

The role of sculpture in the promotion of tourism in Ashanti Region: A Case of Ahwiaa wood carvers centre, craft shops and Centre for National Culture.

**By**

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## **DECLARATION**

I hereby declare that this submission is my own work towards the MA and that, to the best of my knowledge, it contains no material previously published by another person

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## **ABSTRACT**

In promoting the tourism industry through Sculpture works in the Ashanti Region a lot needs to be done as regards the involvement of customers in the business. If customers do not know what products and services one offers then business of these artisans especially sculptors would not survive in today's competitive world. As a way of solving these lapses, effective communication need to be used to ensure that the business generates the needed sales and profit and this can be achieved by developing the appropriate promotional mix. Promotion is used to communicate with customers with respect to product offerings. Promotion is used by organizations to communicate with customers with respect to their product offerings. The aim of this research was to provide a better understanding of how Sculpture and Tourism potentials in Ghana with specific reference to Ahwiaa Crafts Centre and Centre for National Culture, Kumasi, contribute to the development of Ghana. Firstly the findings showed that there are more males than females that is, 57.1% and 42.9 in trade in the Ashanti Region. Secondly, the findings showed that all the respondents contacted accepted the view that providers and producers of sculpture have set objectives in promoting sculpture and tourism potentials in Ghana. Thirdly, the findings provided strategies to be adopted to promote tourism potentials in Ashanti Region. This thesis is divided into five chapters. The first chapter deals with the introduction of the topic. The second deals with the relevant and related literature to show what extent the topic has been handled by other scholars and the areas not dealt with. The third chapter deals with how the researcher went about in conducting the research. The various activities carried by the researcher in this chapter comprise stating the purpose of the study, the approaches (that is, both qualitative and quantitative), the research strategy (which was case study), population and sampling techniques, data sources and data collection techniques. The fourth chapter deals with

the presentation of data from the field and its analysis. The chapter five deals with the summary and conclusion of the major findings of the study recommendations and also provides suggestions for future studies.

# **CHAPTER ONE**

## **INTRODUCTION**

### **1.0 Overview**

This chapter introduces the background of the study, historical background of both Tourism potentials and Sculpture in Ghana. Also, it discusses the problem statement, sets the objectives and poses the research questions. It continues to earmark the limitations of the study, justification, research interest and finally the plan or structure of the study.

### **1.1 Background of the Study**

If customers' do not know what products and services that are provided, then the business will not survive in today's competitive marketplace (The Chartered Institute of Marketing, 2004). Effective communication with your customers is vital to ensure that your business generates sales and profits. By taking the time to develop and implement an appropriate promotional mix, you will stimulate your target audience to buy your products or services; and manage this within a budget you can afford.

Promotion is the direct way an organisation tries to reach its public (Czinkota and Ronkainen, 2004). The role of promotion has been redefined into managing long-term relationship with carefully selected customers, including construction of a learning relationship where the marketer maintains a dialogue with an individual customer (Dawes and Brown, 2000).

Globalisation is growing faster than ever. In order to keep up with the competition, companies are forced to think globally and to expand their business across borders. National boundaries are falling and multi-national companies are increasing in numbers. The focus on internalisation efforts and development of global strategies has tended to fall upon manufacturing companies. However, due to the growth of the service sector and its important role for many countries in compensating trade deficits, as well as its increasing internationalisation, service companies have become more and more important (McLaughlin and Fitzsimmons, 1996).

Today, services are the fastest growing part of world trade and account for the largest share of Gross Domestic Product (GDP) in almost every country (Albers-Miller and Straughan, 2000). From this view point, wide range of services making up of tourism potentials, form part of the significant contributions other services make to the G.D.P in nations like Ghana, Nigeria and others. Admittedly, the Tourist Industry is said to become the third foreign exchange earner of the Ghanaian economy after Gold and Cocoa because in the previous years it has registered 12% growth (Ghana Tourist Board Directory Official Listing, 1998). In an internationalisation process, services are assumed to be encountering larger risks than manufactured goods, since service providers often immediately have to establish their operations abroad and cannot gradually export the goods (Valikangas and Lehtinen, 1994).

## **1.2 Historical Background of the Case Study Sites: Centre for National Culture and Ahwiaa Wood Carvers Centre**

The study adopted two main case study sites. The rationale was that, to the researcher, they are the main sites that can help in finding the right respondents for the right information.

### **1.2.1 Centre for National Culture, Kumasi**

Centre for National Cultural stands as an everlasting memorial to Dr. Atta Yaw Kyeremanten, who conceived and built the centre under his untiring leadership and supervision. He realized that Ghana's rich Cultural Heritage was sadly and painfully being engulfed by foreign, particularly Western, Culture and there was the urgent need to preserve the Ghanaian Culture in a more concrete and monumental forms like Museums, Craft Villages, Cultural Centres among many others for posterity. Prempeh II and the Asanteman Council supported Dr. Kyerematen to give birth to the 'Cultural Centre' which was then christened the "Ashanti Cultural Centre". The centre covers fifty plots which is approximately 12.5 acres of land. The centre assembles all the Art forms that a tourist would desire to see.

The centre which was started in 1951 got completed with the aid of some individuals like the late Quarshie-Idun, who helped to organize the centre, introduced traditional and modern weaving to the centre and also introduced the broadloom. The name Ashanti Cultural Centre remained so until 1963, when Dr. Kwame Nkrumah who was then beaming with the spirit of nationalism and also seeing the potential value of the Centre with the full support of the stakeholders nationalized the Centre and renamed it "Ghana National Cultural Centre".

Currently, the Centre is being manned by highly-trained and skilled professionals. The Directorate is made up of the Director, Deputy Directors and a Chief Accountant, being ably supported by a Management team of Heads of Departments and a dedicated and committed staff. This Award winning and well maintained Centre for National Culture in Kumasi is a must see by every visitor to Ghana.

The Kumasi Centre is now called the Centre for National Culture, as indeed are the other Cultural Centres in the other Regions of Ghana. It is nonetheless considered as the showpiece and model for the other Centres. This is due to its vastness coupled with the aesthetic and scenic beauty and the numerous facilities and structures.

The rich cultural heritage of Ghana stands out as envy of most countries. Visitors to the country are first struck by its valuable artistic features. This has made some foreigners refer to Ghana as the 'Centre of Africa' and the city and people that are widely recognized as the Centre and seat of the nation's Cultural Heritage are Ashanti's and Kumasi.

[<http://www.ghanaculture.gov.gh/index1.php?linkid=343&page=2&sectionid=635>],  
(accessed 2011 January 16).

### **1.2.2 Ahwiaa Wood Carvers Centre and Craft shops**

There are several traditional art centres in Ghana. The origin and purpose for establishing these centres are very fascinating. One of such centres is located in the Ahwiaa Township. Ahwiaa is a town located 11 kilometres Northwest of Kumasi, the capital city of the Ashanti Region. It has a population estimated to be about 328,000. Till very recently it has been referred to as a Carving Village. It is located on the main

first class road that links Kumasi to the North of Ghana, which used to be an ancient trading route between the North and Ashanti. This road makes the place easily accessible to would-be visitors; by the readily available transportation. Ahwiaa plays a leading role in the production and exportation of wooden handicrafts from Ghana for decades. It is the foremost and ancient woodcraft centre in Ashanti.

The major occupation of the people are farming and carving since the 18<sup>th</sup> century. There are others who trade or do other commercial activities. There are three different groups of people living at Ahwiaa now. These include (i): Those whose ancestors migrated from Denkyira; (ii) those whose ancestors hosted the Denkyira people in their town called Nsensanso; and (iii) later immigrants from different places (Dogbe, 2002).

In 1701 the Ashanti conquered the mighty kingdom of Denkyira, under King Ntim Gyakari. After a year, Boadu Afeku the next king of Denkyira who inherited Ntim Gyakari organized a rebellion. King Osei Tutu I of Ashanti immediately dispatched emissary to stop it. Boadu Afeku fled with a group of soldiers southwards and settled at Jukwa, nine kilometres from Cape Coast. After the departure of Boadu Afeku to Jukwa, a group from Denkyira migrated to settle near Kumasi in order to serve and seek the protection of their new Lord, Osei Tutu I, the Asantehene. Members of Asona Clan who were in charge of carving in Denkyira also decided to move. They moved in groups in order to avoid suspicion. The first group comprising women, young men, and few elders left Abankesieso, the then capital of Denkyira. The stool of the Asona Clan was carried like a baby at the back of the queenmother, Nana Owusuaa, during the movement. The leader, Nana Agyebi Nti, unfortunately could not make it to Ashanti, so

Nana Osei Kwame took over the leadership. To honour Nana Gyebi for sacrificing his life for the clan, the Ahwiaa stool has been named the Agyebi Nti Stool.

The second group led by the Clan head, Nana Boa Asiri arrived in Ashanti about a month after the members of the first group had introduced themselves to the chief of Aduaben that they had arrived with carving skills to serve the Asantehene. The chief of Aduaben took the immigrants to his overlord the Adontehene who introduced them to Osei Tutu I. The King settled them at Nsensanso at his own expense. They were later called Ahwiaa because of the generosity extended to them by the king. It is derived from the Twi word, *hwa*, which means a parasite or to be fed at another's expense.

Although carving has been their symbol of identity since they arrived from Denkyira in about 1702, generally, tilling the land has been their major occupation of Ahwiaa. Nowadays, with Ahwiaa fast becoming a suburb of Kumasi, a large portion of Ahwiaa lands has been sold for Estate development. Farms in Ahwiaa have therefore moved farther and farther from the centre of town. Fortunately, the carving the carving industry which is an integral part of sculpture still exist till present day and has become a major income earner that adequately compensate for the loss of farmlands. The reason is that Ahwiaa carvings of all types have gained international acclaim. Tourists therefore visit the town during the touring season that is June, July and August when Europeans, Americans and other foreigners are on holidays.

There are several groups of carvers. Each group has about 6 or more master carvers who in turn have about ten or more carvers working under them. The groups have shops along the street that runs through the town. Some individual carvers also work in the



homes. The people of Ahwiaa carve many different objects, these include, stools (ceremonial or normal size stools), dolls (Akuaba and 3<sup>rd</sup> Generation dolls), masks, walking sticks, oware boards, trays and other symbolic carvings.

