social, education, aesthetic pleasures, culture and other important activities. The quest to preserve the Asante culture and for that matter Ghanaian culture

as well as the heritage of this profession, handed down from generation to generation made these weavers go extra mile to discovering ways of constantly improving upon existing designs while maintaining cultural values. The respondents expressed emphatically that as much as finding it very imperative to improve upon the designs, the philosophical and the cultural significance or implications are not taken for granted since these concepts are the most important factors that make the cloth very authentic.

It is therefore, deduced by the researcher that irrespective of the design, Kente would always be called as such once it is executed on a traditional loom by an indigenous Asante Kente weaver. The Kente weavers are so skillful that issues with their profession are highly fascinating through their activities.

Table 5.5 Way of Innovation to enhancing aesthetic qualities

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

Source: Author's Field Study, 2008

With reference to the above table, a total of 80 (100%) responded to the questionnaire, of the total number, 4(5%) said that the indigenous Asante Kente weavers innovate on material usage, 18(22.5%) confirmed that the indigenous Asante Kente weavers innovate or enhance aesthetics on design and improving the quality of the cloth, 8(10%) indicated that the indigenous Asante Kente weavers engage on innovation based on creative ideas

while the largest number of respondents, 50(62.5%) said that the indigenous Asante Kente weavers innovate in all aspects of the ways indicated in the table above. No respondent said that the indigenous Asante Kente weavers engaged on technique innovation alone.

It is therefore, deduced that, depending upon the prevailing circumstances, there is a way to improve the general features and performance of the cloth to enhance aesthetic qualities by implementing all the ways stated in the table above. It is however recalled that, right from the olden days as discussed earlier in chapter one under the background of Kente weaving in Asante, the earliest weavers understood the essence to improve upon the general appearance of the cloth by changing the materials, techniques and designs of the cloth. It is therefore revealed here that Kente designs are not static, therefore it would not be surprising how the respondents indicated in various ways of improving upon the aesthetic looks of this art work.

The researcher again deduces that culture is not static, a clear evidence that like their ancestors, the weavers saw the need that by improving upon the appearance and the quality of the cloth it can go far even beyond the boundaries of Ghana to sustain and project cultural values and this they were able to achieve by exporting the cloth and promoting tourism. Researcher therefore, alarms strongly that there is no aesthetics among the indigenous Asante Kente weavers without innovations or improvement. They have indeed made their ancestors proud.

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

Table 5.6 What the Weavers Produce and Sell

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

Table 5.9.6, Source: Author's Field Study, 2008

The researcher researched into the kind of art works produced by the weavers apart from Kente cloth. It has been ascertained from 14(17.5%) out of 80(100%) respondents that the weavers produce Kente Cloth, 4(5%) indicated that they manufacture dress and accessories, 32(40%) said cloth, dresses and accessories, 30(37.5%) said all the items mentioned in the table. It is clear evidence judging from the above table that almost all

the weavers from across the centres produce all the items since the largest percentage of the respondents confirmed to that.

Table 5.7 Kind or ways of Kente Innovation to enhance Aesthetic Look

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

Source: Author's Field Study, 2008

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

Table 5.8 Has innovation or improvement on aesthetic qualities been accepted by the society as well as increased Sales and Profit?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	80	100.0	100.0	100.0
	No	0	.0	.0	100.0
	Total	80	100.0	100.0	

Source: Author's Field Study, 2008

From table 5.8 80(100%) responded to the questionnaire where 100% confirmed that, innovation on Kente cloth have been accepted by society while maximizing has sales and profit for the weavers. None (0%) refused. This reveals that, innovation forms one of the most important factors that improve cultural deeds.

Table 5.9 How would you describe the innovation of Kente cloths/ effects of innovation on productivity, sale and business success

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

Source: Author's Field Study, 2008

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

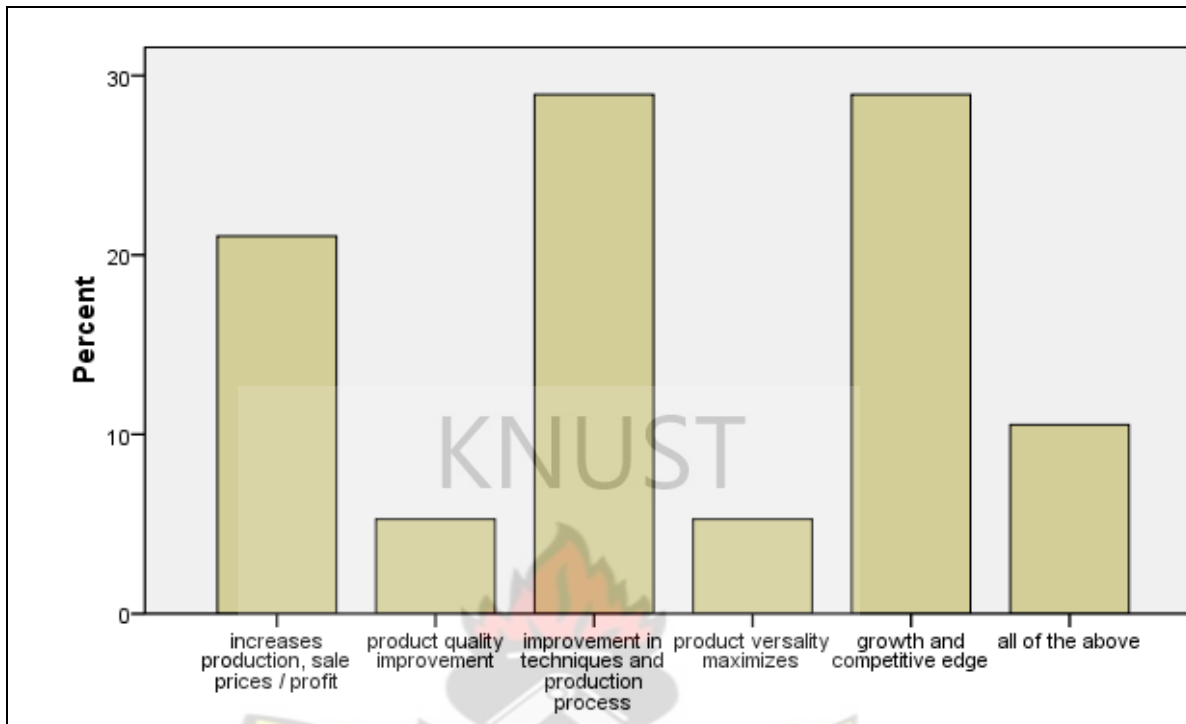


Fig. 5.1 A Bar Chart Representing Respondents' Views on Effects Of Innovation on Aesthetic, Appreciation and Criticism

Table 5.10 Uniqueness/Appearance/Aesthetic Qualities of Asante Kente Weaves/Cloth

		Frequency	Percent	Valid Percent	Cumulat. Percent
Valid	Durability	18	22.5	22.5	22.5
	Flexibility, soft texture and drape	4	5.0	5.0	27.5
	Bright and attractive colours	4	5.0	5.0	32.5
	Shining surface	6	7.5	7.5	40.0
	All of the above	42	52.5	52.5	92.5
	Others	6	7.5	7.5	100.0
	Total	80	100.0	100.0	

Source: Author's Field Study, 2008

The table above indicates the uniqueness or aesthetic qualities of items from indigenous Asante Kente weavers in comparison with other items from other origins or competitors'. Findings revealed the following: 18(22.5%) out of 80(100%) said innovated items were more durable or very strong, 5% said more flexible and draped very well, another 5% said more beautiful than the competitors, as well as the colours are bright and attractive, easy to clean, 7.5% said smooth and shiny surface, 0% said nothing on projection of cultural values or more traditional as the main and most outstanding or unique feature, 52.5% said uniqueness could be attributed to all the above, 7.5% attributed to other reasons such as reduction of quantity of materials for designing the cloth, the use of most expensive and quality material, and treatment with care and time, same likeness on the opposite side of cloth(that is same features in front and back of cloth, most competitors avoid this) .

Aesthetically, the items or cloth from the Asante kente weavers could easily be distinguished by their bright colours, unique features where a wearer could use both sides of cloth, both sides could not be differentiated, i.e. one cannot tell the back and front. Moreover researcher discovered from weavers that their items are very flexible that drapes well, lustrous, and resilient and it is this resiliency that differentiates their items from others. They further described that mostly cloth from Volta is stiff like a blanket. These are some of their concepts; to them these are the way a beautiful kente cloth should be for as much as the physical appearance should be attractive the comfort to the wearer and other pleasing effects should not be sacrificed. Lack of any of these makes the cloth lose its aesthetic effects.

Upon further interview, apart from the fact that the wearer can use both sides of the cloth, the cloth is also designed in such a way that it reflects the philosophical concepts of the Ghanaian culture making it more prestigious and the wearer becomes more important even if he or she is an ordinary person.(i.e. prestigious connotation).

Researcher deduced from the weavers that, currently, the unique features of a cloth for the Asantehene should be designed in such a way that the background (ntoma asaase) colours should not be seen in the cloth otherwise it loses its aesthetic qualities for that purpose. This is because it is one of the concepts among the weavers to differentiate the cloth from others. The King is considered very important in the Asante kingdom and therefore, the cloth possesses these aesthetic features that distinguish his status. More time is spent while weaving the cloth because of the intricate, sophisticated designs. These designs reflect cultural values.

Table 5.11 What features differ on your innovated cloths against previous ones?

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

Source: Author's Field Study, 2008

Figures from the above table illustrate the fact that, out of the 80(100%) who responded to the questionnaire, the largest percentage of the respondents, constituting 48(60%) described that features of innovated items or art works against existing items were in line with the improvement on beauty, quality and texture of product., 10(12.5%) said they innovated by changing the type or quality of raw material, 22(27.5%) said that they bring changes by reducing the weight of products, improve its flexibility and texture. It is therefore, empirical that matters concerning innovation to enhance aesthetic qualities among these weavers for cultural impact could not be taken for granted. Weavers embark on vibrant innovative strategies to gain competitive edge over others elsewhere.

Table 5.12 Which of the following set of values / significance /features /characteristics of Cloth serve(s) as most important values in concepts of aesthetics?

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

Source: Author's Field Study, 2008

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

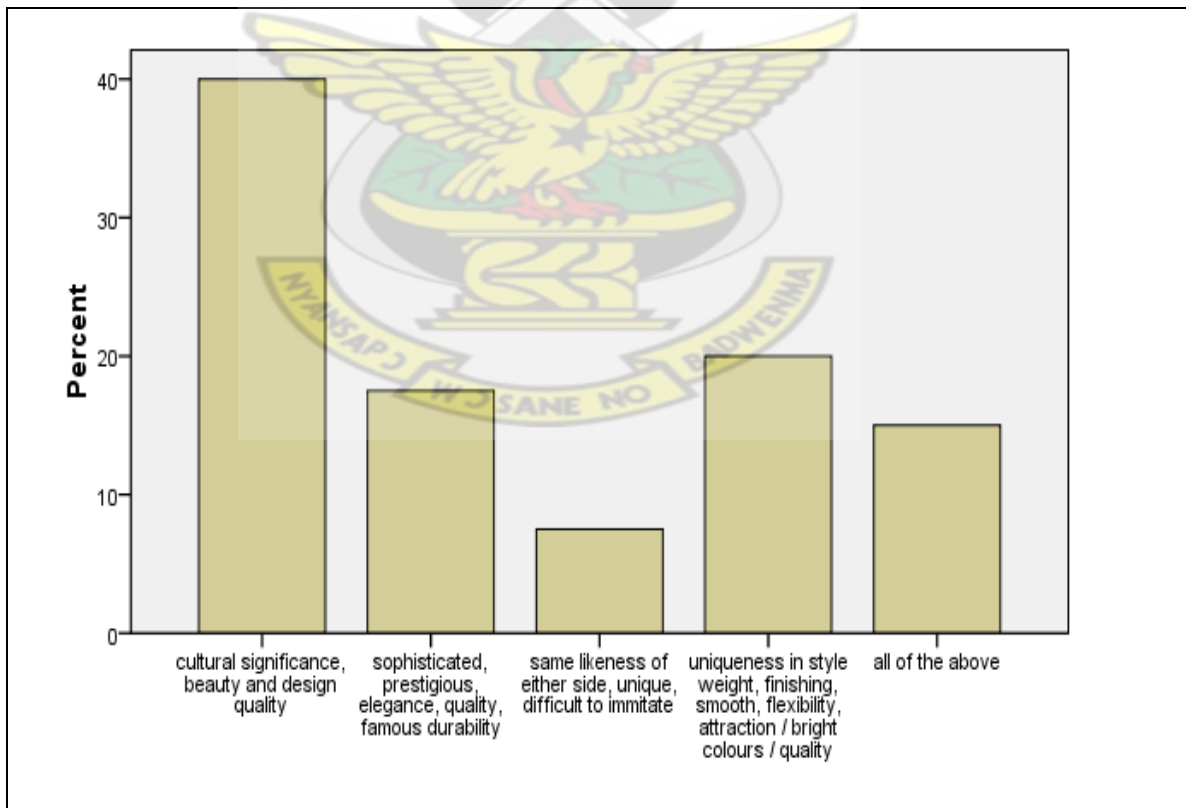


Fig. 5.2 A Bar Chart of Respondents Expressing Features / characteristics of Products serving as competitive advantage