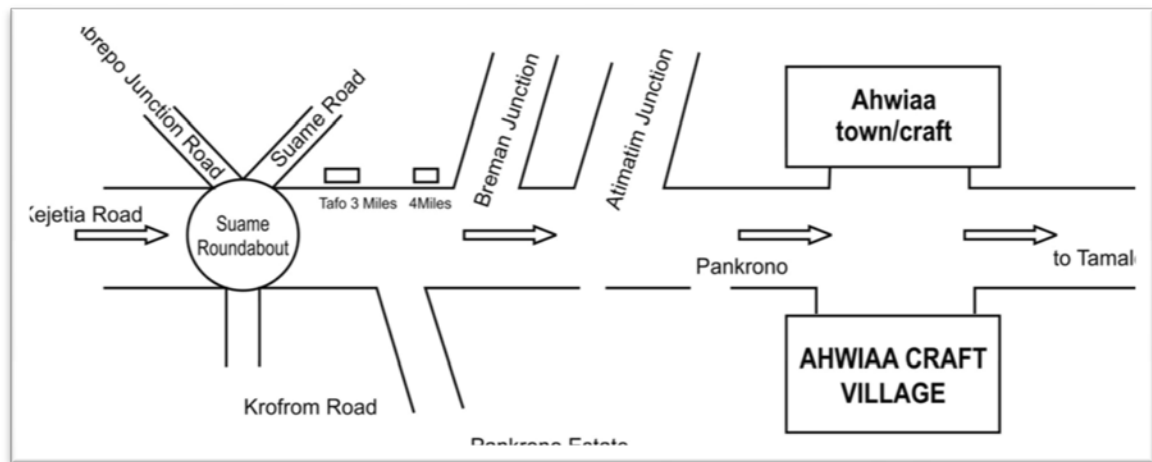


Fig 1.1 Directional map from Kejetia to Ahwiaa

Author's own construct

### 1.3 Statement of the Problem

Inefficient and ineffective promotional strategies continue to impact negatively on the awareness of the value of services offered by Sculpture in the Tourism Industry.

The outcome is the low patronage of Sculpture products and hence the decline in the industry. An asset which otherwise would have been of potential benefit to people by way of employment creation and improvement in the standard of living is on the decline. There is therefore the need to reverse this unfortunate trend to save the Sculpture and tourism industry. It is in the light of the above that the researcher seeks to investigate if the current promotional mix adopted is working effectively.

#### **1.4 Objectives of the study**

1. To determine the objectives of promoting sculpture and tourism in the Ashanti Region.
2. To examine the strategies that need to be adopted to promote tourism potentials in the Ashanti Region.
3. To find out the importance of promoting tourism through sculpture works in the Ashanti Region with reference to Centre for National Culture and the Ahwiaa Wood Carvers Centre.
4. To identify the category of sculpture and tourism products promoted by producers in the Ashanti Region.

#### **1.5 Research Questions**

1. How can the objectives of promoting sculpture and tourism products in Ashanti Region be described?
2. What are the strategies that need to be adopted to enhance the promotion of tourism potentials in the Ashanti Region?
3. Why the promotion of tourism through sculpture works in the Ashanti Region with specific reference to Centre for National Culture and Ahwiaa Wood Carvers Centre?
4. How can the specific sculpture and tourism products and services promoted by the producers be described?

#### **1.6 Delimitation**

The study covered all producers and providers of sculpture and tourism in Ashanti Region only, but reference was made to other Regions where necessary.

### **1.7 Limitations of the Study**

According to Ofori (2008:9), academic study of this nature cannot be executed without the researcher going through some form of difficulties. The researcher had a difficulty in soliciting information from the workers of Ghana Tourist Board and Ghana Export Promotion Council due to their tight work schedule. Again, some of the operators of Tourism potentials in Ashanti Region were reluctant in giving out information regarding competition to the researcher. Lastly, for the sake of time and finance the researcher could not cover all issues nationwide and hence resorted to only issues in Ashanti Region as the case study.

### **1.8 Importance of the Study**

Researching into the role of sculpture in the promotion of Tourism in the Ashanti Region did not occur to the researcher accidentally but rather it was chosen to confirm the researcher's experience over the years as a collector and promoter of sculpture pieces to tourists in the Ashanti Region. Again, this study was conducted to find out to what extent other operators in the industry have been using other business strategies to promote Tourism potentials and sculpture pieces in the Ashanti Region of Ghana.

### **1.9 Plan or structure of the Study**

The study is divided into six chapters. The first chapter introduces the study's background, historical background of the Case Study Sites: Centre for National Culture and Ahwiaa Wood Carvers Centre, discusses the problem statement, sets the objectives and pose the research questions. It continues to earmark the limitations of the study, justification, research interest and finally the plan or structure of the study. Chapter Two is devoted to the review of related literature; whilst Chapter Three talks about the

methodology of the study. Chapter Four deals with the presentation of research findings. Chapter Five discusses the research findings presented in Chapter Four. Lastly, Chapter Six concludes the study and comes out with its recommendations.

### **1.10 Ethnographic Background - Ashanti**

The Ashanti Region is the cultural heartbeat of Ghana, and land of the Golden Stool.

The Asantes are a dominant ethnic group of Ashanti Region in Ghana. The Asante speak Twi, an Akan language relating to Fante. Prior to European colonization, the Asante people developed a large and influential empire in West Africa. The Asante later developed the powerful Ashanti Confederacy or Asanteman and became the dominant presence in the Region. Ghana has a variable terrain, coasts and mountains, forests and grasslands, lush agricultural areas and near deserts. The people of Asante settled in the central part of present-day Ghana, about three hundred kilometres from the coast. The territory is densely forested, mostly fertile and to some extent hilly and mountainous. There are two seasons, the rainy season (April to November) when it is humid and the dry season (December to March) when it is dry and hot. The land has several streams which include River Pra, Offin, etc.

The Asante went from being a tributary state to a centralized hierarchical kingdom. Osei Tutu, military leader and head of the Oyoko clan, founded the Asante kingdom in the 1670s. He obtained the support of other clan chiefs and using Kumasi as the central base, subdued surrounding Akan states. He challenged and eventually defeated Denkyira in 1701 (Shillington, 1996). Realizing the weakness of a loose confederation of Akan states, Osei Tutu strengthened the centralization of the surrounding Akan groups and expanded the powers of judiciary system within the centralized government.

Thus, this loose confederation of small city-states grew into a kingdom or empire ready to expand its borders. Newly conquered areas had the option of joining the empire or becoming tributary states (Erik, 2004). Opoku Ware I, Osei Tutu's successor, extended the borders, embracing much of present day Ghana's territory (Shillington, 1996).

### **The Golden Stool**

Essential to Asante nationhood is the legend of the 'Golden Stool' ('sika' 'dwa'), the legend actually tells of the birth of the Asante kingdom itself. In the seventeenth century, in order for the Asante's to win their independence from Denkyira, then another powerful Akan state, a meeting of all the clan heads of each of the Asante settlements was called. In this meeting, the Golden Stool was conjured from the heavens by Okomfo Anokye, the Priest, or sage advisor, to the very first Asantehene (Asante king), Osei Tutu I. The Golden Stool floated down from the heavens straight into the lap of Osei Tutu I. Okomfo Anokye declared the stool to be the symbol of the new Asante union ('Asanteman'), and allegiance was sworn to the Golden Stool and to Osei Tutu as the Asantehene. The newly founded Ashanti union went to war with Denkyira and defeated it (Lloyd, 1964).

The Golden Stool is sacred to the Asante, as it is believed that it contains the *Sunsum*-spirit or soul of the Asante people. Just as man cannot live without a soul, so would Asante cease to exist if the Golden Stool were to be taken away from them. The Golden Stool is not just sacred; it is a symbol of nationhood, a symbol that binds or unifies all Asante.

The Golden Stool is a carved seat of 46 cm high with a platform 61 cm wide and 30 cm deep. Its entire surface is inlaid with gold, and two bells hung at the two ends to warn

the king of impending danger. It has not been seen by many and only the king and trusted advisers know the hiding place. The Asante have always defended their Golden Stool when it was at risk. In 1896, the Asante allowed their King, Prempeh I, to be exiled rather than risk losing a war and the Golden Stool in the process. The Governor of the Gold Coast, Sir Frederick Hodgson, demanded to sit on the stool in 1900. The Ashanti remained silent and when the assembly ended, they went home and prepared for war. Although they lost on the battle field, they claimed victory because they fought only to preserve the sanctity of the Golden Stool, and they had that. Then in 1920, a group of African road builders accidentally found the Golden Stool and stripped it of its gold ornaments. They were tried by an Ashanti court, found guilty, and the death penalty was imposed. But the British intervened and the sentence was commuted to perpetual banishment.

The Asantes have always been proud of the uniqueness of their Golden Stool, and it was a symbol of not only their independence, but a common bond between their people. When the King of Gyaman, Adinkra, made a replica of the Golden Stool for himself, the Asantehene was so annoyed that he led a massive army against him. Adinkra was completely destroyed near Bontoukou, and he was decapitated. The Asantehene then proceeded to order the melting down of Adinkra's golden stool, and for it to be made into two masks, to represent his "ugly" face. These masks remain hanging on each side of the Golden Stool to this day. [<http://en.wikipedia.org/wiki/Ashanti>], (accessed 2009 June 30).

## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

#### **2.0 Overview**

This chapter reviews literature relevant to the topic of this research. In doing so it discusses the extent of views and ideas of scholars and writers related to the topic.

#### **2.1 Promotion of tourism products**

According to Rowley (1998) promotion is used to communicate with customers with respect to product offerings. Promotion is used by organisations to communicate with customers with respect to their product offerings.

Kotler and Armstrong (2004) see promotional strategies to include all means through which a company communicates the benefits and values of its products and persuades targeted customers to make buys. Lazer (1971) stressing from the typical marketing point of view maintains that promotion is the company's strategy to cater for the marketing communication process that requires interaction between two or more people or groups, encompassing senders, messages, media and receivers. Dibb et al. (1994) agree with Lazer and also contend that promotion is concerned with ensuring that customers are aware of the products that the organization makes available to those customers. In a similar development, promotion has been defined as the art of stimulating interest in what a business has to offer customers in the market place (Hingston, 2001:117).

**Source:**[[http://aspiretraining.com.au/pdf/Sample\\_BSBCMN409A.pdf](http://aspiretraining.com.au/pdf/Sample_BSBCMN409A.pdf)], (accessed 2008 November 11).

From the above definitions; it can be submitted that to have good quality tourism potentials and sculpture products sold at attractive prices is not enough but to generate sales and profits, the added benefits of these products and services have to be communicated to customers. Also, using promotional efforts by marketers of products is about bringing their products to the attention of their target markets, and reminding or persuading customers to purchase those products (Ofori, 2008:13). These are the main explanations being offered by the above mentioned authors in their definitions of promotion. In the present study, promotion involves operators of tourism potentials in the Ashanti Region communicating the added merits of the various tourism products and services for the purpose of attracting prospectors who may be either foreign or local or both.

In some forms of promotion and service delivery, communication in both directions can be achieved simultaneously, and since two-way communication is the only real form of communication, promotion which is associated with two-way communication is to be encouraged. Examples of such two-way promotion emerge largely from the contexts of services marketing and relationships marketing in which tourism potentials in Ashanti Region are no exception.

In services marketing, for example, promotion can be part of the service delivery.

Exchanges between the service agent and the customer can elicit information about customer requirements, and also permit the service agent to explain the organisation's products and how these might meet the customer's needs. Similar kinds of exchanges can occur in the relationship marketing interest in business-to-business marketing transactions where the sales person is a significant agent in the establishment of relationships between customer and the organisation. A more formularised approach,



the use of loyalty and reward cards, in say supermarkets, offers another approach which embeds both promotional and market research activities.

Mercer (1996:309) in emphasising that communication must be a two-way process says that the ideal form of promotion is the conversation which takes places between the expert sales professional and his or her customer. It is interactive and conversational and specific to the needs of both. Other forms of promotion, which deal in the “average” needs of groups of people; can only hope to approximate to this ideal. Nevertheless, as Mercer acknowledges, much promotion, especially in consumer markets, can appear to be predominantly a one-way process in which the producer decides on a marketing message and selects channels through which to communicate that message.

In such context there is a feedback on the effectiveness of the promotional strategy, but since this is largely in the form of sales, it can be difficult to differentiate between the role of promotion and of other factors in the marketing mix in respect to the significance of their contribution to market success.

The information of marketplace is an interesting mixture of consumer and business-to-business marketing. For example, libraries are often concerned to promote services to end-users or consumers, and increasingly online search services and other Web search services are seeking to capture the end-user market. At the same time, library suppliers, online search services, database producers and publishers of journals and abstracting and indexing services have often viewed their primary market to be other organizations such as libraries, businesses and public sector organizations.

## **2.2 The History of Sculpture**

Sculpture is a three-dimensional art work created by shaping or combining a hard and or plastic material, sound, and or text and or light, commonly stone (either rock or marble), metal, glass, or wood. Some sculptures are created directly by finding or carving; others are assembled, built together and fired, welded, moulded, or cast. Sculptures are often painted [http://en.wikipedia.org/wiki/sculptures], (accessed 2009 July 13). Carvers in Ashanti also use raw materials like stone, metal, glass, wood, etc for their sculpture works. All this raw materials are used in producing the pieces because they are readily available to the sculptor and less expensive in procuring and less cumbersome in terms of preparation.

Sculptures are created to reflect the culture of the Region in which they are made. From the materials and techniques used to create the piece to the function of the sculpture are very different from Region to Region.

In West Africa sculptural figures have elongated bodies, angular shapes, and facial features are ideal rather than an individualistic. These figures are used in religious rituals and the surface is often coated with materials placed on them in ceremonial offerings. In contrast to these sculptures are the ones of Mende-speaking peoples of West Africa. Their sculptures are made of wood and have broad, flat surfaces while the arms and legs are shaped like cylinders.

In Central Africa the key characteristics include heart shaped faces that curve inward and patterns of circles and dots, although some groups prefer more of a geometric and angular face and form. The materials used range from mostly wood all the way to ivory,

bone, stone, clay, and metal. Overall though, the Central Africa region has very striking styles that is very easy to identify and the area in which the sculpture was produced in.

Eastern Africa is not known for their sculptures but one type that is done in this area is pole sculptures. These are a pole carved in a human shape and decorated with geometric forms, while the tops are carved with figures of animals, people, and various objects. These poles are then placed next to graves and are associated with death.

Africa's oldest known clay figures date from 400 to 600 A.D. and have cylindrical heads. These clay figures have a mixture of human and animal features. Other than clay figures there are also wooden headrests that were buried with their owners. The headrests had styles ranging from geometric shapes to animal figures.

[<http://www.historyworld.net/wrldhis/plaintexthistories.asp?groupid=1398&historyid=a> b21], (Accessed 2009 July, 27)

In tracing the history of sculpture in Ashanti Region, reference has to be made to the sculpture pieces produced by sculptors in the West African Sub-Region that are similar to that of sculptors found in the Region that can be compared in terms of similarities to the ones mentioned in the literature. They possess features like elongated bodies, angular shapes and facial features that represent an ideal rather than an individual. Ashanti's attach superior belief to their sculpture pieces since they serve wide range of purposes. Some of these purposes are for charms and amulets, personified gods, masks, etc. The sculpture pieces of the Ashanti have been accepted by all and sundry in all manner of ceremonies such as sporting activities (in the form of athletics, foot ball etc.), entertainment (beauty pageant, and other reality shows). During these ceremonies, trophies and plaques are carved to give to contestants who emerge victorious.

In Africa, south of the Sahara, wood is the natural material for carving. In the 21<sup>st</sup> century, sculpture in wood is still very much a living tradition. This is evidenced in the sculpture works of carvers found in the various sculpture centres such as Ahwiaa, Ohwimase (Trabuom) etc. The sculpture products produced by these carvers are used for various purposes including interior and exterior decorations. They also portray Ghanaian culture, traditions, and beliefs.

Tribal carving is done for a clear and practical purpose. A figure may represent an ancestor, destined to stand in a shrine. A mask may be intended for use by a shaman just once a year in a special dance. A post may be designed to prop up a chief's veranda or to form part of a palisade round his house. An elaborate chair is likely to be for the chief himself to sit on. All of them will be better if carved in a dramatic or propitious way. The human face and form is used in a myriad of different ways to provide masks, free-standing wooden figures, or decoration for gable ends, door posts and ceremonial seats. In Ghana and for that matter Akans; people found in the Ashanti Region are noted for engaging in tribal carving as an aspect of sculpture. Their works have the purpose of functioning like ones mentioned in the above literature. Whatever the reason for the range of tribal art, the result is an unrivalled display of the power of the imagination. The basic subject, as in Western sculpture, used to be visualisation but the tribal sculptor is liberated from the strait jacket of realism.

His ingredients may be limited to the parts of the body, but he constantly reassembles them in new dimensions and relationships. From a central axis of the eyes, nose, mouth, navel and genital organs, to the peripheral cast list of hair, ears, arms, breasts, legs and buttocks, there is no predicting which of these elements will take the starring roles in

any one production. Startling imbalance is restored to balance by the force of strong design.

It is hard to know whether a particular image may be intended to seem sad or terrifying (or neither, or even nothing), for this is a subjective matter on which an outsider may often be mistaken. But in these carvings there is no mistaking the energy and playfulness with which the human body is turned, by confident distortion, into such a gallery of wonderful creatures.

### **2.3 Promotional strategies in tourism potentials**

Husain (2007) has catalogued a number of promotional strategies that can be adopted to have tourists sites attracted to tourists around the globe. It is important to note that the promotional strategies catalogued by Husain can be applicable in the Ghanaian context.

In order to make tourism as an all season as well as purposeful activity in the state of Uttaranchal, it is necessary to develop as well as promote adventure tourism, sport tourism, wild life tourism, in addition to pilgrimage tourism. All these activities mentioned by Husain can be developed in the Ashanti Region in places like forest reserves such as Bobiri Forest, Bomfobiri wildlife sanctuary, Atwia rock formations, Digya national park, Mframabuom caves and lake Bosomtwi, also a water body where adventure tourism can be developed.

Besides, in order to extend the tourist seasons, various adventure sports competition like river rafting should also be organized immediately. In this vain, water bodies like Lake Bosomtwi and River Offin can be developed strategically for tourism products like adventure sports and rafting can be organised in these sites for the purpose of adding to the many potentials in the Region.

According to Husain (2007) whilst promoting tourism with the aim of attracting foreign tourists, efforts must be made to attract domestic tourist as well. In this case, sites such as Lake Bosomtwi, Bobiri forest reserve, Owabi wildlife sanctuary, Bomfobiri wildlife sanctuary and the host of others found in the Region need to be promoted so as to attract the needed visitor numbers.

SPA tourism can be developed in some of the forest reserves in Ashanti Region as a way of adding up to the tourism potentials in the Region. Services such as recreation, entertainment, relaxation and the rest are the notable ones that can be developed to comprise the SPA tourism potential.

It has been suggested that while constructing and upgrading the accommodation facilities, the requirement of the tourist at different places for accommodation should be considered.

Tourist information centres should not only be located at important tourist destinations of the Region but also at national and international gateways, so that the tourist particularly foreigners will not be misguided by untrained tour guides or other persons and will get the right information from these places. Furthermore, in order to make correct as well as speedy information, all the information centres should be connected with each other through computerization. All these information centres should be provided related literatures and brochures, booking services for package tours and so on (Brenya, 2001 and Husain, 2007). In supporting the view of Husain and Brenya, the following strategies must be adopted: accommodation facilities must be upgraded in terms of hotels, motels, and guesthouses in areas closer to the sites. Information centres in the tourists sites located in the Region must be upgraded to suit current and modern

demands so as to prevent misguided information always communicated to tourists both foreign and domestic tourist.

Local people should also be motivated as well and involved in the tourism process. It has been suggested that the people of the Region should come forward to help in providing safe and secure atmosphere for the tourists (Brenya, 2001 and Husain, 2007). The residents in the Region must also create an environment very conducive for the tourists to feel more at ease anytime they visit the sites. The end result of this will go a long way in promoting the people of the nation in totality. Another motivation is organising most of the public functions such as swearing-in of heads of state, seminars, entertainment, lesser known sporting activities in which fees to be charged will be affordable to all and sundry to patronise such places.

There is an urgent need for eco tourism. Planned infrastructure and tourism development without disturbing the ecological balance of Uttaranchal is to be given top priority (Husain, 2007). In applying this concept in Ghana, it needs to be mentioned as a core fact that forest reserves and water bodies comprising eco-tourism in the Ashanti region should be preserved, and efforts made to plan for such sites. Again, in the quest of developing sites with ecological status, developers must be advised not to destroy the various ecological species but rather preserve them.

It has been suggested that in order to attract more and more foreign tourists, advertisement in foreign journals, magazines and newspapers should be given in foreign languages. Besides, translation of tourist's literature in foreign language through different agencies is another positive step in this direction (Husain, 2007). Again, stakeholders like the Ministry of Tourism, Ghana Tourist Board together with their

private counterparts must be up and doing to have their promotional efforts seen and read in foreign journals, magazines and newspapers.

It has also been suggested that in addition to establishing a film city in the region, incentives should also be given to the players of Bollywood and Hollywood to establish their studios (Husain, 2007). The Ghanaian film makers must use the various tourist sites in their movies as settings or background. This is because the movies have a wide coverage both international and domestic which is capable of attracting the viewers to this site adopted as settings.