Table 5.13 Seen from the customer's point of view, what are the benefits with the items?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	source of income for retailers	6	7.5	7.9	7.9
	usage / celebration / fashionability / comfort	30	37.5	39.5	47.4
	prestigious personality	10	12.5	13.2	60.5
	national identification / in outside Ghana	4	5.0	5.3	65.8
	legacy / property / durability	20	25.0	26.3	92.1
	all of the above	6	7.5	7.9	100.0
	Total	76	95.0	100.0	
Missing	System	4	5.0		
Total		80	100.0		

Source: Author's Field Study, 2008

The researcher wanted to discover how the products benefit customers or users. 76(100%) answered this question. 7.9% said artifacts served as source of income for retailers, 39.5% said comfort in usage, perfect for celebration, especially during happy, victorious or successful moments and excellent for fashionable occasions, 13.2% attributed it to prestigious personality to the user, 5.3% said one gains national identification in and outside Ghana, 26.3% viewed that being able to acquire such expensive product means acquiring a legacy or property as well as most quality and durable among other products whilst 7.9% indicated that they form all the above.

Judging from the above, it is convincing that the indigenous Asante weavers are playing very significant role not only to promote Ghanaian Culture through tourism, exports, celebrations, securing the Monarchy of the Asantes through their beautiful Kente cloths

but also playing role by satisfying the needs of several individuals while earning a living through their profession. This is a strong impact to assist not only in cultural development but national development too is highly stupendous.

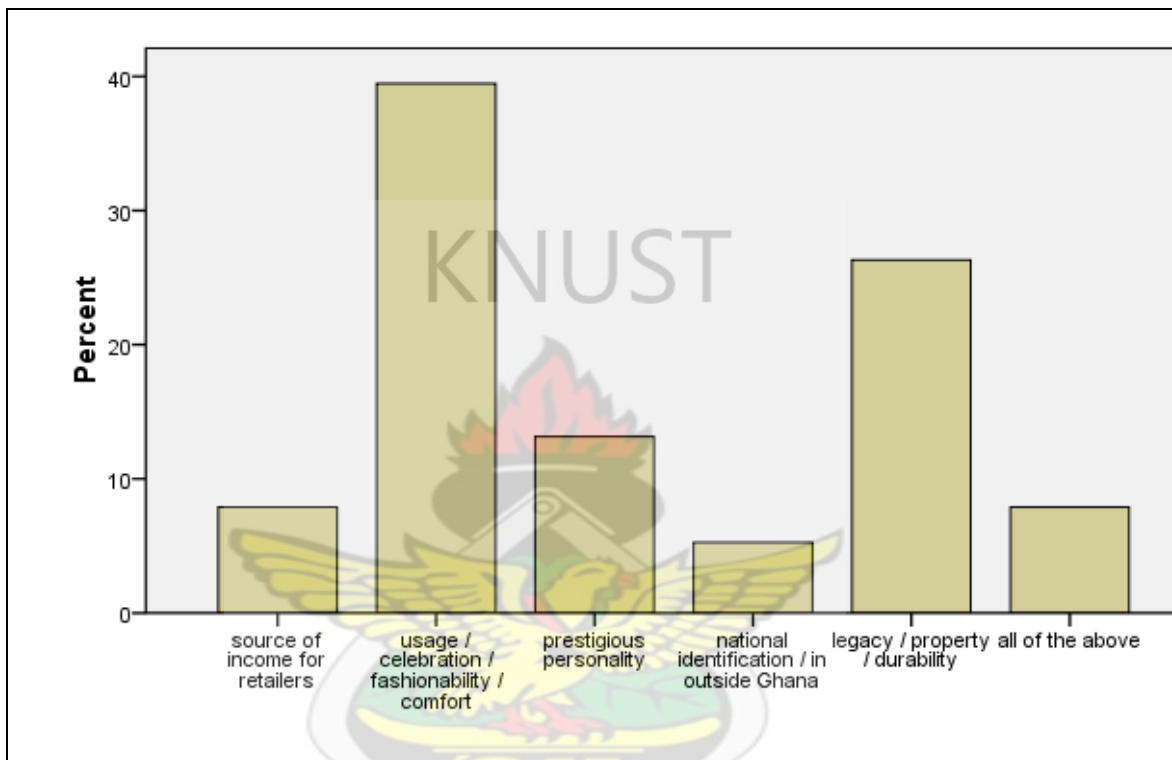


Fig. 5.3 A Bar Chart of Respondents Expressing Views of Benefits of Products

Table 5.14 Reasons for Innovation/ why do the Weavers engage in innovation

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

Source: Author's Field Study, 2008

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

Table 5.15 Benefits of improving aesthetic qualities / Innovation (innovation has helped the weavers in achieving their goals)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly agree	54	67.5	67.5	67.5
	Agree	26	32.5	32.5	100.0
	Total	80	100.0	100.0	

Source: Author's Field Study, 2008

The aim of this table was to discover whether improvement on aesthetic qualities has helped the weavers to achieve their goals such as sales, market share and profit maximization as well as customer satisfaction. 80(100%), responded to the questionnaire, out of which 54(67.5%) strongly agreed to fact and 26(32.5%) agreed. None (0%) disagreed. This means that improvement on aesthetic qualities have helped the weavers to achieve their goals. Researcher deduced that as much as the weaver improve or innovate to enhance the look (aesthetic qualities), it also help them to attract more customers, therefore, brings a lot of income to the weavers.

Table 5.16 Success without Product Innovation

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

Source: Author's Field Study, 2008

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

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

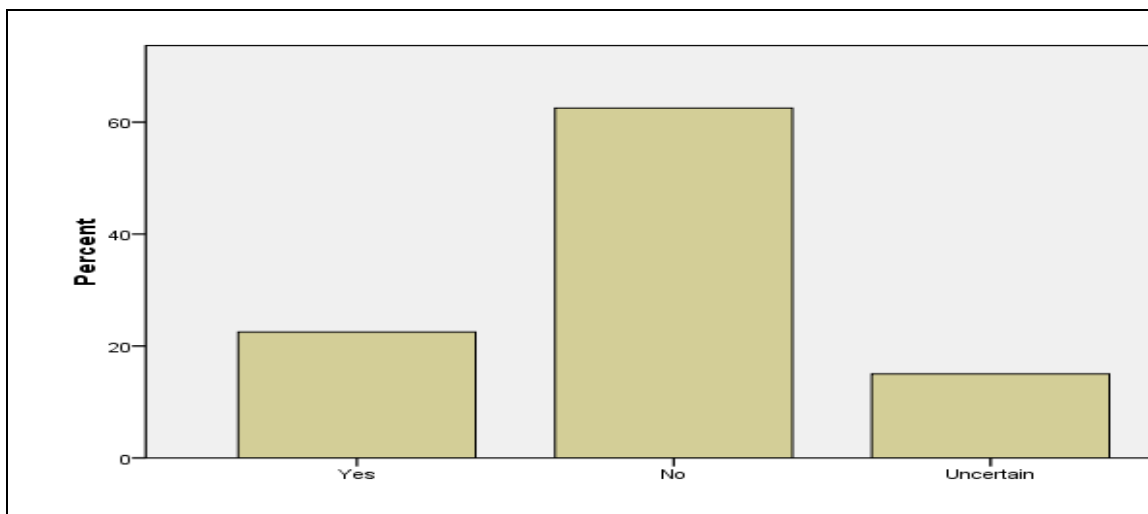


Fig. 5.4 A Bar Chart on Success Without Kente Innovation

Table 5.17 Kente innovation and impact of purchase

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly agreed	54	67.5	67.5	67.5
	Agree	26	32.5	32.5	100.0
	Total	80	100.0	100.0	

Source: Author's Field Study, 2008

Judging from the above table, it is transparent that, a 100% confirmed that product innovation has positive impact on purchase, emphasis laid on the responses given in the above table; none (0%) disagreed or strongly disagreed to this.

Table 5.18 What is the main philosophy behind your products?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	prestige / political / cultural heritage	16	20.0	21.1	21.1
	cultural sophistication and significance	20	25.0	26.3	47.4
	entrepreneurship / employment / cultural significance	4	5.0	5.3	52.6
	beauty and excellence / best Kente products	20	25.0	26.3	78.9
	National identification	6	7.5	7.9	86.8
	all of the above	10	12.5	13.2	100.0
	Total	76	95.0	100.0	
Missing	System	4	5.0		
Total		80	100.0		

Source: Author's Field Study, 2008

To discover the philosophy behind products, figures from above table illustrates that 16 (21.1%) out of 76(100%), who answered this question said, the philosophy could be attributed to prestige, political and cultural heritage, 20 (26.3%) associated the philosophy with cultural sophistication and significance, 4 (5.3%) said entrepreneurship, employment and cultural significance were the main philosophy behind the products. 20 (26.3%) said beauty, excellence and best Kente products were the perception they had about their products, 6 (7.5%) said the philosophy behind the products was a sign of National identification, 10 (13.5%) said the products had all the above philosophies. 4(5%) said nothing. This means that, apart from economic reason, the weavers have set of norms or values governing their business and default in anyway could cause rejection by society, hence business failure.

Table 5.19 Awareness of philosophy

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	66	82.5	82.5	82.5
	No	14	17.5	17.5	100.0
	Total	80	100.0	100.0	

Source: Author's Field Study, 2008

Out of the 80 (100%) who responded to the questionnaire, 66 (82.5%) said their customers were aware of the philosophy behind their products and 14 (17.5) said their customers were not.

Table 5.20 Reasons for Internationalization

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

Source: Author's Field Study, 2008

The researcher discovered from the field that the weavers are really exporting their works, therefore, wants to diagnose the real reasons for this action. The above table explores reasons for internationalization. A total of 80 (100%) responded to the questionnaire, where 44 (55%), the largest portion said it did so to maximize market share and profit, 16 (20%) attributed the reason for product and national recognition or

identity, 6 (7.5%) said international market was most profitable, while 4(%) said competition and choked local markets led to the discovery of new strategies and 10(12.5%) attributed the reason to all the above listed reasons.

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

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

Table 5.21 Age Distribution of Consumers

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Below 20	4	3.3	3.3	3.3
	21-30	77	64.2	64.2	67.5
	31-40	21	17.5	17.5	85.0
	41-50	11	9.2	9.2	94.2
	51 or older	7	5.8	5.8	100.0
	Total	120	100.0	100.0	

Source: Author's Field Study, 2008

The above table illustrates age distribution of customers who patronize Kente products. Out of the 120(100%) who answered the questionnaire, 4(3.3%) were below 20 years old, 77(64.2%) were between 21 and 30, 21(17.53%) were between 31 and 40, 11(9.2%) were between 41 and 50 while 7(5.8%) formed the aged, 51 and above. This reveals that,

although the youth forms the largest percentage, Kente products are being patronized between both the youth and the aged.

Table 5.22 Gender of Consumers

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	58	48.3	48.3	48.3
	Female	62	51.7	51.7	100.0
	Total	120	100.0	100.0	

Source: Author's Field Study, 2008

Out of the 120(100%) who responded to the questionnaire, 62(51.7%) constituted female, the rest, 48.3% was male. This means that the gender was fairly distributed.

Table 5.23 Brand of Kente Product Patronized

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

Source: Author's Field Study, 2008

The researcher ascertained from the above table that, of the various brands of kente products patronized by consumers, Bonwire Kente products were highly patronized among the rest with a percentage of 48.3%. This was followed by Adanwomase Kente products with a total of 15(12.5%). Akosombo Textiles Limited (ATL) and others with

10.8%, the next was Ntonso Kente Products with 6.7%. The rest formed 4.2%, 3.3%, 4.2%, such as Cultural Centre, Volta and Northern Kente Brand respectively. 10% of the respondents said that their brands were not involved in the list. This is a clear indication that Bonwire Kente products are highly preferred. Moreover, looking at the distribution of the various brands, choices of artifacts by clients really centred on Ashanti Region.

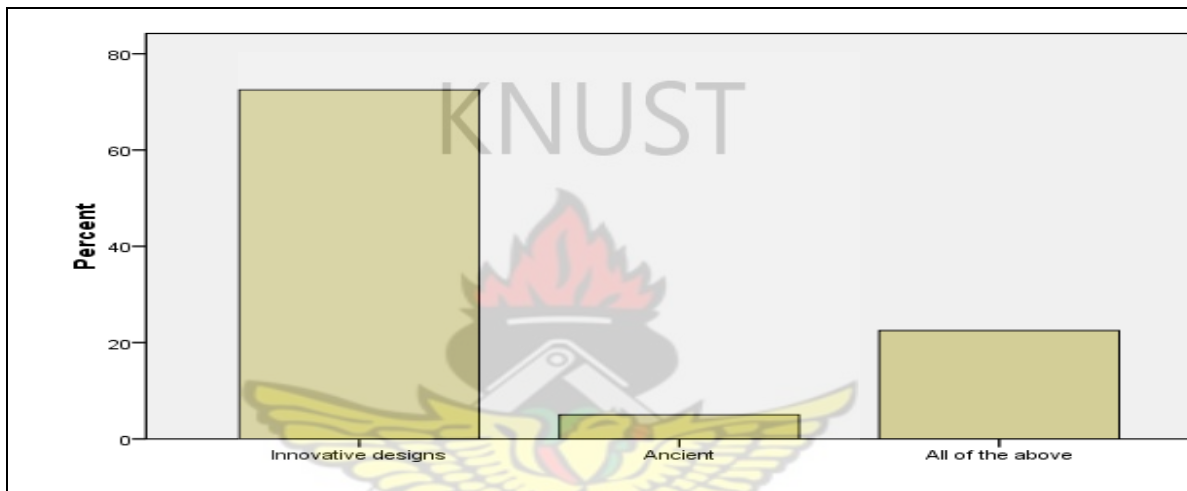


Fig. 5.5 A Bar Chart on Views of Customer Preference on Innovated and Existing Products

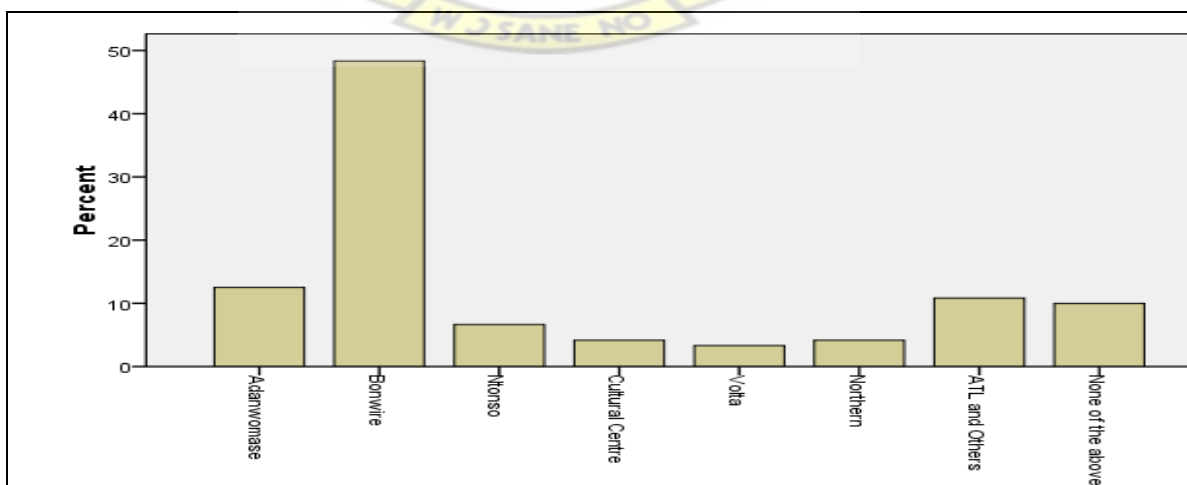


Fig. 5.6 A Bar Chart on Brand of Kente Patronized by Customers

Table 5.24 Consumer Preference of Bonwire Kente brand

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	67	55.8	56.3	56.3
	No	20	16.7	16.8	73.1
	Uncertain	32	26.7	26.9	100.0
	Total	119	99.2	100.0	
Missing	System	1	.8		
Total		120	100.0		

Source: Author's Field Study, 2008

To determine whether consumers really prefer Bonwire Kente Products or brand to any other, the table reveals convincingly or satisfactorily that of the 119(100%) , consumers' preference to Bonwire brand is high, due to the recorded highest figure of 56% of respondents in approval as against 16.8% in refusal and 26.9% who expressed feelings of uncertainty.

Table 5.25 Reasons for Preference

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

Source: Author's Field Study, 2008

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

Table 5.26 Choice of Design

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

Source: Author's Field Study, 2008

Moreover, to discover the choice between ancient and innovated weaves, the researcher diagnosed through which of the designs customers really patronized. 120 (100%) responded to the questionnaire. Of the 100%, 20% preferred strictly the Current or Innovative Designs, 37.5% strictly preferred the Ancient type of design, whilst 40.8%

would not do without innovative or the ancient design, a combination of both, or any of them could be suitable. From the researcher's point of view, it is convincing enough from the above analysis that, the indigenous Asante Kente weavers, although may be successful by discarding the Ancient weaves due to modern trends, advancement may be rapid or stupendous by utilizing both technologies or incorporating both ideas in their designs, an evidence that most of the respondents (40.8%), expressed taste for both inventions, thus a chronic jeopardy to them on their economic lives without incorporating those good components of the ancient weaves, due to the fact that Ghanaians really love tradition, this may be one of the competitive advantage to their profession.

Table 5.27 Reasons for Choice of design (new / ancient)

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

Source: Author's Field Study, 2008

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

This reveals that, the indigenous Asante Kente Weavers have wide characteristics of customers to satisfy. Also, by observing, researching and tailoring artifacts to satisfy these customers, they can expand their business.

Table 5.28 Features of Cloth Most Desired

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Nice drape	10	8.3	8.8	8.8
	Style	23	19.2	20.2	28.9
	Easy to clean/wash	1	.8	.9	29.8
	Weight of cloth	17	14.2	14.9	44.7
	attractive texture	10	8.3	8.8	53.5
	bright and beautiful colours	43	35.8	37.7	91.2
	Others, specify	4	3.3	3.5	94.7
	All features	6	5.0	5.3	100.0
	Total	114	95.0	100.0	
Missing	System	6	5.0		
Total		120	100.0		

Source: Author's Field Study, 2008

The researcher views that, concept of aesthetics, appreciation and criticism among the indigenous Asante Kente Weavers cannot be separated from the users of their creations, hence the need to discover the features or aesthetic qualities clients really admired at the same time to also determine whether their concepts of beauty are really meaningful to these clients, therefore, from the above, 114(100%) responded to the question. 8.8% was fascinated by the drape of the product. Here, researcher discovered upon interview that, one essential unique feature of their weaves serving as competitive advantage was the drape. They indicated further that, mostly, products from rivals as explained or discussed earlier by the weavers turn to be very stiff. Again, 20.2% said that they desired the style or designs(adwini) of their products, 9% said designs were easy to dry clean, 14.9% said products have desirable weight, 8.8% said attractive texture, 37.7% said designs have bright and beautiful colours, 3.5% mentioned other reasons such as strength and durability, whilst 5.3% desired all the above mentioned features. This means that the

weavers are really creating impact with concepts of aesthetics, thus making headway in the weaving industry.

Table 5.29 Kente Satisfaction by Clients

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

Source: Author's Field Study, 2008

To determine the degree of satisfaction of clients, researcher administered 150 questionnaires out of which 120 were useable. Out of these, 115(100%) answered this question. 44 (38.3%) were very satisfy with Asante Kente, 41.7% was satisfied, 17.4% was neither satisfied nor dissatisfied, 0.9% was dissatisfied, whilst 1.7% was very dissatisfied.

Comparing the degree of satisfaction to dissatisfaction, 80% of the client who patronized or expressed desire for the Asante Kente products might have minimal complaints about weaves; while the rest 20% may constitute clients and non-clients who might have serious problems with brand dissatisfaction or might not even endorse the products. Since the rate of satisfaction far outweighs dissatisfaction, it appears products from Asante Weavers meet expectations of clients and it is a plus for them because the probability for re-purchase, market share expansion and revenue or profit maximization is high. Thus,

dissatisfied customers might also constitute those who discovered certain loop-holes with the products and should the weavers have customer data-base, relationship marketing and post purchase communication in place, could follow up to dig out all potential complaints.

Table 5.30 Product Recommendation

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

Source: Author's Field Study, 2008

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

Table 5.31 Repurchase of Product

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

Source: Author's Field Study, 2008

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

Table 5.32 Is Asante Kente most preferred?

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

Source: Author's Field Study, 2008

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

Table 5.33 Reasons for choice of other brands

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	High Price	11	9.2	27.5	27.5
	Satisfaction of usage	3	2.5	7.5	35.0
	Low Quality	3	2.5	7.5	42.5
	Ignorance of existence	4	3.3	10.0	52.5
	Asante Kente should be reserved for occasions	9	7.5	22.5	75.0
	imitators deceive clients	4	3.3	10.0	85.0
	Asante Kente is too expensive	3	2.5	7.5	92.5
	only stick to their culture / should blend design / ideas from other cultures	3	2.5	7.5	100.0
	Total	40	33.3	100.0	
Missing	System	80	66.7		
Total		120	100.0		

Source: Author's Field Study, 2008

From the above, research was conducted to discover reasons from those respondents who opted for other brands against brands from Asante, 150 questionnaires were administered but 120 were retrieved by the researcher, where only 40 responded to this question, forming a 100%. Out of this, 27.5%, 7.5%, 7.5%, 10%, 22.5%, 10%, 7.5%, and 7.5% attributed reasons to be high price, satisfaction of usage, low quality, ignorance of existence, Asante Kente should be reserved for occasions, imitators deceive clients, Asante Kente is too expensive, only stick to their culture, should blend design or ideas from other cultures respectively.

Researcher deduces that, should the following be addressed accordingly, a percentage of them could be worn as new clients. Nonetheless, issues concerning culture could not be addressed completely by the researcher, the only issue that could be voiced out here is

that, if clients complain weavers should incorporate ideas from other cultures than only sticking to theirs, researcher sees it to be prudent only if it is positive because as Ghanaians it is very imperative to embrace that which is beneficial from other cultures so as to have diversity and versatility of norms and values. That is the reason why Amenuke (2006), lectured on Curriculum Planning For Schools, here he emphasized that as one of the national philosophies of Ghana it is very imperative to incorporate positive ideas from other cultures and discard or do away with irrelevant or negative ideas that will mar the practices of Ghanaian culture. It is therefore, very vital should Asante kente weavers welcome and implement those concepts or that which the clients are suggesting into their creation, cultural values of their weaves will be multifarious. Nonetheless, they have their own concepts and this decision could be best analysed by them.

Table 5.34 Most outstanding features that attract customers

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	durability, high quality, texture, drape, beautiful design and attractive colours	59	49.2	62.8	62.8
	prestige / supreme design	8	6.7	8.5	71.3
	cultural significance, beauty / design / sophisticated	17	14.2	18.1	89.4
	source of product	9	7.5	9.6	98.9
	weight / authenticity / significance	1	.8	1.1	100.0
	Total	94	78.3	100.0	
Missing	System	26	21.7		
Total		120	100.0		

Source: Author's Field Study, 2008

From the above, to confirm the true features of product, that would attract consumers towards purchase, as discussed earlier, 94(100%) responded to the question above. 62.8% said that, the most outstanding features were durability, high quality, texture, drape, beautiful design and attractive colours , 8.5% said that the most outstanding qualities of the products were prestige or supreme design of their products, 18.1% said cultural significance, beauty and design sophistication of products, 9.6% said source of product would always lead them towards purchase, 1.1% said products have desirable weight, authentic and significance.