Familiarization tours of travel writers as well as travel agents from different part of the country should be organized immediately. These groups should be invited for a free visit of the major places of Uttaranchal in order to enable them to popularize Uttaranchal as a destination of tourists. Such programmes will definitely be boosting the tourism in Uttaranchal (Husain, 2007). Ghanaian travel writers and agents from different parts of the country must organise familiarization tours for both domestic and international tourists to attract them with the aim of achieving regular patronage.

It has also been suggested that different independent tourism organizations like tour operators, hoteliers, restaurants and so on should also be involved in promoting tourism into the sites (Brenya, 2001 and Husain, 2007).

These organizations should make use of various promotional tools at different times. During the off-seasons, the tourism industries should make use of personnel selling tool for persuading customers and other institutions to choose Uttaranchal as a venue for



conference and seminars (Husain, 2007). To Husain, effective promotional tools such as advertising, sales promotion, personal selling, PR, internet, event marketing POP, POS can be adopted by promoters to persuade and influence prospects to choose tourist sites located in the Ashanti Region of Ghana. This is because the Region has been branded as the cultural hub of Ghana. This is factual in that culture is one of highly patronised products in global tourism.

Another suggested strategy for promoting Uttaranchal is the creation of strong brand identity. Brand identity should be created just as created by Malaysia as “truly Asia” and so on. In addition to creating strong brand identity, it should be propagated either through advertisement or through taking part in international exhibitions, etc.

This step will help them in promoting the state of Uttaranchal on the similar lines (Husain, 2007). From Husain’s assertion, a strong brand identity must be created to distinguish tourism in Ashanti Region from that of other regions in Ghana and Internationally.

## **2.4 Objectives of Promoting Tourism and Sculpture Pieces**

According to Dibb et al., (1994), Allen (1999) and Borvée and Thill (1992) more specifically, the objectives of any promotional strategy will be drawn from an appropriate mixture of the following roles:

### **Informing or Building Awareness**

Management may need to make their audience aware that their product exists, and to explain exactly what it does. Informing includes giving information to intermediaries as well as to the consumer of the product (Dibb et. al., 1994 and Allen, 1999). To

promote tourism potentials and sculpture pieces in Ashanti Region, the operators and producers of such businesses must make it a duty to bring to the domain of the general public that such products and services do exist and they are for sale. These public may refer to the prospects that are interested in tourism potentials and may be targeted by the operators.

### **Persuasion**

This is an important stage in creating favourable attitudes towards the business and its brands. Persuading, attempts to convince the customer to purchase the organization's product instead of some other products that may also satisfy the same need. Operators of tourism potentials located in the Ashanti Region are duty-bound to develop effective strategies that can be implemented to convince existing customers and prospects to intensify their patronage of the tourism services found in the Region.

### **Stimulating Demand**

This is where marketers use promotion to inspire customers to take action to buy their products. In the case of products that a customer has not previously purchased or has not purchased in a long time, the promotional efforts may be directed at getting the customer to try the product (Borvée and Thill, 1992)

(<http://www.knowthis.com/tutorials/principles-of-marketing/promotion-decisions/4.htm>], (accessed 2008 November, 11). This is often seen where owners of tourist sites allow for free trials of their services. It can be said that tourism products and services with an established customer-base, promotion can encourage customers to increase their patronage by providing a reason to purchase such products or services sooner and in greater quantities than they normally do.

### **Differentiating products**

One of the primary purposes of promotion is to differentiate a product from its competitors (Borvée and Thill, 1992). For the purpose of this study; owners of tourist sites in Ashanti Region can run advertisements with the specific purpose to differentiate their products and services from the host of others in Ghana and the world at large (Borvée and Thill, 1992). Promotion as a management tool can be utilised by the individual operators for the purpose of distinguishing their products and services from that of their competitors. In the main, promotion can be intensified with the combine efforts of all operators and producers of Tourism potentials in Ashanti Region that attractions found in the Region are distinct and unique than the ones found in the other Regions.

### **Countering competitors**

Promotion can also be used to counter the marketing efforts of competitors. This has to do with situations where owners of tourist sites in Ghana strategically sometimes come out with promotional efforts to make up for the ones coming from the domain of their competitors (Borvée and Thill, 1992). It is only promotion that can be used to counteract and offset campaigns coming from the camp of competitors from other Regions. Also, with operators found within the same Region, promotion can be used for that same purpose as mentioned earlier.

### **Responding to negative news**

Sometimes the competition is not another company selling similar products (Borvée and Thill, 1992). Fisher (1986) as cited in Borvée and Thill (1992) recounts a situation where Coors spent years trying to neutralise the effects of clash with the AFL-CIO. The

problem started when Coors managed to get an AFL-CIO local decertified (stripped of the authority to represent employees), and it was magnified when William Coors, the brewery's chairman was quoted as making some remarks that were interpreted as derogatory toward blacks. The battle was on, and every time Coors tried to enter a new market area, it faced a boycott organised by the union. Coors countered this with its "Getting Together with America" promotional campaign, trying to convince people that it was a company that really did care about the everyday working person. Negative remarks or statements found in the competitor's advertisements can only be responded to professionally; using promotion strategies that are potent to neutralise such falsities.

### **Smoothing demand fluctuations**

Many companies face the challenge of seasonal demand, in which customers buy more during some parts of the year and less during others (Borvée and Thill, 1992). In Ghana and specifically in the Ashanti Region, operators of these tourist sites can sell less during non festive periods and occasions but that does not mean their products have to be idle. They must use promotion to tell prospects the need to patronise made-in Ghana-goods (in the case of sculpture pieces) or services (in the case of tourism potentials) especially the ones from the Ashanti Region.

### **Influencing public behaviour**

Finally, promotion is used to influence public behaviour (Borvée and Thill, 1992). The effort of promoting tourism potentials and sculpture products should not be the duty of only the operators and the sellers but it should be the combine efforts of stakeholders in the industry like Ghana Tourist Board, Ministry of Tourism and Diasporian Relations, Ministry of Trade, Ghana Standards Board, Association of Ghana Industries, the

District Assemblies and the Traditional Authorities, to mention but a few. Again, the operators of these tourist centres would appreciate if Ghanaians patronize their facilities by organizing public functions like Church services, weddings (e.g. mass weddings in the Churches or Joy FMs' Bridal Fair), engagements, naming ceremonies and a host of others.

According to Edward et al. (1991) and Parr, Pingy (1997) lack of promotion can result in dwindling awareness of the value of the services offered, consequent decline in use, and subsequent marginalisation of the Library.

## **2.5 Importance of promoting tourism through Sculpture works**

According to Brenya (2001) the tourism industry is one of the industries that has registered the most remarkable growth in recent times. The author has catalogued the following as the benefits to the tourists and the host country and for the purpose of this study. They are as follows:

### **Tourists spend money**

It has been established as a fact that tourism is now the third foreign exchange earner after gold and cocoa in Ghana. The spending from tourism contributes significantly to GDP. The visiting sites like Bobri Forest, Bomfobiri wildlife sanctuary, Atwia rock formations, Digya national park, Mframabuom caves and lake Bosumtwi, craft villages (such as Ahwiaa, Ntonso, etc.) will have the greatest of all opportunities in the form of traders selling their tourism products and services to these tourists. Products and services can range from accommodations, transportation, catering and sculpture works.

## **Employment**

It leads to varied forms of job creations for people involved in the tourism business. For the purpose of this study, people like hotel operators, workers found in the tourist sites like narrators, drivers, bead-makers, and sculptors.

## **Country becomes popular**

On the larger note Ghana as a country becomes more popular as a result of promoting tourism potentials whereas, in the minor extent Ashanti Region is attracted to myriad of tourists around the globe. Little wonder, Ashanti Region has been branded as “the cultural heart beat of Ghana” due to its numerous tourism potentials. A lot of investment can go in to this form of branding so as to catch the eyes of world tourism.

## **Economic development through tourism income**

This is evidenced through the spread of infrastructure development of tourist sites in the form of the tarring the roads leading to the sites, improving of communication networks, building of hotels and restaurants, offering employable training programmes to artisans involved in the trade. All these go to the larger extent of these places being promoted for businesses of all forms.

## **Culture enhancement**

This comes about through cultural interpretations and pride in one’s culture. Typically, Ashanti culture is seen and promoted in the global platform when standardised forms of cultural narrations and interpretations are done to visiting tourists in the sites.

## **Environmental conservation**

Conservation of the environment is done through protecting the water bodies, the forest reserves, wildlife, historic and other cultural sites. For the purpose of this study, the sites that can be conserved environmentally in the Ashanti Region are Bobri Forest, Bomfobiri wildlife sanctuary, Atwia rock formations, Digya national park, Mframabuom caves and lake Bosomtwi, craft villages (like Ahwiaa, Ntonso, etc). Asantemanso village Kumawu town, Kentinkronu shrine, Adarko Jarchie shrine, Ejisu Besease shrine, Patakro shrine and a host of others.

### **2.6 Specific Tourism Potentials and Sculptures promoted**

The Ashanti Region is a great area to explore because it has a lot of untapped natural attractions. For birds and butterflies, the forests are the place to go, while wildlife can be spotted around the lakes and in the nature reserves. The Ashanti Region is the cultural heartbeat of Ghana. "Land of the Golden Stool" expressed in the language, passage rites, festivals, cuisine and ordinary day-to-day activities. The scenic and hilly capital city of Kumasi is a vast tropical rainforest belt, dominated by impressive buttress rooted forest giants, alongside large cocoa farms and picturesque hillside settlements.

Beautiful weather; chilly in the mornings, bright, clear and sunny in the afternoons for most part of the year and cool nights provides ideal conditions for visitors to experience this exciting colourful world of hearty hardworking people. Ashanti is also home of the most important gold mine in Ghana at Obuasi (50km south-west of Kumasi). Surface visits can be arranged, and the town still has air of the gold rush days of the 1890s.

Throughout Ashanti (and especially in Kumasi) one will find welcoming hotels and restaurants, in the main towns, nightlife and entertainments are first class. Sporting facilities are available in the urban areas, while exciting fishing can be enjoyed in our lakes and rivers, for example River Offin, River Pra etc. To discover the traditional heartland of Ghana, a visit to Ashanti is a must.

[[http://www.discoveringghanacompany.org/Tourist\\_center/destination/Ashanti/](http://www.discoveringghanacompany.org/Tourist_center/destination/Ashanti/)],

(Accessed 2009 August 11).

According to the Ghana Tourist Board Directory (1998), visit to Ashanti is emphasized because of these very interesting places to be such as Kumasi (being the capital of the Region).