Table 5.35 suggestion for improvement

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	improvement in line with fashion	6	5.0	8.8	8.8
	price reduction and Kente print	17	14.2	25.0	33.8
	have label / sign for identification and imitation avoidance	4	3.3	5.9	39.7
	maintain quality due to national image	11	9.2	16.2	55.9
	production should be modernized / automated / modern technology	3	2.5	4.4	60.3
	improvement on finishing	6	5.0	8.8	69.1
	recommend more variety / youth wants more fashionable products and quality	5	4.2	7.4	76.5
	blends of ideas from other cultures / tribes	1	.8	1.5	77.9
	source for financial assistance	2	1.7	2.9	80.9
	hardworking to promote Ghanaian culture / improvement on their economic life	6	5.0	8.8	89.7
	assistance to acquire trademarks / copyrights of products / laws to prevent or print	2	1.7	2.9	92.6
	embark upon vibrant marketing to promote / enlarge market share	2	1.7	2.9	95.6
	fashionable, but cultural values should be maintained	2	1.7	2.9	98.5
	old should be reserved for Kings / chief as sign of respect	1	.8	1.5	100.0
	Total	68	56.7	100.0	
Missing	System	52	43.3		
Total		120	100.0		

Source: Author's Field Study, 2008

The above table expresses expansively customers' viewpoint on ways of products improvement. Out of these, 25.0% lamented on price reduction and provision of Kente prints like ATL and others, 16.2 % advised weavers to maintain quality due to national

image, 8.8% said there should be improvement on finishing, another 8.8% said products should be more improved in line with fashion, another 8.8% encouraged hardworking of staff to promote Ghanaian culture as well as improvement on their economic lives. The rest expressed that weavers should have label or sign for identification and imitation avoidance, production should be modernized or automated or implementation of modern technology, recommendation on more variety to suit needs of the youth, this was because the youth wanted more fashionable and quality products. Another group of respondents argued that weavers should source for financial assistance and acquisition of trademarks or copyrights of products or laws to prevent cheaper print, embark upon vibrant marketing to promote and enlarge market share, products should be fashionable, but cultural values should be maintained, whilst old designs should be executed and reserved for Kings and chiefs as a sign of respect.

Table 5.36 State your tribe

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

Source: Author's Field Study, 2008

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

Table 5.37 Awareness of Product Philosophy

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	73	60.8	65.8	65.8
	No	38	31.7	34.2	100.0
	Total	111	92.5	100.0	
Missing	System	9	7.5		
Total		120	100.0		

Source: Author's Field Study, 2008

Every product has a philosophy, that is mind-set, viewpoint, idea, thinking, and way of life, values or beliefs associated with it. The researcher wanted to discover how many customers were aware of these philosophies, whether those form part of the major reasons to product purchase. A total of 111(100%) answered this question out of which

65% were aware of product philosophy.34.2% said they were not. This means a lot know these concepts.

Table 5.38 Philosophies of Asante Kente-Ideas, Values, Symbols, etc.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	cultural heritage / symbolism / historic	38	31.7	62.3	62.3
	Prestige	9	7.5	14.8	77.0
	pioneer and high quality	13	10.8	21.3	98.4
	ceremonial cloth	1	.8	1.6	100.0
	Total	61	50.8	100.0	
Missing	System	59	49.2		
Total		120	100.0		

Source: Author's Field Study, 2008

The figures from the above table revealed that of the total of 61(100%) who responded to this question, 62.3% attributed product philosophy to be a product that portrays cultural heritage, symbolism or history, 14. 8 % said prestige, 21.3% associated artifacts with pioneership and supreme, high quality, whilst 1.6% said they are products meant for ceremonies or celebrations.

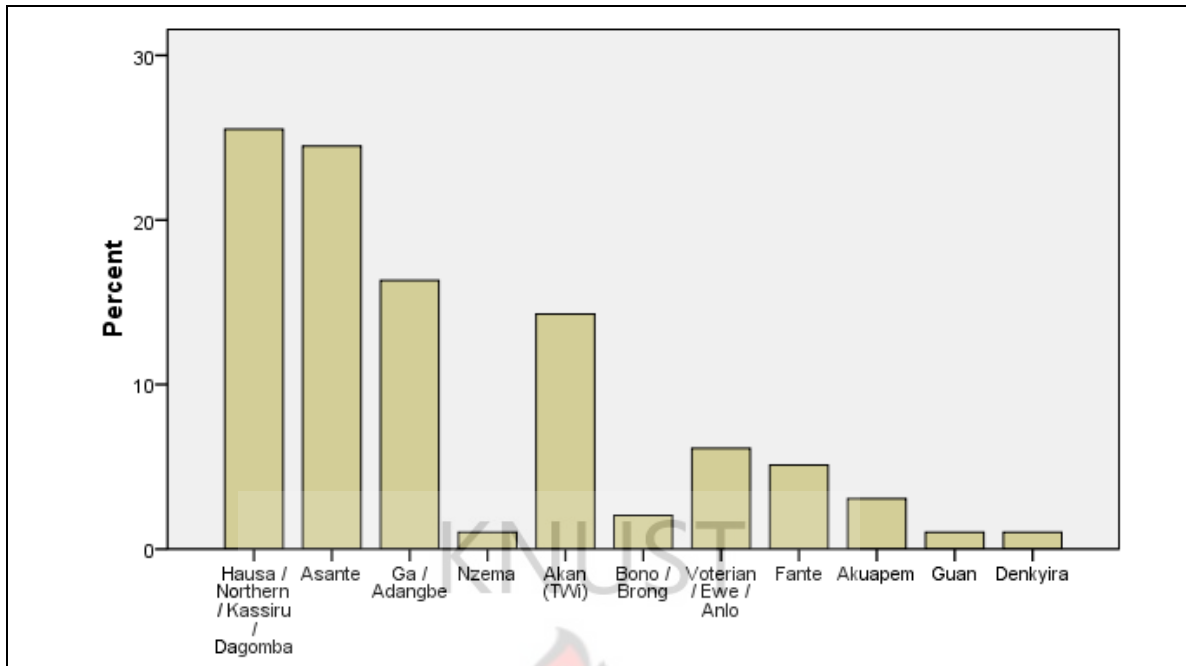


Fig. 5.7 A Bar Chart on Various Middle Men of Kente Customers Based on their Ethnicity

5.9.39.0 Administration of Questionnaires on Importance of Indigenous Aesthetic Education in Schools and Colleges

Now, fifty (50) questionnaires each on the concepts of aesthetic education were distributed to art tutors and educationists as well as art students from selected schools, colleges and the Kwame Nkrumah University of Science and Technology (KNUST). Unfortunately, only thirty were received but twenty questionnaires from the students were useable while fifteen were received from lecturers, directors of education and art tutors. Nevertheless, this did not affect the information in any way.

Apart from questionnaires administration in the KNUST, the researcher selected and administered questionnaires in some selected senior high schools within the Kumasi Metropolis - KNUST Senior High, Prempeh College, Kumasi Senior High Technical

School, Super KASS, St. Louis and Kumasi High School to respond to some questions on the subject matter and were recorded without editing.

The essence of these questionnaires was to discover the extent of study of African Arts, especially the indigenous Asante Kente Weaving (Cloth) so as to promote the socio economic development of Ghana. The researcher learnt that, any education which is not centred on the culture of the people receiving that education is bound to promote societal or cultural misfits. This idea is supported by Agyemang(1986), Amenuke (2006), Busshoff, et al (1981). The questionnaire was structured to discover the opinions of respondents on the nature and scope as well as the promotion of the concepts of aesthetic, appreciation and criticism, especially of indigenous African Arts in schools and colleges in Ghana. The researcher however, presented the responses of the interviewees below without altering them in his analysis so as to give very transparent views:

5.9.39.1 Questionnaires for Experts in the Field of Art Education

Below are their responses from the questionnaires administered:

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

Responses:

- At all levels, especially, at the end of project works (Assistant Director, KNUST)
- Highly fostered-pupils are always encouraged to make their own works and make it very beautiful.(Principal Superintendent)
- Students are taught to appreciate beauty in designing concept. (Head of Department, KNUST,)
- They are being promoted through the syllabus (Art tutor, KNUST)
- They form part of introductory topics. (Head of Department, Kumasi Senior High Technical School)

- Averagely (KNUST)

5.9.39.2 What aspect of aesthetic education goes on in the classroom?

- These associated with vision and movement.(Art Tutor, KNUST)
- Aesthetic appreciation, Aesthetic Criticism, Symbolic and aesthetic value.(Head of Department Kumasi Senior High Technical School).
- They include textiles aesthetics, aesthetics in visual communication, etc.(Principal Superintendent, Weweso M/A II JHS)
- Designing Principles (Head of Department, KNUST Senior High)
- Aesthetic education covers almost all the branches of visual art during the July exercise when students are taking practical examination in the form of project works. (Assistant Director, KNUST Senior High)

5.9.39.3 To what extent are aesthetic values in African Art being promoted in the schools and colleges?

Not very much applied since everything is based on Western Education. (Assistant Director)

- Through teaching and practicing the arts(Art Tutor)
- An integrated approach using art works and culture (Head of Department)
- Through classroom instruction (Art Tutor)
- Pupils are asked most times to appreciate their works as well as others. (Principal Superintendent)
- They are promoted through teaching of culture, music and concepts of African Arts.(Head of Department).

5.9.39.4 Question: Does the school syllabus cover concepts of aesthetics in Ghanaian art works?

- About 50% of the respondents who answered the questionnaires answered this section of the questionnaires, where 40% said “yes” but 10% said “not really or even just a little” and fifty percent did not respond to this section.

5.9.39.5 Does the syllabus contain aesthetics of indigenous Kente?

- No (Assistant Director)
- Yes (Tutor)
- Yes (Head of Department)
- No (Tutor)
- Not really, but aspect of textiles (Principal Superintendent)
- No (Head of Department)

5.9.39.6 If yes, are the schools teaching aesthetics of Kente?

- Yes (Principal Superintendent)
- Yes (Head of Department)
- Some are teaching it (Tutor)

5.9.39.7 Are indigenous woven pieces (Kente) appreciated as part of schools art programmes)?

- No (Assistant Director)
- Yes (Tutor)
- Yes (Head of Department)
- No (Tutor)
- Yes (Principal Superintendent)
- They are appreciated through teaching aids (Head of Department)

5.9.39.8 Do you think the study of indigenous Asante Kente weaving is very essential in schools and colleges?

- Yes because, Kente is an indigenous African cloth. The philosophy of the colours, designs and their symbolic meaning are essential to the tradition of Ghana.(Head of Department)
- Yes because it will bring about new technology in production, reduce boredom and also reduce the incidence of unemployment after school. (Principal Superintendent).
- Yes so as to preserve history and appreciate our cultural heritage.(Art tutor)
- Yes so as to enable students to interpret the symbols and colours to tell a story.(Head of Department)

- It will give the individual the opportunity to appreciate the art and provide grounds for small scale industry establishment.
- Yes because Kente weaving constitutes our indigenous culture.

5.9.39.9 How best can Kente weaving be considered as an aesthetic subject to be studied in an art programme?

- There should be time allotted for its study, because of its importance to tourism and African culture. (Principal Superintendent)
- Through both theory and practice (Tutor)
- Teach the concepts behind the designs
- To be taught together with clothing and textiles
- It has to be introduced in our schools
- Kente cloth could be brought to class and interpreted

5.9.39.10 What are some of the benefits?

- It promotes Asante culture, creates employment and generates income.(Head of Department)
- It is vital for the younger generation to learn the art.(Assistant Director)
- It will promote creativity and diversity in ideas. It promotes quality products and clear monopoly.(Tutor)
- It enables students to learn about the meaning of the design and colours in the cloth. (Head of Department)
- It will preserve history. To appreciate, protect and promote culture.(Tutor)
- It helps to promote our culture and identity. It will help bring fresh ideas from intellectuals.(Principal superintendent)

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

- This can be promoted by applying them in all art and cultural programmes.(Head of Department)

- This can be promoted by creating the awareness (Assistant Director)
- By education (Tutor)
- Through projects and discussions. (Head of Department)
- This can be promoted by considering it as an examinable subject. (Tutor)
- Students should be trained to think and solve problems in the society through art. Students should also be able to appreciate their own works and also to criticize others’.
- Aesthetics should be taught from the basic level to the highest point.(Principal Superintendent)

5.9.39.12 Any suggestion or comment?

- Teachers must be given in-service training on the subject matter. Much time should be allotted for teaching of aesthetics. (Principal Superintendent)
- Appreciation or aesthetics are essential so it must be studied. (Head of Department).