- Manhyia Palace Museum
- Centre for National Culture
- The Prempeh II Jubilee Museum
- Kumasi Fort & Military Museum
- Okomfo Anokye Sword
- The Akwasidae Ceremony
- Traditional Street sculptures

### **Komfo Anokye sword**

The unmovable sword of Komfo Anokye remains in the grounds of the Okomfo Anokye Teaching Hospital, where he pushed it. It is believed the Okomfo pronounced that no one would be able to remove the sword, and so it has remained in that state in spite of many attempts.

This is regarded as one of the main attractions found in the Ashanti Region of Ghana.



Oral literature has it that the planting of the sword by Okomfo Anokye signifies the unity of Asante in which its removal can be detrimental and can cause disunity amongst them. The Researcher believes that when this site is conserved properly it will attract tourists so that the country and for that matter Ashanti Region can earn revenue for development and it will also be used for historical documentation.

### **Manhyia Palace**

The Manhyia palace-the official residence of the "Asantehene" (Asante king) has a large courtyard with highly decorated gardens and paths. There are peacocks that grace the gardens. In modern times, the palace has been seen as being utilised for other functions rather than has been branded as the official residence of the "Asantehene".

The Researcher is of the view that when the Palace which is regarded as the residence of the Great King is promoted it will serve various purposes and also attract more tourists and earn the country and the Ashanti Kingdom more revenue to improve on infrastructure. As part of its socio-cultural functions, former Prempeh II palace has been used for a museum where tourists pay a fee to tour the place.

For the purpose of this study, Manhyia palace as a tourism potential functions in the realm of residence for the Great King, Otumfuo Osei Tutu II, administrative offices for the Asante Kingdom. It also has a cultural significance where by the sculptural pieces such as the stool, linguist staff and the host of others combined together to attract visitors from all walks of life. The palace is also opened to the general public for educational tour in which the rich culture or history of the Asantes are delivered in the form of a lecture to visitors or guests to the place. To crown it all, it needs pointing out

that the palace also serves as preservation of cultural heritage of the Asantes in the sense that most of the cultural products depicting the life styles, behaviours, precepts, and even practices of Asantes are held in high esteem in the palace.

[[http://www.discoveringghanacompany.org/Tourist\\_center/destination/Ashanti/](http://www.discoveringghanacompany.org/Tourist_center/destination/Ashanti/)],

(Accessed 2009 August 11).

### **Royal Mausoleums.**

These final resting places of Ashanti Royalty can be seen at Bantama and Breman (a suburb of Kumasi) and may be visited with consent of the Manhyia Palace. The site has been considered over the years as a place of conservation for all the past Kings who ruled the Ashanti kingdom. The names of the past kings are embossed on their stools. Significantly prior to the enstoolment of a King for the Kingdom, the prospect is sent to the royal mausoleum to choose a name among the dead heroes also known as the past Kings. The researcher is of the view that the stools also being considered as sculptural in nature are helping in choosing names for prospective Kings.

[[http://www.discoveringghanacompany.org/Tourist\\_center/destination/Ashanti/](http://www.discoveringghanacompany.org/Tourist_center/destination/Ashanti/)],

(Accessed 2009 August 11).

### **The Crafts and Craft Villages of Ashanti**

These crafts villages surrounding Kumasi where they specialize in the production of special crafts. These include: Bonwire - (18km North East of Kumasi) noted for Kente weaving; Pankrono- (3km North of Kumasi) Pottery; Ahwiaa (6km North of Kumasi) Wood carvings; Ntonso - Adinkra cloth making ;Asuofia/Asamang (Barakese Road)

beadmaking ;Ampabame Krofrom (10km from Ahodwo) Brass smithing, Goldsmiths and Silversmiths can be seen in Kumasi. The centre has several functions to perform to the people of Ashanti and they are as follows: creating of job opportunities for the carvers, tourist site attracting tourist who also bring in foreign exchange into the Region and for that matter the country as a whole. It also exists to provide sculpture pieces to the Ashanti Kingdom in the form of stools, linguist staffs, drums and used for various purposes including interior and exterior decorations. They also portray Ghanaian culture, traditions, and beliefs.

### **Pankrono pottery**

Pankrono is located 8 km on the Mampong Road. Renowned for its distinctive and colourful pottery, created through transitional process without the use of the potter's wheel. It needs to be mentioned that regular training of the people who are engaging in this trade is important since it will enhance the upgrading of their skills in producing the works. Again, regular training of these people who are mostly old women will bring about empowerment which is a necessary cog in the promotion of the trade in this global market. New and modern techniques can also be introduced to them.

The current researcher is of the view that as a tourism potential, Pankrono pottery exists to provide jobs to the makers of the pottery, income earning venture, foreign exchange in the realm of tourist being attracted to the place.

[[http://www.discoveringghanacompany.org/Tourist\\_center/destination/Ashanti/](http://www.discoveringghanacompany.org/Tourist_center/destination/Ashanti/)],

(Accessed 2009 August 11).

### **Bobiri Forest Butterfly Sanctuary**

Bobiri is located 20km on the Kumasi - Accra highway, a quiet research centre for the Forestry Research Institute showcasing an arboretum, forest hiking trails and a butterfly sanctuary. Lodging, guiding and interpretative materials are available. All the gift of nature such as plants and animals otherwise known as flora and fauna, water bodies are being conserved in this site. The researcher is of the view that the sanctuary attracts quite a number of visitors and to help promote tourism and sculpture these craftsmen can exhibit their works at this site to enhance the tourism industry, furthermore, apart from site seeing tourists can acquire or purchase souvenirs instead of going to the major exhibiting centres to get souvenirs.

[[http://www.discoveringghanacompany.org/Tourist\\_center/destination/Ashanti/](http://www.discoveringghanacompany.org/Tourist_center/destination/Ashanti/)],

(Accessed 2009 August 11).

### **Bomfobiri Wildlife Sanctuary**

The site is located about 30km from Kumasi. It covers an area of 53km<sup>2</sup>. It is to the West of Mampong hills. Among its protected species, Bomfobiri Wildlife Sanctuary takes pride in housing the rare bare headed rock fowl. It is showcase of a rare tropical landscape. Assistance and clearance is available at the Wildlife Division Office. [<http://www.touringghana.com/ecotourism/bomfobiri.asp>], (accessed 2011 January, 17)

### **Digya National Park**

The Digya National Park was gazetted in 1971 and covers an area of 3,478 km<sup>2</sup> of undulating terrain with sandstone inselbergs. It is situated on the western bank of the Volta Lake. Guinea savanna woodland predominates with gallery forest along the major

lines. The Park supports at least six primate species including black and white colobus, elephants and a variety of antelopes. Have at least six primate species, black and white colobus monkeys and baboons, elephants and a variety of antelope species, crocodiles, buffalos, water bucks, hartebeests, warthogs, Manatee and clawless otters and are also reported to be present. [[http://www.fcghana.com/eco\\_tourism/digya.htm](http://www.fcghana.com/eco_tourism/digya.htm)], (accessed 2011 January, 17).

The park itself is serving as a recreational facility to holiday makers such as tourists, newly wedded couple etc. Physical appearance of most of the animals found at the park such as their shapes, forms, colour, height, etc normally provide source of inspiration to sculptors in their quest of carving to tow such lines. This site also serves as an educational facility both for students and tourists for them to study and know about the history. It is also serving as a tourism potential where foreign exchange is generated for the Region and country as a whole.

### **Kogyae Strict Nature Reserve**

The Kogyae Strict Nature Reserve lies in the Ashanti Region of Ghana which falls in the forest zone. It borders two traditional areas of the Region, the Kumawu and Kwamang traditional areas. The area stretches along the Afram plains of Ghana, a wide expanse of flat arable land. The geographical location of the area places it in the traditional zone, separating the Southern forest from the Northern savanna Regions. The Kogyae Strict Reserve is a natural preservation area set up to protect the ecology, check the downward drift of the savanna grassland and to promote scientific research particularly on how nature revitalizes itself after disasters. The area therefore is held as a sacred place for both traditional areas and each lays claim to it. Economically the area is very fertile and constitutes a break on the Northern savanna. . Besides, being part of

the Afram Plains, it constitutes a major bread basket of the country, and forms a gateway to the larger plains. This nature reserve protects about five species of monkeys. [[http://www.ghanaexpeditions.com/regions/highlight\\_detail.asp?id=&rdid=298](http://www.ghanaexpeditions.com/regions/highlight_detail.asp?id=&rdid=298)], (accessed 2011 January, 17).

### **Owabi Forest Reserve and Bird Sanctuary**

A bird Sanctuary located near Kumasi. It protects the catchment area of one of the dams used for water supply to the Kumasi metropolis. Until the construction of the Barekese Dam in 1971, Owabi was the only source of water to Kumasi. Owabi Wildlife Sanctuary is the smallest of 4 Wildlife Protected areas in Ghana. It is 13km<sup>2</sup> in size, and lies approximately 23km northwest of Kumasi. It has an inner Sanctuary of about 7km, which surrounds a lake, formed by the damming of the Owabi River in 1928. A plantation of an exotic species, *Cassia siamea*, covers about 10% of the area. The rest consists of secondary vegetation and small areas of riverine forest and aquatic vegetation [[http://www.touringghana.com/regions/ashanti\\_region.asp](http://www.touringghana.com/regions/ashanti_region.asp)], (accessed 2009 July, 26), [[http://www.fcghana.com/eco\\_tourism/owabi.htm](http://www.fcghana.com/eco_tourism/owabi.htm)], (accessed 2011 January, 17),

### **Lake Bosomtwi**

Situated within an ancient meteorite impact crater, is approximately 8 km across and the only natural lake in Ghana.<sup>[1]</sup> It is situated about 30 km south-east of Kumasi and is a popular recreational area. There are about 30 villages near the lake, with a combined population of about 70,000 people.

The Ashanti consider Bosomtwi a sacred lake. According to traditional belief, the souls of the dead come here to bid farewell to the god Twi, because of this, it is considered permissible to fish in Lake Bosomtwi only from wooden planks. The Lake Bosomtwi

impact crater is 10.5 kilometers in diameter and is slightly larger than the present lake. It is estimated to be 1.07 million years old. One of the major Tourist Attractions in Kumasi, Lake Bosomtwi, Kumasi is positioned within an ancient meteorite impact crater. It is approximately 8 kilometers across and the only natural lake in Ghana. The Lake Bosomtwi in Kumasi is a popular recreational area and every year, large numbers of tourists and travelers visit the city. There are about 30 villages near the lake, with a population of about 70,000 people. Accessible by road from Kumasi. This tourist site is upgraded to the national grade with basic amenities like electricity, television, wireless, telephone, piped water, and first class hotels along the lake etc. [[http://www.touringghana.com/regions/ashanti\\_region.asp](http://www.touringghana.com/regions/ashanti_region.asp)], (accessed 2009 July, 26)

For the purpose of this study the researcher is in agreement with earlier writers who stressed that the site is being used for educational function in the form of excursion, field trips, case study site for researchers.