5.9.39.13.0 Questionnaires for Students

Now, few Visual art students have been selected from some selected senior high schools within the Kumasi Metropolis - KNUST Senior High, Prempeh College, Kumasi Senior High Technical School, Super KASS, St. Louis and Kumasi High School to respond to some questions on the subject matter and below were recorded without editing. The essence of these questionnaires was to discover the extent of study of African Arts, especially the indigenous Asante Kente Cloth so as to promote the socio economic development of Ghana.

5.9.39.13.1 Do you have knowledge about Asante Kente or Kente weaving in general?

Out of the twenty who answered the questionnaires, 80% of the students expressed a divergent view to this question while 5% said they only had just a little knowledge about Asante Kente or Kente weaving in general and 15% answered that they had knowledge about Kente weaving. This is a very serious problem especially for Ashanti to be a home

of Kente and rich tradition to deny its students of such rich culture. Researcher views that textile forms part of the school's curriculum and the indigenous Asante Kente cloth is a very dynamic textile apparel which has gained popularity locally and internationally with great contributions to national culture and economy in general. Nevertheless, it is surprising how the students have shallow knowledge about its concepts. Are Ghanaians promoting the culture and reserving a legacy for its future generation? Who are going to innovate the culture in this twenty first century of creativity and technology?

5.9.39.13.2 Have you woven before?

- 90% of the respondents said they have never woven before, while 10% responded in the affirmative.

5.9.39.13.3 If yes, where did you have your weaving experience?

- The few who had had weaving experience did so at Bonwire, a previous school and a nearby shop at the respondent's premises.

5.9.39.13.4 Do you know about Asante Kente?

- Here, 40% of the respondents said yes they did know about Asante Kente while 60% said no.

5.9.39.13.5 If yes, do you understand the motives?

- Researcher discovered that 15% understood the motives or concepts behind Asante Kente, 5% said they understood some of them but 80% would need at least some form of fundamental knowledge because they said they did not.

5.9.39.13.6 If yes, what are some of the motives?

- "Nkron- nkron,"
- Cannot really tell now

- AS spider making its web
- “Sankofa”, “Nsoroma ne Bosome”

The above reflects those who claimed they could tell some of the concepts or motives. Although they made some effort one could tell how shallow their concepts were and that, African schools, especially Ghanaians should take issues of African studies seriously before all is lost. Do the above responses reflect Ghanaian students, in the home of rich tradition or cultural values who could satisfy a foreigner or a tourist with this information? Majority does not even understand their own tradition not to talk about issues of African philosophy of art!

5.9.39.13.7 Do you think it is very necessary to study Asante Kente and other African arts in schools and colleges and if you do why?

- Yes, to have some knowledge about Asante and Ghanaian cultures in general; and the meaning of some Adinkra symbols.
- Yes, because it can serve as source of employment after school.
- Yes because, it helps us to know how to weave and also establish our own workshop when we come out.
- Yes because it helps the students to come out as employers of the Kente industry or Kente weaving and even the students can have that as their work without school.
- Yes because, it helps to know the culture of the Asantes.
- Yes, to know or have idea about our culture and customs on how Kente is woven and also to speak up our minds if any foreigner asks us about Kente weaving.
- Yes, to achieve skills and also promote our tradition.
- Yes because, it helps the students to know more about the idea of our culture and customs on how Asante Kente is woven.

- Yes, to know or have idea about our culture and customs on how Kente is woven and also to speak up our minds if any foreigner asks us about Kente weaving.
- Yes; it is very necessary to study Asante Kente in school because if I had learnt some in school I would have acquired the knowledge in it as well as the motives aspect of the Asante Kente.
- Yes, it is practical and so students can learn it very fast in order to develop their creative thinking.
- Yes, to help in preserving the culture of the Asantes and in helping in promoting its usage.
- Yes, it is necessary to do that because it will enhance students' knowledge about our tradition and also help us know certain basic knowledge about these things.
- Yes, because it helps students in schools and colleges to know the culture and also after learning and studying them take them as occupation for living.
- Yes, because it will enable students to acquire skills and knowledge about weaving.
- Yes because, studying Asante Kente in schools and colleges will enhance the effective study and practice of Asante culture
- Yes because, studying it could preserve our culture (the history about Asante Kente).
- To gain knowledge and experience about the Asante culture and also can serve as vocation after school.
- Yes, to gain knowledge about the whole thing and also it serves as a vocation.
- Yes, it is necessary because the Kente cloth is very unique, having intricate designs and a unique history which should be taught in schools.

5.9.39.13.8 Do you study Asante Kente in your school?

A 100% or all the respondents who answered the questionnaires said no to this question.

5.9.39.13.9 Any suggestion (s) ?

- I will like to learn how to weave
- Yes, Kente weaving should be made an extra curriculum activity.

- Yes, the government should make it a compulsory subject to be studied in the schools and colleges.
- I would like to know more about weaving and Kente
- Kente is a very special cloth and enhances beauty and culture. I think Kente weaving should be taught in schools and colleges.
- I suggest that the study of Asante Kente weaving becomes one of the compulsory subjects in our individual schools and colleges.
- It should be studied in schools in order for students to know more about the Asante culture and thus, Ghana as a whole.
- I think Asante Kente should be studied.
- Asante Kente should be taught in schools and colleges.

Thus, the above responses reflect the essence of culturally driven education to enhance teaching and learning in Ghanaian schools and colleges by developing them intellectually and their overall personalities, creative development as well as for economic development. The largest percentage of the respondents agreed with this. It is very important to introduce students to African philosophy of art. This includes aesthetics so as to be experienced in life.

From the above responses, it is a clear indication that at least aesthetic education is somehow not ignored in schools and colleges but how deep and serious it is taken is a serious question to be answered through vigorous research that is specifically directed towards that aim. Even the little that goes on in the schools and colleges are shallow, and also mostly not culturally centered. This the researcher argues strongly because from the responses given out you could see that most of the issues that were cropped out mostly dwelled on how aesthetic education with Ghanaian cultural values or art works could

generate employment or entrepreneurship, acquisition of cultural values, history of the land , creative development and economic growth.

Now, the essence of these questions aims to address the aspect of aesthetic education that goes on in the classroom as well as the extent to which indigenous African arts are promoted. Analyzing the above responses closely, one would discover that respondents gave divergent views to the total neglect of the aspect of the art that reflects the African concepts of aesthetic, appreciation and criticism and this, the indigenous Asante Kente cloth is not an exception. Even if African arts are promoted it is not adequately done, this view is supported by a percentage of the respondents stating that they are mostly done through western form of education.

As stated earlier, to enhance national development education should be centred on the culture of the people receiving that education while embracing those good patterns from other cultures. The researcher proposes that the curriculum planning division inculcates the cultural elements into the Ghanaian schools syllabi while tutors also do not ignore them; Hence, the need for this research.

About 70% of the respondents said that the syllabus does not contain aesthetics of Kente meanwhile Kente has gained popularity and recognition in the region where the researcher carried his research as well as popularity locally and overseas. A fair percentage of the respondents indicated that it contains an aspect of textiles but not really on Kente while a fraction approved to the fact that it does contain aesthetics of Kente.

Here, what is most imperative is for Ghanaians, especially schools and colleges to address this issue critically.

The researcher after this research exercise can state in no uncertain terms that philosophically, Kente cloth or design represents the totality of Ghanaian way of life. Kente has been woven tightly into Ghanaian way of life – education, politics, culture, entertainment and other social events. Moreover, economically, it has contributed to a great extent in advancing this economy by serving as entrepreneurship for a percentage of both the youth and even the aged.

5.9.40 Importance of the Indigenous Asante Kente Cloth in National Development

Researcher strongly views that the indigenous Asante Kente weaving and other indigenous African arts should be introduced as compulsory subjects in the schools and colleges for several reasons. This view was also supported by majority of the respondents to the questionnaires.

The indigenous Kente weaving industry forms part of the Small and Medium Scale Enterprises (SME's) in the Ghanaian economy. Research revealed that these SME's play several and very significant roles for national development. These include:

- A safety valve for the perennial unemployment problems
- Accounts for over 50% of GDP
- Facilitate production, distribution of goods and services neglected by large firms
- Creates jobs for the semi-skilled labour
- “Source” of Tax Revenue

- Source of industrial innovation and economy regeneration/growth – source of economy dynamism
- Flexible specialized units of production and distribution

5.9.41 Statistics from some Research Findings on SME's

- Make up 99% of all the businesses in the economy
- Employ more than 50% of the nation's private sector workforce
- Creates more jobs than big businesses
- Are leaders in offering training and advancement opportunities to workers
- Accounts to 53% of the business sales
- Creates four times more innovations per R and D dollar spent than medium-sized firms and 24 times as many as large companies.

Moreover, research also showed that 24% of new businesses fail after two years, 51% fail within four years and 63% fail within six years. But in spite of all these challenges of SME's the indigenous Asante Kente Textile stood the test of time for several decades.

The above statistics or findings send strong signals for government's intervention and focus on these SMEs for they really are the backbone of the nation's economy and development. Researcher views that without these SMEs, economically the nation's would have been more chaotic than this. This is because issues of armed robbery and other social vices, loss of tradition and culture, less creativity and innovation, etc. would have been the present condition for personnels swallowed by these SMEs might have been part of the current chronic unemployment crisis in the nation, thus strengthening the wings of crime.

On the 15th of August, 2009, at 12.50 pm, on TV 3 News telecast, the Japanese government donated six million dollar (6 million dollars) to the Ghana government to support SME's in Ghana to alleviate poverty and unemployment. As discussed earlier, these SME's are the backbone for National development. Japan is a developed nation because its economy and other infrastructure is highly harnessed or strapped up by its SME's. The government of Japan saw the needs for Ghana to develop through the revival and support of these SME's where indigenous Asante Kente Industry is no exception. The researcher emphasized here that, if foreigners have identified loop-holes that are impeding progress on Ghanaian economy and are therefore, devising strategies to assist Ghanaians, what are its citizens and the government doing? The time has come for the nation to wake up from its slumber and face realities of life.

Technology must augment Ghanaian cultural values but not kill it, and this can only be prevented by authorities, teachers and educationist as well as the Ghanaian students and curriculum planners taking a second look at culturally driven education.

In education, one has to acquire six types of knowledge as discussed thoroughly in chapter two under the literature review by the researcher. Here, when indigenous Asante Kente Weaving is introduced in the syllabus, students will acquire all the six types of these knowledge. This idea is supported by Agyemang(1986), Amenuke (2006), Busshoff, et al (1981).

Moreover, studies of indigenous arts such as Asante Kente in education will enhance education in art and education through art. The responses from the students clearly

revealed that most of them have the passion to study the indigenous textiles only if given that opportunity. Aesthetics, appreciation and criticism play very significant role to the mental, creative, physical and psychological development of students. Such studies do not only play significant role of developing them intellectually, but also historically and culturally. They come out of school as fully fleshed graduates with both entrepreneurial skills and also as intelligent graduates who can be problem solvers but not problems and burdens to society. That is the essence of art education and this research is a very good example to the re-enforcement of the objectives of art education – education in art and education through art.

Aesthetic education provides aesthetic experience and opportunities to build the skills and knowledge necessary for significant aesthetic encounter. The general goal for aesthetic education is to increase students' capabilities to experience aesthetic qualities (values) in man-made and natural objects and events in his environment. The growing national concern for the quality of life and the obligation which confronts educational systems make it imperative that art play a more dominant role in the education of the student. Textiles and especially Kente weaving in particular is a subject in art which will contribute to cultural studies in Ghana.

The indigenous Asante Kente weaving, therefore, contains a record of the achievements of the past where the values, beliefs of the culture of the people of Asante in particular and therefore, Ghana in general are uniquely manifested in the art forms they produce. Therefore, a critical examination of these forms of art could lead to a better

understanding of both past and present cultures and serve to maintain and extend the existing culture. If the student is identified with Ghana's cultural needs and responsibilities, he or she must become aware and informed of the cultural heritage, and its contemporary manifestations. The study of indigenous Asante Kente should therefore, help the student personally experience as well as understand art expressions of other cultures as well as his own, thus, contributing to his appreciation of his cultural heritage, and broadening his realm of aesthetic experience. The visual arts today, of which Asante Kente weaving is not an exception, continue to be a means whereby man attempts to give form to his ideas and feelings to gain personal satisfactions through individual accomplishment.

Indigenous Asante Kente weaving is a very good source of aesthetic education. Art is a basic form of communication and Kente weaving as a form of art consists of symbolic objects which express ideas, beliefs and philosophy of a society. Language and art have been developed with the history of mankind. The use of proverbs, wise sayings and aesthetics is a very important part of Art Education. The production, the appreciation and criticism of indigenous woven objects are kinds of human behavior. Emphasis on individual differences in perception, creativity and growth in aesthetics and development of individual potentialities can be applicable to psychology.

Adu-Agyem (1990), wrote that through the parameters of aesthetics, appreciation and criticism of indigenous Asante carved objects, we can give students a basis for studying the intrinsic and extrinsic aspects of those objects, thus exposing them to opportunities

and experiences that will enable them understand, to relate and to interpret symbols, proverbs and aphorisms embedded in the works. The knowledge in indigenous woven pieces too can help achieve this objective. It will assist students to make judgements about past and contemporary woven designs as well as other forms of arts in schools and colleges.

The introduction of the indigenous concepts of aesthetics, appreciation and criticism in schools and colleges will equip students to gain knowledge not only in the history and culture of their society but will also help eradicate from their minds inferiority concept on indigenous art and thus, look down no more on them but take the concepts seriously. The indigenous Asante Kente cloth has played several roles in the socio-economic development of Ghana including the textile industries. According to the information from field work these industries duplicate the designs for large scale production. Should students be introduced to indigenous concepts of aesthetics while in schools, there will be a tremendous innovation development in the textile industry as well as the Kente weaving industry. This is positive because as much as students are introduced to these concepts together with what they study while in schools they will blend these concepts, making them more versatile to augment their businesses after school. Moreover, these indigenous weavers can benefit from the general principles of design improvement in the weaving industry. This can only be achieved effectively if the indigenous concepts of aesthetics become part of the curriculum in schools and colleges to help students express themselves knowledgeably, critically and intelligently about Kente weaves. They must be able to appreciate, perceive and evaluate Kente designs whether produced by themselves

or others. It will also sharpen their intellectual abilities, make them reflective and systematic through analysis, explanation and judgement of works of art. Moreover, students will learn to respond positively to the material culture of various ethnic societies of Ghana with confidence.

5.9.42 Behaviours that make up real life situations.

It is again undisputable that the introduction and studies in indigenous concepts of aesthetics, appreciation and criticism in schools and colleges will equip students to benefit from various types of behaviours that make up real life situations. This real life situation was reviewed by and discussed by Davis (1971) as follows:

5.9.42.1 Perception Behaviour

- Viewing - looking at-seeing and recognizing the environment; works of art; and developing awareness-receiving.

5.9.42.2 Knowing behaviours

- Understanding the language of art; understanding about artists and their works

5.9.42.3 Reacting Behaviours

- Experience and Feeling

5.9.42.4 Analytical Behaviours

- Classifying, Describing, Explaining and Interpreting

5.9.42.5 Judgement and Evaluation Behaviours

Criticizing and estimating

5.9.42.6 Execution Behaviours

- Developing creativity-fluency, flexibility, originality, etc.
- Synthesizing
- Learning to use tools and materials
- Making, doing, producing art forms

5.9.42.7 Valuing Behaviours - attitudes

Thus, the diverse nature of art experiences forces art educators to be concerned with behaviours in the cognitive, affective, and motor-skill or psycho-motor domains. Varied kinds of experiences provide the vehicle for affecting change in students behaviour. Indigenous Asante Kente weaving according to the researcher is a very potential subject area in art experience through knowledge and skill for the three domains in learning which must be inculcated in the curriculum of education.

The researcher deduces that Kente weaving as a source of aesthetic education will provide students with the requisite knowledge of the past, to acquire heightened concepts in Kente weaving as well as indigenous concepts of aesthetics, appreciation and criticism. It will also enable them compare various art work from different ethnic groups.

It will also help them to identify, appreciate and write about woven cloths. The indigenous Asante Kente weavers utilized very simple but highly respected tools, equipment and materials to implement their ideas. The students will study about these gadgets and thus, learn to contribute immensely despite limited resources.

This will also breach the gap between indigenous art and that of contemporary art thereby prevent students from looking down on indigenous textile or Kente. Both will educate the student to acquire a strong communication skill in dealing with the aesthetics, appreciation and criticism. Moreover, indigenous concept of aesthetic will help transmit some positive aspect of the indigenous culture to the students, maintain or preserve them in the society from generation to generation, thereby transforming them and integrate its

symbolism and philosophy into contemporary mode of life to enhance African identity. This is important because the researcher emphasized that the present is based on the past therefore, the present generation must be well equipped to build a very strong foundation for the future generation and this is partially achieved through the right education. This illustration buttresses the fact expressed by Durkheim in Agyemang (1986), that 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.

Where is the future if the current student is not equipped with the patterns of the culture? The indigenous Asante Kente cloth or designs are now vibrant because the weavers boldly accepted the profession from their forefather and innovated it to suit the needs of the present. This implies that there would not have been the present if these cultural values were ignored. Similarly, the student of the present has to be trained with these values (cultural values) where indigenous Kente is no exception to live a legacy for the future. This is seriously articulated by the researcher because the indigenous aspect of the art has to be introduced now or never! The contemporary student has access to the internet and he is “flying hundred times higher” with western form of culture and philosophy of education than the indigenous’. We are now in the present of science and technology which is not bad at all, but it is suicidal if it overshadows the African philosophy of life – life will be more meaningful, and in fact, Africa; to be specific Ghanaian cultural values will be enhanced or augmented if the modern student is trained

by blending both information technology and African values. This will bring diversification of knowledge for national development-the modern student will breed ultra-modern ideas: An African technology with rich treasures of the land- “purely black technology”.

5.10 Test of Hypotheses

In order to test the validity of data for generalization, two important hypotheses were utilized by the researcher to guide his study. It is therefore, very imperative to test these hypotheses based on the results from field.

The first hypothesis is that: **The indigenous Asante Kente weavers have their own laid down principles or concepts of aesthetics, appreciation and criticism.**

Upon the data collected, series of findings based on the concepts of aesthetics, appreciation and criticism revealed that the indigenous Asante Kente Weavers have their own Concepts of Aesthetics, Appreciation and Criticism based on Africa concepts or philosophy of beauty. Their concepts of aesthetics, appreciation and criticism portrayed in their designs are mostly based on African cultural values through proverbs, stories, metaphors, idioms of Asante or Ghanaian societies in general. They see beauty more in the work and the purpose than the appearance, although they do not take the visual qualities for granted. Thus, according to them, art works may be aesthetically beautiful but if it fails to serve extra-aesthetic qualities such as implications to cultural values that work is rejected by society.

The second hypothesis is that: **The documentation of Aesthetics, Appreciation, and Criticism acquired from the indigenous Asante Kente weavers will enhance the teaching and learning of art education in schools and colleges in Ghana.**

In fact, as one of the objectives to undertake this exercise, the researcher chose this topic because he realized that, in every academic year, students from the department of General Art studies take a study tour to towns and villages popular for indigenous African arts within the Ashanti Region of Ghana. The aim of the tour is to equip students with the knowledge in aesthetics, appreciation and criticism mostly in indigenous Asante's art. This is even enough evidence to argue the fact that it is about time Ghanaians or Africans go back to their roots to include in the school's curriculum the cultural elements. This exercise is a general and important contribution to the physical and intellectual development of students in Ghanaian schools and colleges. African arts in general could foster progress as well as the essence to make it a part of the school's curriculum. Children have been made to be more interested in purely academic subjects with the total neglect to the vocational aspects which are presently needed in the country. This has created a lot of unemployment and drop-outs among the youth in Ghana, hence the need for new education reform which took off in 1987. This new system brought vocational subjects and thus, researcher sees it as very imperative to introduce traditional crafts into the education system where Asante Kente is no exception. This will enhance teaching and learning of art especially in the first and second cycle institutions.

In school, students are taught the various elements and principles of design. This topic plays a very significant role in the study of aesthetics, appreciation and criticism.

Students also learn and appreciate man-made and natural objects, scenes and events. Those studies help in the total training and development of the students. These elements and principles of design are embedded in these African art works which serve as a source of aesthetic education in schools and colleges. Now, findings from field show that these indigenous Asante Kente weavers achieve their aims of creating aesthetically beautiful designs based on their indigenous criteria. These elements include line, shape, space, dots and colour guided by principles of design or arrangement such as balance, variety, repetition, unity, proportion, harmony and rhythm. Those concepts of aesthetics, appreciation and criticism will also assist learners to discover the relevance of art and its relationship to society as well as cultural influences that sharpen them.

Moreover, the researcher also recognized the need to teach the language of art as well as well as theories of aesthetics in schools and colleges. He discovered that the study of the various works produced by the Asante Kente weavers will contribute magnificently to the students' knowledge of aesthetics when such indigenous art works are integrated with the school's curriculum. These theories of aesthetics will include contextualism (this talks about the art work and the background of the artist as well as extra-aesthetic values that are culturally based), Imitationalism, formalism, emotionalism or expressivism, etc. These cover intrinsic and extrinsic qualities that include proverbs, philosophy, symbolism, functions and others which serve as aesthetics in art education. Is it not fantastic to say that, by educating the child through indigenous art works to make him not only acquire physical knowledge but knowledge which will sharpen his intellectual and

reasoning abilities will serve as a source of creativity and innovation which the country needs most for its economic growth?

The CEO of KAMA group of companies remarked that “from the eighteenth through to the twentieth century came the industrial revolution where the global world was ruled fiercely by science. He lamented that, Ghana ignored this industrial revolution causing its progress to be retarded, hence its under-development. He again emphasized that we are now in yet another century, the twenty first century, a great revolution, a revolution more powerful than the previous one (which is science or industrial revolution) and this powerful revolution is creativity and technology. He stressed that should Ghanaians or Africans embrace this revolution this time economic development will be stupendous but he warned that failure to do so will bring a serious economic crunch into the country.

Why this caution? The researcher responding to the above statement feels that it is now time for Ghanaians to go back to their roots. The time has come to develop entrepreneurs from school and the study of indigenous African arts can contribute immensely if they are modernized to equip students with entrepreneurial skills. It is surprising the indigenous Asante Kente weavers are making thousands of Ghana cedis from their profession through local and international sales. It is time such professions are no more looked down upon but rather be emphasized in the curriculum. Indeed creativity and entrepreneurship now rule the world otherwise how could an individual quit his studies from the university and “bombard” the world with a single technology? Who is this man? He is Bill Gates the founder of Microsoft Corporation, leading in information technology, is now one of the

world's richest men! Other great entrepreneurs like Henry Ford, the CEO of Ford Motors and Sam Palmisano of IBM computers are among the world's richest men whose incomes are not determined by anybody due to creativity and technology.

According to Kotler and Keller (2006), one of the most dramatic forces shaping people's lives is technology. Technology has released such wonders as penicillin, open-heart surgery, and the birth control pill. It has released such horrors as hydrogen bomb, nerve gas, and the submachine gun. It has also released such mixed blessings as automobile and video games. All these imply that the indigenous art works serve as source of creativity, technology and entrepreneurship that will equip students for profession after school if such are introduced into the curriculum.

According to Durkheim as cited by Agyemang (1986), and discussed thoroughly in chapter two, but for emphasis, would once again be used to buttress this point. He considers education as 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. The researcher therefore, emphasizes here the need for the study of research of this nature of

the concepts of aesthetics, appreciation and criticism of indigenous Arts in our education system in order to tap from the works of art the cultural values to augment, modernize our cultural philosophies and heritage.

It is deduced again 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 and the vice versa. The above information illustrates the fact that, education of a given society is determined by the culture of that society. Consequently, 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.

In the Africa's situation, the terms of formal education, the indigenous culture was not to be destroyed, it was to be modernized. Therefore, from the nursery to the tertiary levels, the bulk of the teaching staff and supporting staff should be people who are themselves so culturalised that they have not a faint idea of the cultural background and needs of their own.

Sarpong (1988), conducted a research on art appreciation and criticism and based on his findings, he argued that the teaching of art appreciation and criticism in the secondary schools in Ashanti has totally been neglected and the few schools that try to do it do not conduct it well. Again the researcher supports this idea due to the fact that a percentage

of the respondents pointed out clearly and indicated that the seriousness of aesthetics, appreciation and criticism is only seen among Final Year High School Students during the June-July practical exercise of the students' project works to partially fulfill the requirement of their WASSCE. This again brings to light the importance of this research to the cultural studies and art education in the country for socio-economic development. Ghanaian cultural heritage needs to be protected and disseminated from generation to generation and this can only be achieved by its citizen themselves where the educators and the students are the best resourced to modernize the culture and keep it in high esteem. Western form of education is not bad, especially the positive elements that will orient the Ghanaian culture but that alone should not dominate the curriculum.