Fig 2.1 some tourists sites in Ashanti Region

In sum, the academic discussions above have compelled the current researcher to conclude that all the tourism sites in the Ashanti Region that were captured in this study functions in the realm of portraying the rich and artistic heritage of the Ashanti people. They can also be seen as promoting tourism for the Region and country as a whole. The next function is the creation of jobs for people who see the sites as their pre-occupation, and for that matter earns income for wide range of services they provide to visitors for a fee. Another function is that these sites serve as educational research facilities for students engaging in field trips, excursions and researchers as their case study sites.

Finally, they are serving as a beacon to market Ashanti Region in particular and Ghana as a whole by promoting all these tourism potentials in the foreign magazines, international journals, foreign television stations and most importantly the internet.



## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0 Overview**

This chapter explains how the researcher went about conducting the research. The various activities carried by the researcher in this chapter comprise stating the purpose of the study, the approaches (that is qualitative and quantitative), the research strategy (which was case study), population and sampling techniques, data sources and data collection techniques.

#### **3.1 Research Purpose**

The purpose of any academic research can be exploratory, descriptive, or explanatory (Yin, 1994). A category of a study belongs or depends on ambitions and knowledge within the research area (Wallén, 1996). Again, descriptive method becomes appropriate when a problem is clearly structured but the intention is not to conduct research about connections between causes and symptoms (Eriksson & Wiedersheim-Paul, 1997).

For the purpose of this study the researcher chose the descriptive method since the rationale is not to find causes to the research problem, but rather to describe the situation as it exists (Saunders et al., 2007). The researcher adopted the descriptive method to study the problem as mentioned earlier and as a way of conformity did a thorough review on the related literature, and collected data on the case studies.

### **3.2 Research Approach**

According to Saunders et al. (2007) the approach in conducting a research can be qualitative and quantitative. For the purpose of this study; both qualitative and quantitative approach were chosen. This was evidenced in the analysis of the data in which words and portrayals were used to describe the quantitative data illustrated on the statistical tables presented in chapter four.

One way to perform this has been by discovering insight, intuition, and subjective analysis backed by the decision making process (Walle Alf, 2000). The main instrument in qualitative research is the researcher who closely engages in the people being studied. The study aims at investigating wide range of interconnected activities, experiences, beliefs and values of people in terms of their context (Daymon, 2002, Zikmund, 2002 as quoted in Mårtensson et al., 2005). Thus, qualitative research focuses on words rather than on numbers. It concentrates on deep exploration in order to provide a broad and detailed view of the problem.

According to the purpose, which is to describe and analyse the role of sculpture in the promotion of tourism which leads to relationship that exist between operators of these sites and their customers and to describe the factors which influence this process, it is suitable with the qualitative method to reach a depth in the analysis. Also a qualitative approach will be more fruitful than a quantitative approach since it is very hard to measure findings in numbers or mathematical formulations.

Qualitative investigations are conducted in people's natural environments to observe how the respondents act in their routine activities and interactions (Daymon, 2002).

The discussions in a qualitative research study are conducted by persons who are familiar with the problem (Hollensen, 2004). The conclusion and the analysis will therefore generate in a deeper understanding of the problem. It is consequently characterized by a high degree of flexibility and adaptation to the individual respondents and their background (Hollensen, 2004, Walle Alf, 2000).

### **3.3 Research strategy: Case Study**

The researcher made use of case study as the appropriate strategy. Eriksson and Wiedersheim-Paul (2001) describe *the case study* as one of several methods for conducting social science research.

According to Yin (2003) case study becomes a suitable strategy for a study when “how” and “why” research questions are posed. For the purpose of this study, in the Chapter One all the research questions were posed using “why” and “how” questions and therefore making a case study as the most appropriate strategy to carry out this study. Practically, since there are several arts or crafts and tourism centres offering sculpture and tourism products and services, the researcher based on the theory of Yin above selected centres like Ahwiaa Craft Centre and Centre for National Culture, Kumasi. These two centres were chosen as the appropriate case studies because the researcher was convinced that all the needed information concerning the promotion of sculpture and tourism products and services could be gotten from these places.

### **3.4 Data collection sources**

When conducting this research, the researcher used both primary and secondary data.

### **3.4.1 Primary Data**

In this research; primary data were gathered through questionnaire designed and administration, personal and telephone interviews and observation. All these information were collected specifically for the problem investigated by the current researcher.

### **3.4.2 Secondary Data**

This study included the secondary data from articles, books, internet sources such as dopile.com, emerald journals. The British Council and KNUST Libraries offered the researcher the needed space and opportunity in which most of the information gotten from the articles and books were sought from.

## **3.5 Population and sampling**

The researcher must determine how many people to interview and who they would be; what sort of events to observe and how many there would be; or how many records to inspect and which ones (Emory and Cooper, 1991).

### **3.5.1 Population**

It is never possible to study all the members of the population that interest the researcher. In every case, the researcher selects a sample among the population (Babbie, 2005).

For the purpose of this study, the population comprised all the producers and providers of arts and crafts and tourism products and services in Ghana.

### **3.5.2 Sampling Techniques**

It needs pointing out that studying the whole nation Ghana for arts or crafts and tourism providers on information concerning the promotion of sculpture and tourism products seemed more impracticable. So on the safest side, sculpture and tourism products in Ghana were narrowed down to Ashanti Region. Furthermore, since there are also countless of such sites in the Ashanti Region providing sculpture and tourism products, the researcher thought it wise to choose only Ahwiaa Craft Centre and Centre for National Culture as the only centres that can be appropriate in providing the needed information for the study.

At these two centres, forty-six (46) respondents were chosen in which twenty three (23) each were apportioned to each centre. As a result of this, forty-six (46) questionnaires were administered to the respondents for the necessary responses to be gathered and collected at a later date. All these respondents were chosen since they remain the most appropriate so far as gathering of information for this study is concerned.

### **3.6 Data Collection Tools**

There are many tools available for gathering empirical data but it depends upon research question and purpose of study and which tool to use for the particular study. Instruments of research include interview, observation, survey and questionnaire (Emory and Cooper, 1991).

#### **3.6.1 Interview**

Interview is a very important and reliable tool for data collection (Yin, 1994). Most of the interviews were open ended in nature, which were used for qualitative study. The interviews were conducted through personal or face-to-face and telephone calls. These

types of interviews were chosen since they offered the researcher the needed opportunity to ask follow-up questions if certain responses provided seem unclear and ambiguous.

### **3.6.2 Questionnaire**

As this research has a quantitative base so questionnaire used in this research is closed questions. In making sure that the necessary information could be gathered, questions on the questionnaire were posed in line with the objectives set and research questions asked in chapter one of this study. Through this questionnaire, information was gathered according to the theory presented in the literature review.

### **3.6.3 Observation**

Observation is suitable for a special type of case study i.e. if researcher wishes to study a specific site; researcher makes a visit and observes the things which are required by the research (Yin, 1994). Sometimes it requires more than one visit to make better observation and it is used for qualitative studies (Yin, 1994). For the purpose of this study, all the two sites namely Ahwiaa Craft Centre and Centre for National Culture were visited by the researcher. The visit was paid to afford the researcher the opportunity to familiarise with respondents and activities engaged by the respondents. This familiarisation visit helped in distributing the questionnaire guide and finally administering the questionnaire itself.

## **3.7 Data Analysis**

The study took the form of both qualitative and quantitative approach so the data was analysed base on these lines. The following steps were taking to have data analysed:

Firstly, the questionnaires were coded before administering them. The coding gave each question and case an identity to make the entering of data and variables using the SPSS an easy task. Secondly, all the administered questionnaires were collected and data was entered on the data view and variable view. Thirdly, analysis was run to purpose generate statistical tables and bar graphs.

Finally, the data on the various tables in chapter four were explained and described to make them meaningful for reader's consumption.

## CHAPTER FOUR

### PRESENTATION AND DISCUSSION OF FINDINGS

#### 4.0 Overview

This chapter deals with the presentation and analysis of data from the field.

Table 4.1 Gender composition of Respondents

| Investigated items | Frequency | percentage | Valid Percentage | Cumulative Percentage |
|--------------------|-----------|------------|------------------|-----------------------|
| Male               | 12        | 57.1       | 57.1             | 57.1                  |
| Female             | 9         | 42.9       | 42.9             | 100.0                 |
| Total              | 21        | 100.0      | 100.0            |                       |

Author's own construct, (2010)

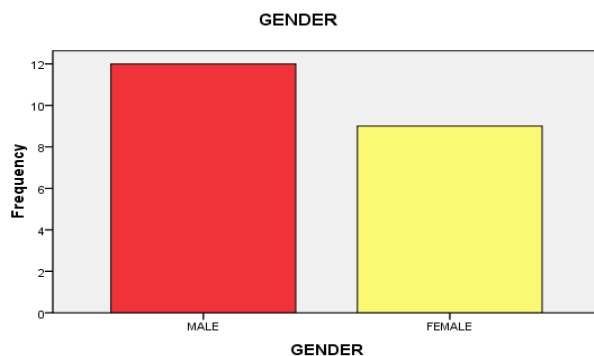


Fig. 4.1 Gender

The data on the above table and bar graph indicate that there are a lot of men in the business of promoting tourism in Ashanti Region than women. The valid percentage according to the statistics recorded 57.1% for men whereas 42.9 % for women.



Table 4.2 Age Composition of Respondents

| Valid        | Frequency | Percentage | Valid Percentage | Cumulative Percentage |
|--------------|-----------|------------|------------------|-----------------------|
| Less than 20 | 2         | 9.5        | 9.5              | 9.5                   |
| 21-25        | 11        | 52.4       | 52.4             | 61.9                  |
| 26-30        | 3         | 14.3       | 14.3             | 76.2                  |
| 31-36        | 3         | 14.3       | 14.3             | 90.5                  |
| 40 and above | 2         | 9.5        | 9.5              | 100.0                 |
| Total        | 21        | 100.0      | 100.0            |                       |

Author's own construct, (2010)

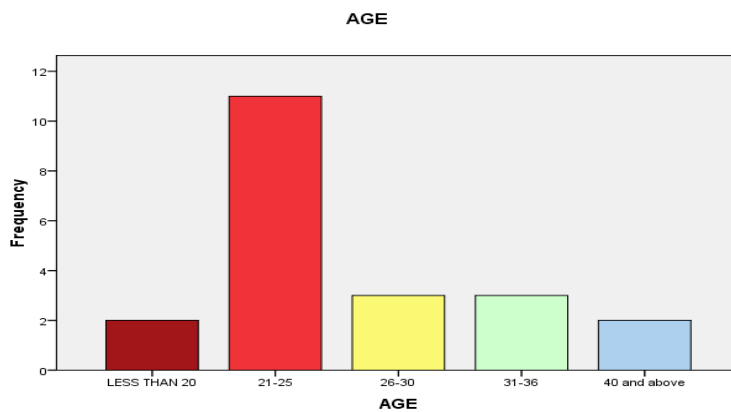


Fig. 4.2 Age

From the Table 2 and Bar Graph 2, it is shown that there are greater numbers of artisans whose ages range from 21-25 years representing 52.4% in the business of promoting tourism in the Ashanti Region. This is followed by 26-30 years and 31-36 years both ranges represent 14.3%. However, that of 40 years and above as a range also recorded 9.5%.

Table 4.3A Various Services Provided by Respondents-Sculptors

| Investigated items | Frequency | Percent | Valid Percent | Cumulative Percent |
|--------------------|-----------|---------|---------------|--------------------|
| Sculptor           | 21        | 91.3    | 91.3          | 91.3               |
| No response        | 2         | 8.7     | 8.7           | 100.0              |
| Total              | 23        | 100.0   | 100.0         |                    |

Author's own construct, (2010)

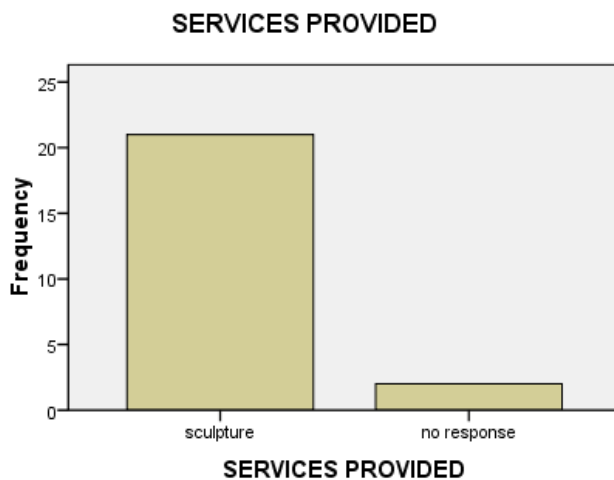


Fig. 4.3 Services provided

From the table 4.3A, concerning the type of services provided; 21 respondents said they are sculptors but it is not the major service they provide. Percentage wise, it represents 91.3%.

Table 4.3B Various Services Provided By Respondents-Potters

| Investigated items | Frequency | Percent | Valid Percent | Cumulative Percent |
|--------------------|-----------|---------|---------------|--------------------|
| Potter             | 1         | 4.3     | 4.3           | 4.3                |
| no response        | 22        | 95.7    | 95.7          | 100.0              |
| Total              | 23        | 100.0   | 100.0         |                    |

Author's own construct, (2010)

From the response indicated in table 4.3B it was identified that there is only one potter among the respondents.

Table 4.3C Various Services Provided by respondents-Weavers

| Investigated Items | Frequency | Percent | Valid Percent | Cumulative Percent |
|--------------------|-----------|---------|---------------|--------------------|
| Weaving            | 16        | 69.6    | 69.6          | 69.6               |
| no response        | 7         | 30.4    | 30.4          | 100.0              |
| Total              | 23        | 100.0   | 100.0         |                    |

Author's own construct, (2010)

Again it was identified in the responses that 16 of the respondents which represent 69.6% are weavers.

Table 4.3D Various Major Services Provided By respondents

| Investigated items | Frequency | Percent | Valid Percent | Cumulative Percent |
|--------------------|-----------|---------|---------------|--------------------|
| Sculptor           | 22        | 95.7    | 95.7          | 95.7               |
| No Response        | 1         | 4.3     | 4.3           | 100.0              |
| Total              | 23        | 100.0   | 100.0         |                    |

Author's own construct, (2010)

It was identified in the responses that the major services provided by 22 respondents are sculptors. This represents 95.7% of the total respondents.

Table 4.3E Various major services provided by respondents-Exhibitors

| Investigated items | Frequency | Percent | Valid Percent | Cumulative Percent |
|--------------------|-----------|---------|---------------|--------------------|
| Exhibitor          | 19        | 82.6    | 82.6          | 82.6               |
| no response        | 4         | 17.4    | 17.4          | 100.0              |
| Total              | 23        | 100.0   | 100.0         |                    |

Author's own construct, (2010)

In view of the major service provided, 19 respondents said they are Exhibitors representing 82.6% of the total response. The remaining 4 respondents did not respond to the question which represents 17.4%.

Table 4.4 Duration Of Providing Sculpture And Tourism Products

| Investigated items | Frequency | Percent | Valid Percent | Cumulative Percent |
|--------------------|-----------|---------|---------------|--------------------|
| Daily              | 20        | 87.0    | 87.0          | 87.0               |
| Weekly             | 2         | 8.7     | 8.7           | 95.7               |
| Monthly            | 1         | 4.3     | 4.3           | 100.0              |
| Total              | 23        | 100.0   | 100.0         |                    |

Author's own construct, 2010

Concerning the duration of providing sculpture and tourism products, 20 respondents went for the option daily, 2 went for weekly and one went for monthly. Percentage wise, daily constitutes 87%, weekly has 8.7% and the remaining 4.3% represents monthly. Meaning, sculpture and tourism products are provided on daily bases.

#### **4.1 Objectives of promoting sculpture and tourism in Ashanti Region**

This section addresses the various objectives in consideration of promoting sculpture and tourism in Ashanti Region.

Table 4.5 Objectives of promoting Sculpture and Tourism in Ashanti Region

| Investigated Items  | Frequency | Percent | Valid Percent | Cumulative Percent |
|---|-----------|---------|---------------|--------------------|
| i. Awareness of promoting Sculpture and Tourism in Ashanti Region |           |         |               |                    |
| Yes   | 23        | 100.0   | 100.0         | 100.0              |
| ii. Providers informing customers to Build Awareness              |           |         |               |                    |
| Yes   | 22        | 95.7    | 95.7          | 95.7               |
| No response   | 1         | 4.3     | 4.3           | 100.0              |
| Total   | 23        | 100.0   | 100.0         |                    |
| iii. Providers persuading customers to buy                        |           |         |               |                    |
| Yes   | 23        | 100.0   | 100.0         | 100.0              |
| iv. Providers Influencing People to buy regularly                 |           |         |               |                    |
| Yes   | 23        | 100.0   | 100.0         | 100.0              |
| v. Differentiating Providers Services and Products                |           |         |               |                    |
| Yes   | 23        | 100.0   | 100.0         | 100.0              |
| vi. Responding to negative news                                   |           |         |               |                    |
| Yes   | 23        | 100.0   | 100.0         | 100.0              |

Author's own construct, (2010)

i. As to customers being aware of the leaders (Asantehene, Regional Minister, The Mayor and District Chief Executives) of Ashanti Region promote tourism and sculpture products, it was identified from the response that indeed they are promoted since all the respondents (100%) responded “YES” to the question asked.

ii. In trying to identify if providers inform customers to build awareness, 22 respondents said “yes” they do so; but 1 respondent went for the opposite option.

Notwithstanding, conclusion could be drawn that providers inform customers to build awareness because 95.7% of the response went for the motion and 4.3% went against it.

iii. As to whether providers persuade customers to buy, all the 100% response obtained was in favour. This means that providers really persuade customers to buy their products.

(iv) Providers Influencing People To Buy Regularly

Determining if providers influence people to buy regularly, it was identified that really they influence people to buy regularly since all the respondents responded 'yes' to the question.

(v) Differentiating Providers Services And Products

Just as the immediate above, in determining whether providers' of products and services are differentiated from each other, all the responses obtained indicated that products and services of various providers are differentiated.

(vi) Responding to negative news

Again, another 100% record was obtained whether critical attention is paid to negative news about sculpture and tourism in the Ashanti Region.

A solid conclusion could be drawn that providers of sculpture and tourism in the Ashanti Region respond to negative news related to sculpture in the Region.

This section talks about the various strategies adopted by artisans (respondents) to promote tourism potentials in the Ashanti Region.

Table 4.6 Strategies Adopted To Promote Tourism Potentials in Ashanti Region

| Investigated Items  | Frequency | Percent | Valid Percent | Cumulative Percent |
|---|-----------|---------|---------------|--------------------|
| i. Should Ghana promote adventure tourism, sports and wildlife tourism?           |           |         |               |                    |
| Yes   | 23        | 100.0   | 100.0         | 100.0              |
| ii. Is there a need for the promotion of tourism through recreation?              |           |         |               |                    |
| Yes   | 22        | 95.7    | 95.7          | 95.7               |
| No response   | 1         | 4.3     | 4.3           | 100.0              |
| Total   | 23        | 100.0   | 100.0         |                    |
| iii. Should there be the promotion of tourism through construction of facilities? |           |         |               |                    |
| Yes   | 22        | 95.7    | 95.7          | 95.7               |
| No response   | 1         | 4.3     | 4.3           | 100.0              |
| Total   | 23        | 100.0   | 100.0         |                    |
| iv. Are you Aware of tourism information centres in Ashanti Region?               |           |         |               |                    |
| Yes   | 20        | 87.0    | 87.0          | 87.0               |
| No  | 2         | 8.7     | 8.7           | 95.7               |
| No response   | 1         | 4.3     | 4.3           | 100.0              |
| Total   | 23        | 100.0   | 100.0         |                    |
| v. Do you Motivate local people to patronise tourism?                             |           |         |               |                    |
| Yes   | 21        | 91.3    | 91.3          | 91.3               |
| No  | 1         | 4.3     | 4.3           | 95.6               |
| No response   | 1         | 4.3     | 4.3           | 100                |
| Total   | 23        | 100.0   | 100.0         |                    |

Author's own construct, (2010)

i. Should Ghana promote adventure tourism sports and wildlife tourism?

Whether Ghana should promote adventure, sports and wildlife tourism, as depicted in the table above, all the respondents responded that 'yes' Ghana should promote these kind of tourism.

ii. Is there any need for promotion of tourism through recreation and entertainment?

In view of the promotion of tourism through tourism services like recreation and entertainment, 22 respondents said yes and the remaining 1 did not respond to the question. However, since only one respondent did not respond, it could be concluded that the promotion of tourism services like recreation and entertainment will enhance the tourism industry.

iii. Should there be Promotion of tourism through constructed of facilities?