Thus, upon the above deliberations, the second hypothesis is proved right on the ground **that the documentation of Aesthetics, Appreciation, and Criticism acquired from the indigenous Asante Kente weavers will enhance the teaching and learning of art education in schools and colleges in Ghana.** Any education which is not based on the culture of the people receiving that education falters in its progress.

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.1 Overview

In this Chapter, the researcher focuses on the summary of the main findings of the study, conclusion and general recommendations. The aim of this thesis has been an attempt to discover the concepts of aesthetics, appreciation and criticism among the indigenous Asante Kente Weavers strictly in the Ashanti Region of Ghana.

The study was based on specific objectives and some hypotheses that were tested. In order to provide accurate answers and to test these hypotheses, opinion of the weavers, some customers of the indigenous weavers, art educationists and students were sought.

6.1 .1 Summary of Main Findings

Below are the key findings of the study and they are mostly based on objectives and hypotheses. The following were the objectives:

- To identify, analyse and document the concepts of aesthetics, appreciation and criticism among the indigenous Asante Kente weavers.
- To analyse and discuss thoroughly, the concepts of Aesthetics, Appreciation and Criticism of some woven pieces among Indigenous Asante Kente weavers in selected towns of Ashanti.
- To discuss the importance or benefits of the indigenous Asante Kente cloth and its implications in education and the socio economic development of Ghana.

Now, the two hypotheses were that:

- The indigenous Asante Kente weavers have their own criteria for aesthetics, appreciation and criticism.
- The second is that, the concepts of Aesthetics, Appreciation, and Criticism acquired from the indigenous Asante Kente weavers will enhance the teaching and learning of art education in schools and colleges in Ghana.

Now, in order to provide solution to achieve these objectives and test these hypotheses, the researcher devised various strategies to approach this phenomenon. Library research was done to collect related data that were reviewed. The research was carried out in selected Kente weaving centres in Ashanti as well as the Kente weaving industry at the Centre for National Culture in Kumasi. In order to collect accurate data on the objectives, observations, interviews scheduled and questionnaires were prepared and administered to solicit information from the weavers, customers and users of Kente Cloths, Directors of education, lecturers, art tutors and educationists in the field.

The stratified sampling / simple random sampling techniques were used to sample master weavers, junior weavers and apprentices. Focused group discussion and purposive sampling also helped in the study. In all, eighty (80) respondents were selected from a population of three hundred (300) weavers, which constitutes more than 30% of the population. Moreover, in the case of the customers or users of the Kente cloth, 150 questionnaires were administered but 120 were useable, while 50 questionnaires each were distributed to art tutors (including directors of education, lecturers, etc.) and students but a lot were lost. None of these shortcomings affected the quality of the research.

In his analysis, the researcher deployed the use of The Statistical Package for Social Sciences (SPSS) Data Analysis Programme, especially to quantify the data. This brought very accurate information by generating tables, bar charts and percentages of ideas from respondents. Eventually, the researcher arrived on the following findings summarized below:

- 6.1.1** The study has shown that there exists a scanty literature on the thesis topic which is a problem. However, the investigation conducted by the researcher has revealed much important information about the topic.
- 6.1.2** The indigenous Kente weavers have developed through the centuries, their own criteria for assessing the beauty of Kente cloths.
- 6.1.3** Findings revealed that the indigenous Asante Kente weavers have their own concepts of aesthetics, appreciation and criticism. It was learnt from this study that, the indigenous arts including Kente cloths contain philosophical ideas in the form of idioms, metaphors, proverbs, beliefs and folktales in the past were visually expressed in Kente cloths. Unfortunately, indigenous crafts have been neglected in our schools and colleges programmes; mostly a lot of people look down upon these art forms that project the rich values of the Ghanaian culture.
- 6.1.4** The earliest Kente cloths were produced from cotton with black and white colours. After contact with Europeans and the influx of silk yarns, colourful designs were introduced in Kente weaving. The Asante Kente weavers produced a wide variety of cloths using indigenous patterns and motifs. Names were given to the Kente cloths.

- 6.1.5** The criteria for judging the quality of the Asante Kente cloth includes the designs of the patterns used, the colours used and the finishing. Expression of ideas in colour, design and symbols are considered critically by the indigenous Asante Kente weavers for aesthetic concepts since any impact made by these has a serious meaning and express acceptable cultural values such as deplorable or ugly objects of a society.
- 6.1.6** It was discovered that many of the motifs used in Asante Kente have symbolic meanings. The most intricate and complex designs with bright colours rendered in the triple weave are considered of greater value and are aesthetically of the highest order of appreciation.
- 6.1.7** The old weavers or master weavers play the role of critics in the indigenous Kente weaving. These master weavers are highly experienced as well as have high aesthetic sensibility towards Kente designs and their judgements are always respected.
- 6.1.8** Kente weaving has been predominantly the men's preserve. Throughout the ages women have not been weaving Kente. It is a current development to find women weaving Kente. From this study it was only at Bonwire that a young girl was engaged in Kente weaving under the tutelage of her father. Women rather are engaged in the spinning of the yarn for weaving. They also sew the strips of cloths. Some of the women are engaged in the sales business locally and externally.
- 6.1.9** The study discovered that the Asantehene, the King of Asante has special weavers who by tradition are commissioned to produce unique or original

Kente cloths for the palace. The quality of cloths made for the Asantehene is supposed to be of aesthetic excellence.

6.1.10 The research carried out in schools and colleges revealed that very little knowledge is provided art students about the aesthetics of indigenous art works with Kente weaving as a special case. Both teacher and students interviewed confessed lack of adequate information on an important subject such as Asante Kente especially on matters alluding to its aesthetics. This is a cloth which has become very significant of the entire Ghanaian way of life such as celebrations, so colourful in various events as discussed earlier on, meanwhile more than 90% of the Ghanaian students are losing such a great opportunity of studying aesthetics, appreciation and criticism of art works; meanwhile the nation is crying over chronic unemployment. Bonwire, Adanwomase, Ntonso, Centre for National Culture and others are located in the Ashanti Region but most Junior High and Senior High schools in and around the Region are not offering textiles as a course not to mention the indigenous Asante Kente Cloth.

6.1.11 It was discovered that Kente weaving at Bonwire and its neighbouring towns produce the bulk of Kente for export trade in Ghana.

6.1.12 The researcher also discovered that many young men of the selected towns in Asante were engaged in the industry. This means that the industry has a bright future.

6.1.13 The indigenous Asante Kente weavers have artistic vocabulary that they use in expressing their aesthetic criteria for judging the quality of the cloth. These

words of evaluative expressions are always understood among the weavers across the weaving centres. They also have different and common phrases used to indicate beauty, approval, corrections and rejection of a woven cloth.

6.1.14 The weavers have other aesthetic criteria that are based on three main kinds of weaves upon which every Kente design is identified and appreciated. These levels are: “Adwini si adwini so” -meaning triple weave, “adwini asa” (consists of ahweprenu or faprenu) - meaning double weave and the third is “ahwepan” which is single weave or plain weave. Anything other than this according to the weavers is not Asante Kente. The triple weave is the highest intricate design. They are mostly woven for Kings, chiefs, heads of state and other important dignitaries and the rich who can afford to pay the high prices.

6.1.15 There is a wide difference in the production of cloth for a higher personality like the Otumfuo Osei Tutu II than for ordinary people as a sign of respect and prestige. Such cloths are mostly highly intricate in design or very sophisticated. The Asantehene is considered highly respected by the people as a monarch. Therefore, a cloth woven for him should not be ordinary; otherwise it is considered an insult which can attract serious sanctions. That is why the weavers have to hide and weave his cloth to come out with an original design which has not been produced or used before.

6.1.16 It has been revealed that in the use of the indigenous Asante Kente cloth, there are several differences in the wearing of cloth by people from Asante and Ghanaians in general that reflect different aesthetic qualities or beauty. There is difference between the men’s and the women’s cloth.

- 6.1.17** It has been recorded that, like formal education, a weaver goes through a process to graduate as a master weaver. He has to acquire adequate knowledge and skills to be able to aesthetically assess and talk intelligently about a piece of woven cloth.
- 6.1.18** It has been recorded that finishing of a particular cloth is essential to determine the expertise of a particular weaver. Cloth must be free from errors and the artist in question must blend the colour scheme well.
- 6.1.19** It has also been discovered that, mostly, aesthetics of Kente is the Monarchy (pride) of the Asantes. The researcher unraveled that; celebrations in the Asante kingdom will never be colourful without Kente cloth.
- 6.1.20** It has been recorded that despite its cultural values, indigenous Asante Kente is constantly innovated to suit the current trends, i.e. modern needs of society. This has contributed greatly to the survival and continual relevance of Kente cloth in Ghanaian celebrations up to date. Moreover, the cultural values are always maintained.
- 6.1.21** Again, research revealed that, the indigenous Asante Kente cloth symbolizes the Asante philosophy of culture and generally, the Ghanaian culture. It also symbolizes Ghanaian identity, Ghanaian heritage, prestige, beauty, gift, legacy or treasure, creativity and perfection, indigenous vocational education and a great entrepreneurship or profession, etc.
- 6.1.22** It is discovered by the researcher that one unique characteristic or criterion of aesthetic concept the master weaver will use to determine and point out the indigenous Kente cloth from the lot is the same likeness and feature of cloth

from both sides (either sides). This means that the wearer or user can use either sides of the cloth. Another concept is the flexibility, unique brightness, drape, strength and durability. The weavers stated that, their weaves are not stiff like blanket as compared with the others.

6.1.23 Findings revealed that the indigenous Asante Kente designs are being admired and appreciated both locally and internationally.

6.1.24 There is evidence that the weavers whether they are conscious or unconscious utilize the elements and principles of design - lines, shapes, colour, unity, rhythm, balance, etc. in their works.

6.1.25 The indigenous Asante Kente weaving industry has contributed greatly to national development – It has exposed Ghanaian identity in and outside the country. It has contributed greatly to tourism as well as lifting the image of Ghana, preservation of Ghanaian cultural values or heritage.

6.1.26 Almost all the past or previous designs woven by their ancestors shown to the researcher were mostly dominated by motifs, shapes and designs in the form of lines and shapes but they were able to convey their messages right. As compared with the current and innovated weaves, the current ones are more sophisticated; contain more intricate designs which are of exceptional craftsmanship than the previous ones. But with the previous ones, ideas are mostly expressed freely and simple but they were highly proverbial and carry a lot of “weight” from the cultural context. Nevertheless, researcher cannot issue judgement here since he does not know much about prevailing issues of the past for those could be the exceptional designs in the past that is why they

were preserved because the contemporary designs could be more or less pleasing to future generations since technology and taste have been evolving rapidly. Therefore, the appreciation of the past and present designs of Asante Kente can best be done on their respective aesthetic values of the era or epoch which produced them.

6.1.27 That, colours are more vibrant with the current and innovated weaves than the previous ones, previously, mostly, weavers overlap colours to show transparency, do a lot of repetition to show emphases of concepts and juxtaposed designs to reflect other aesthetic and appreciation of values. These ideas make the weaves more unique or authentic as well as beautiful and very symbolic.

6.1.28 It has been discovered that the Ghanaian society in general has come to accept Kente cloth as the most prestigious of all textiles and thus the best for any occasion to be remembered forever. It is undisputable that “Kente has come to represent the totality of the Ghanaian way of life.” The researcher discovered here that this is the conceptual framework of his research where this will be the philosophy of his research. Thus, all the symbols in the cloth, the designs and colours, arrangement of warp yarns and the wearing of the cloth speak nothing but Ghanaian ways of life!

6.1.29 Importance of the Study

The major benefit of the study of Indigenous Asante Kente Weaving Concepts of Aesthetics, Appreciation and Criticism is its implications on Art Teaching and Learning in Ghanaian Schools and Colleges (that is, the impact of the study of

indigenous Asante Kente cloth in schools and colleges). This will contribute to individual and national development.

6.1.29.1 This research revealed that the Asante Kente plays significant roles in politics, rites of passage (birth, puberty, marriage or weddings and funerals as well as other social and cultural functions like durbars, celebration of the entoolment of kings and chiefs and entertainment. In such celebrations the aesthetic values of the cloth become very prominent while several Kente designs brighten the occasions. A true aesthetician will see both the intrinsic and extrinsic qualities of the cloth. Once again findings revealed that the indigenous Kente cloth really contributes or serves as a source of cultural values as well as one of the indigenous industries upon which the economy revolves.

6.1.29.2 Findings revealed again that the Kente cloth promotes tourism because the patterns or the designs in the cloth, the bright colours, the textures and other visual elements that create aesthetic appeal both locally and internationally. This means that, psychologically, the cloth can serve as a source of therapy for healing, emotional feelings, educate, can take away melancholy and relax the brain from stress. It is not amazing how sweet and relevant African philosophy and technology can serve as a backbone for African development? That is the main reason why the cloth serves as a great identity both locally and internationally as well as inviting all sorts of people from diverse culture to tour the country or Ghanaian communities just for aesthetic experience. This strongly buttresses the fact that the production of Kente and the study of indigenous Asante's concept of aesthetics, appreciation and criticism is a contributing factor

in the promotion of tourism and national development. This again reveals the essence of this research to highlight on Asante Kente and awaken Ghanaians to appreciate their great treasures of their own land as well as to alert those who are “sitting on gold but begging for copper”, to learn to become self-reliant and more productive.

6.1.29.3 One of the major findings on this research is about current innovations in the Asante Kente. In recent years serious attempts have been made to create new designs and patterns in the Kente weaving industry. Successful achievements include the introduction of oval shapes, squares and other geometric shapes in the designs. Quite recently, the researcher discovered completely new forms of Kente design involving the use of pictorial images such as human and animal as well as botanical forms by a young man at the Center for National Culture, Kumasi. It may be probable that some of the new designs have been borrowed from some places beyond the borders of Ghana or within Ghana.

6.1.29.4 Findings revealed that the aesthetic concepts of indigenous Asante Kente cloth will facilitate teaching and learning in Ghanaian schools and colleges. This is due to the fact that research has shown that any education which is not based on the culture of the people receiving that education is bound to promote societal misfits. By learning indigenous Asante 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.

Moreover, it is relevant because research has shown that every student has to acquire six types of knowledge while receiving education and lack of these or any of these can create a serious loop-hole in the student's life in society. These six kinds of knowledge propounded by educational psychologists are meant to make individuals develop in all aspects of life. (The six kinds of knowledge are well highlighted in chapter two). Thus, by studying the indigenous Asante's concepts and philosophy of art one acquires all these kinds of knowledge.

6.1.29.5 Upon critical examination by the researcher, it was revealed that, most of the customers and beneficiaries of the Asante Kente weavers were the affluent of both the Ghanaian society and the foreign countries. These include politicians, kings, queens, traditional rulers, politicians, heads of state, ministers of states as well as tourism and exports. The local market constitutes retailers / business men and women and individual buyers generating good returns for the industry.

6.1.29.6 Challenges Facing the Weavers

Competition from rival places is a big challenge. These rivalries, most of them weave less quality Kente, thereby destroying the market. The influx of printed Kente, on the Ghanaian local market reduces the rate of purchase. Export of Kente cloth is not encouraging unless tourists visit the site for patronage, although arrangements have been made with the former Minister for Tourism (Mr. Jake Obetsebi), and Mr. Osei Agyei, former MP for Ejisu Juaben, to assist in promoting the business but still there are no favorable responses. There are no soft loans or donations from any other source. The biggest problem is finance and marketing.

Also, despite the fact that students visit the weaving centres for educational tours, tourists, researchers and others, most of them do not donate to them to show appreciation. Arrangements have been made by the elders to advertise on the media and the promotion of the Kente cloth for more patronage.

6.2 Conclusions

The thesis topic is focused on aesthetics, appreciation and criticism among the indigenous Asante Kente weavers: Implications for art education and national development.

A lot of essential data was collected, assessed and analysed and discussed with hypotheses tested. Thus, conclusions from the data analysed and some major findings highlighted:

- The Asante Kente weavers have their own aesthetic criteria for judging aesthetic beauty of woven pieces.
- It was learnt from this study that, for centuries cultural and historical values are portrayed through indigenous arts including Kente cloths in the sense that events, aphorisms, proverbs, beliefs and folktales in the past are recorded in Kente cloths.
- That the indigenous Asante Kente cloth reflects cultural and other extra-aesthetic values-They are seriously integrated with various Ghanaian events and celebrations. They serve as great legacy, national identification and a sign for prestige. It also helps in cultural preservation.
- The study of the indigenous Asante Kente cloth will help expand and promote aesthetic education in Ghanaian schools and colleges as well as enhance teaching and learning in art and other curriculum areas.
- The study also revealed that the promotion of Asante Kente cloth will contribute to national development through youth employment, exports and tourism.
- The study can also contribute to the study of indigenous culture, and aesthetics in Art education in Ghana.

- Knowledge about Kente cloth discussed in the thesis is an expansion of knowledge already published about Kente cloth in general as well as exposure about other cultures. Cultural details as exemplified about this dissertation represent the totality of the life of the Asantes, hence Ghanaian philosophy and culture.

Therefore, the research has come to the conclusion that the Kente weaving in Ashanti has been an ancient art tradition. The selected popular Kente weaving centres have produced rich and colourful Kente cloths for decades.

The researcher states and emphasizes that, based on the information revealed in this research the study will play a very significant role for the enhancement of quality education, especially in art education in Ghanaian institutions of learning. It will also promote tourism in the country if the information is studied and utilized.

Education (including aesthetic education, appreciation and criticism) must be based on the culture of the people receiving it otherwise it falters or hampers national progress for learners come out of schools and discover that they have studied something which is not opened to them, therefore placing them wrongly in the society, hence the prevailing unemployment syndrome. The cultural values must be integrated with other important subjects and positive values from other cultures in the school's curriculum right from the basic level of education to promote quality education of the child and to transmit culture from generation to generation.

6.3 Recommendations

Having undertaken a thorough study of the concepts of aesthetics, appreciation and criticism, among the indigenous Asante Kente Weavers, it is deemed necessary to give some useful suggestions and recommendations, which would help in improving the quality of Kente products and value of the Kente industry in Ghana while enhancing and encouraging its serious teaching in schools and colleges within the country. These suggestions are very crucial and researcher feels that should they be taken seriously by the government, curriculum planners in the ministry of education as well as all major stakeholders in education, the industry as well as culturally driven education and economic development will be improved or enhanced. This will also promote tourism and preserve the cultural heritage of Ghana.

6.3.1 Firstly, the researcher strongly recommends that the concepts of aesthetics, appreciation and criticism among the indigenous Asante Kente weavers unraveled in this thesis will augment the teaching and learning of aesthetic education in schools and colleges in Ghana. Therefore, it should be incorporated into the schools or college curriculum. Such concepts do not only reflect aesthetic values but also cultural philosophies in the form of history, proverbs, events etc for intellectual and social development of the learner. Various Kente Cloths or designs can also be used as teaching aids, especially at the basic level of education.

6.3.2 It appears the Indigenous Asante Kente weaving industry lacked modern technology. Everything about the production process is very outdated. If the weavers could break away from the ancient way of manufacture, and embrace modern technology or automating to produce on large scale, its advancement would

be very rapid. This is one of the greatest factors that discourage most of the youth, especially those who have acquired visual art skills in the second and tertiary levels from developing careers in the profession.

Although the Kente weavers, in spite of utilizing those old tools and equipment handed down from their ancestors, they still manage to come out with very beautiful and highly sophisticated designs that suit modern tastes and it is a plus for them as well as incurring less production cost. Nevertheless, this might be one of the factors that discourages or avoids threats of many new entrants, a competitive advantage to the indigenous Kente industry. This is because their production processes are very sophisticated and require a very intensive training for one to master. However, modern technology means high capital, which would be effectively implemented by government policy to renew, assist these industries to augment their businesses since their meager capital could not get them to these heights. This researcher recommends that, all authorities of the country in planning the curriculum for schools or colleges should find ways of bridging the gap between the school and the society to finding ways of modernizing cultural values to arouse interest in the youth and students so as to preserve the culture from generation to generation.

6.3.3 Kente must graduate to be recognized as a material contributing to world textile rather than strictly Ghana tribal cultural art. This is because it has an international appeal. For example, a rich Kente Cloth was presented to the UN General Assembly by Dr. Kwame Nkrumah for its hall decoration.

6.3.4 The weavers lament that mostly great politicians flood the place when they want to order for Kente products. These politicians always promise to assist them financially to expand their businesses but such vows always never materialized. The government as well as these politicians and other stakeholders should assist them by giving them financial assistance, soft loans and other means to make their business grow and be in shape to compete favourably in the world's textile market.

6.3.5 The weavers again lament that, mostly people proliferate their designs with fake products and deceive clients of their source. The weavers also lament on the influx of cheaper printed Kente and other similar textiles causing gradual decline of their business. Another serious area where they need government intervention is that whenever they come out with a new invention then mostly the textile industry adopt the design and produce them on large scale flooding the local market with cheaper Kente products causing the large population of clients to patronize those ones due to low prices. When the weavers lament over this issue those industries never pay for copyright. According to interrogation by the researcher to discover whether they have trademarks of their products, findings revealed that several proposals to the government to assist them acquire trademarks have landed on death ears despite the fact that it has promised them to assist them. For the dynamism and flare in creativity as they put it, they would have been out of business for that is the only means of foiling and counteracting these problems of imitating their designs and producing on large scale. However, their creations are imitated they always come out with new ones. This is a serious menace and therefore, the researcher does not want to address it alone. He sees it as a very dicey or debatable phenomenon, a

national problem to be addressed through a national forum. The researcher will only contribute his share through a suggestion. The researcher therefore, suggests that the government should intervene and assist the weavers acquire trademarks on designs. At least these industries who copy the authentic designs should not take these innocent weavers for granted but pay them well or face the consequences of the copy right law.

6.3.6 If Kente designs could be reproduced inferiorly through printing by industries on large scale instead of weaving, then through government's able assistance for economic growth these SMEs could be assisted by automating their technologies to be produced on large scale for export. By so doing, their prices would be reduced drastically 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.

6.3.7 Now, it is about time government policies take active and positive look into the issues of SME's where the indigenous Asante Kente or textile is not an exception and this could be achieved partially through revamping the school's curriculum to take care of art-related vocations. SME's serve as solid pillars upon which every nation is established. The indigenous Kente cloth has contributed significantly to the socio-economic development of Ghana for several decades through tourism, celebration of cultural, political, educational, entertainment and social activities which is a plus and its integration with the schools' curriculum could change many lives of graduates after school through entrepreneurship training.

6.3.8 Moreover, Kente weaving can serve as a source of employment for school graduates or the youth in general. In terms of education, those aesthetic concepts would interest the youth in the schools and colleges which will also promote creativity and African identity.

6.3.9 To effectively impart to students the concepts of Aesthetics, Appreciation and Criticism of indigenous Asante Kente, art educationists, instructors and teachers in the colleges of art education must acquire adequate knowledge and skills in aesthetics, appreciation and criticism. By doing this, students will learn the meanings and significance of Ghanaian artifacts. They also learn the skills of appreciating or talking intelligently about indigenous African art forms. Organisation of workshops, seminars, exhibitions, visitation to museums and art galleries could be integrated into the curriculum through which students could acquire knowledge of the cultural values and history. Ex-president Kuffour (2009), said that History serves to be a source of great moments for humanity while tourism plays vital roles for individuals to know the different aspects of the globe. This means that culture and history cannot be separated from human life and this serve as enough ground for the essence of this research.

Therefore, researcher says 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 schools and colleges programme. It is recommended that students should undertake study tours to galleries, museums,

palaces and centres for national culture in order to acquire knowledge on both the contemporary and indigenous crafts of Ghana.

6.3.10 In Ghana, there is an axiom that there is unity in cultural diversity. The researcher recommends that researchers should investigate the concepts of aesthetics, art appreciation and criticism in other cultures besides Asante to enhance the teaching and learning in the schools and colleges. It is also recommended that more books on the African concepts of aesthetics, art appreciation and criticism be published to support Art Education.

6.3.11 If care is not taken, especially in this twenty first century where information technology is ruling the world, the good and precious values of the culture of Ghana would be swept off for students are learning rapidly through the internet, and acquiring a lot of foreign cultures to the detriment of the Ghanaian culture. The researcher therefore, recommends that the study will bridge the gap between the school and the culture and also link culture to technology.

6.3.12 Finally, Ghanaian cultural values must also flood the internet or search engines of the internet to drum the concepts of African philosophies of life into the lives of Ghanaians. This will also pulsate historical or cultural values into the minds of Ghanaians which serves as pillars for national development for the present is based on the past the ancestors built for the contemporary Ghanaians and what are the legacies the present is building for the future generation to inherit? This calls for further research.

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