With regards to the construction and upgrading of recreational facilities in tourist sites promoting tourism, 22 respondents said yes except one, who did not respond to the question at all.

It could therefore be concluded that the construction and upgrading of recreational facilities in tourist sites promote tourism.

iv. Are you Aware of tourism information centres in Ashanti Region?

Just as indicated in the table above, 20 respondents said they are aware of the existence of tourism information centres in Ashanti Region, 2 said they are not aware and 1 did not respond to the question. In terms of percentage, 87% said yes, 8.7% said no and 4.3% gave no response.

This means that most of the respondents are aware of the existence of tourism information centres in Ashanti Region.

v. Do you Motivate local people to patronise tourism?

Whether motivating local people to patronize tourism services and products improve the tourism industry, 91.3% of the responses indicated that 'yes', 4.3 said 'no' and the remaining 4.3 gave no response to the question.



This means the motivation of local people to patronize tourism services and products will improve the tourism industry.

## 4.2 Importance of promoting tourism through sculpture works in the Ashanti Region

Table 4.7 Promotion of Tourism through Advertisement and Film production

| Investigated Items  | Frequency | Percent | Valid Percent | Cumulative Percent |
|---|-----------|---------|---------------|--------------------|
| i. Can the use of advertising forms make the Region known?      |           |         |               |                    |
| Yes   | 19        | 82.6    | 82.6          | 82.6               |
| No  | 3         | 13.0    | 13.0          | 95.6               |
| No responses  | 1         | 4.4     | 4.4           | 100                |
| ii. Can Tourist sites be used as locations in films production? |           |         |               |                    |
| Yes   | 22        | 95.7    | 95.7          | 95.7               |
| No response   | 1         | 4.3     | 4.3           | 100.0              |
| Total   | 23        | 100.0   | 100.0         |                    |

Author's own construct, (2010)

i. In identifying if the advertisement of tourist sites in journals, magazines and newspapers make the region known, 19 (82.6%) said 'yes', 3 (13%) said 'no' and the remaining 1 (4.3%) did not respond to the question provided.

Based on the analysis above, it could be concluded that the advertisement of tourist sites in journals, magazines and newspapers make the Region known.

ii. Using the Region tourist sites for film production

From the responses obtained, 22 indicated that tourist sites could be used as locations in films and the remaining 1 gave no response to the question. Percentagewise, 95.7% represents 'yes' and the remaining 4.3% for no response.

### **Importance of promoting Tourism and Sculpture products in Ashanti Region**

Table 4.8 Should Ghana benefit from the promotion of tourism apart from Ashanti Region?

| Investigated items | Frequency | Percent | Valid Percent | Cumulative Percent |
|--------------------|-----------|---------|---------------|--------------------|
| Yes                | 22        | 95.7    | 95.7          | 95.7               |
| No response        | 1         | 4.3     | 4.3           | 100.0              |
| Total              | 23        | 100.0   | 100.0         |                    |

Author's own construct, (2010)

Concerning the promotion of tourism and sculpture products in the Ashanti Region having any importance for Ghana, 22 (95.7%) respondents said 'yes' and the remaining 1 (4.3%) did not respond to the question.

This means that tourism and sculpture in the Ashanti Region have a lot of importance for the country Ghana as a whole.

Table 4.9 Importance of Sculpture and Tourism in Ashanti Region

| Importance                          | Frequency | percentage | Valid Percentage |
|-------------------------------------|-----------|------------|------------------|
| Improves GDP                        | 7         | 30.4       | 30.4             |
| Provides Employment                 | 20        | 87.0       | 87.0             |
| Improves upon the Nation's Branding | 12        | 52.2       | 52.2             |
| Culture Enhancement                 | 21        | 91.3       | 91.3             |
| Improves economic development       | 13        | 56.5       | 56.5             |
| Environmental Conservation          | 14        | 60.9       | 60.9             |

Author's own construct, (2010)

Concerning the importance of sculpture and tourism to Ghana, 30.4% said it improves the country's GDP but the others did not respond. Identifying if it provides employment, 87% said it does while the others did not respond. As to whether it improves upon the nations branding, 52.2% said it does while the others gave no response to it. 91.3% agreed that it enhances culture which also had the remaining respondents not responding. However, as to it improving economic development and environmental conservation, they were 56.5% and 60.9% respectively with both having their remaining respondents not responding.

#### **4.3 Specific sculpture and tourism products promoted by producers in Ashanti Region**

Table 4.10 Awareness of promoting tourist sites in Ashanti Region

| Investigated items | Frequency | Percent | Valid Percent | Cumulative Percent |
|--------------------|-----------|---------|---------------|--------------------|
| Valid Yes          | 19        | 82.6    | 82.6          | 82.6               |
| No                 | 1         | 4.3     | 4.3           | 87.0               |
| No response        | 3         | 13.0    | 13.0          | 100.0              |
| Total              | 23        | 100.0   | 100.0         |                    |

Author's own construct

In determining if providers are aware of the promotion of tourist sites in the Ashanti region, 19 (82.6%) said they are aware, 1 (4.3%) of them said he/she is not aware while the remaining 3 (13%) gave no response to the question which strove to identify the issue at hand. It could therefore be concluded that the respondents are aware of the promotion of tourist sites in the Ashanti Region.

Table 4.11 Promoted tourist sites in the Ashanti Region

| Investigated items                      | Frequency | Percent | Valid Percent |
|---|-----------|---------|---------------|
| Kogyae Strict Reserve                   | 9         | 39.1    | 39.1          |
| Royal Mausoleum                         | 12        | 52.2    | 52.2          |
| Owabi Forest Reserve and Bird Sanctuary | 8         | 34.8    | 34.8          |
| Pankrono Pottery                        | 15        | 65.2    | 65.2          |
| Bobiri Forest Butterfly Sanctuary       | 7         | 30.4    | 30.4          |
| Digya National Park                     | 5         | 21.7    | 21.7          |
| Bomfobri Wildlife Sanctuary             | 5         | 21.7    | 21.7          |
| Lake Bosomtwe                           | 16        | 69.6    | 69.6          |
| Komfo Anokye Sword                      | 16        | 69.6    | 69.6          |
| Ahwiaa Carving Centres                  | 16        | 69.6    | 69.6          |

Author's own construct, (2010)

In trying to identify the highly promoted tourist sites in Ashanti Region, Kogyae Strict Reserve, had 39.1% and the remaining respondents provided no response. Royal Mausoleum had 52.2%; it also had the remaining respondents not responding. Owabi forest reserve and bird sanctuary had 34.8%, Pankrono Pottery had 65.2%, Bobiri forest butterfly sanctuary 30.4%, Digya national park had 21.7%, and another 21.7% went in favour of Bomfobri wildlife sanctuary. Lake Bosomtwe had 69.6%, just as Komfo Anokye Sword and Ahwiaa Carving center.

Based on these, it could be concluded that even though all these sites are promoted, Lake Bosomtwi, Komfo Anokye Sword, and Ahwiaa carving centres are the most promoted tourist sites.

## **CHAPTER FIVE**

### **SUMMARY, CONCLUSIONS AND RECOMMENDATIONS**

#### **5.0 Overview**

This chapter deals with the summary and conclusion of the major findings of the study recommendations and also provides suggestions for future studies.

#### **5.1 Summary and Conclusion**

##### **5.1.1 Personal Data of respondents**

In summing, it can be said that there are a lot of men in the business of promoting tourism in Ashanti Region than women. This is because tradition has it that women are not allowed to engage in carving due to the believe that carving is for men whiles bead making and textile works are for women. It is also considered as men's job in a sense that cumbersome activities such as welding, cutting and lifting of heavy production materials are done. It can be changed by involving most women from the grassroots and also introducing sculpture as a course in the basic level schools and to encourage more females to engage in it as a profession.

Concerning the age composition, the youth are considered as the very active and are mostly seen engaging in sculpture as an economic activity in promoting tourism in the Ashanti Region. It is also serving as a safety valve for solving the high rate of unemployment menace in the country. Culturally, the youth who engaged in sculpture are using it as a platform to come out with sculpture pieces that depict their socio-cultural environment. This is followed by the active people who, out of social responsibilities, enter into family making and other positions in life and therefore are not very active like the youth.

However, the lowest age bracket is considered aging and therefore cannot work for a long period of time. Some are also engaged in so many things that they hardly have the time to carve.

Information concerning the type of services provided and specialised vocations in both centres that is Centre for National Culture and Ahwia Craft Centre, there are greater number of people who are sculptors but sculpture is not considered as the major service provided in the two centres. From the survey report, it revealed that respondents at the two centres are mostly involved in exhibiting their works which they usually tasked other sculptors to carve for them for exhibition.

#### **5.1.2 Objectives of Promoting Tourism and Sculpture in the Ashanti Region**

In concluding the issue whether customers are aware that leaders (in the shape of Asantehene, the Queenmothers, the Regional Minister, the Mayor, DCEs, etc.) in the Ashanti Region promote tourism and sculpture products, all the respondents contacted agreed that they are promoting sculpture and tourism in the Ashanti Region. In defending their stands, it was revealed that such personalities represent a beacon of culture and authority, hence serving as custodians for its promotion through their daily activities.

In addition, majority of the respondents agreed with the previous works of authorities such as Dibb et al., (1994), Allen, (1999) and Borvée and Thill, (1992) in the objectives of promoting products in which sculpture and tourism products are no exception: building awareness about the products, persuading buyers to buy, for differentiating from others in the market, stimulating demands for the products,

countering competitors, responding to negative news in the trade and influencing public behaviours concerning the patronage of the products.

### **5.1.3 Strategies adopted to promote tourism potentials in Ashanti Region**

Concerning the strategies to be adopted to promote tourism potentials in Ashanti Region, it can be summed up that the works of Brenya (2000) and Husain (2007) served as a guiding principle to respondents in suggesting that the following strategies are to be adopted to further promote tourism potentials after agreeing that Ghana should promote tourism potentials such as adventure, sports, wildlife tourism and the rest.

The first strategy should be the promotion of tourism through tourism services like recreation and entertainment, majority of the respondents were of the view that it must be given the necessary attention by the stakeholders involved. The promotion can be done through advertisement of tourist sites in journals, magazines and newspapers to make the Region known.

Secondly, the construction and upgrading of recreational facilities in tourist sites to provide access to tourists.

Last but not the least, motivating local people to patronize tourism services and products. This can be done in the form of holding fun fairs in the sites, reducing the charges they pay for entering such sites etc.

### **5.1.4 Importance of promoting tourism through sculpture works in the Ashanti Region**

On the issue of importance of promoting tourism through Sculpture works, the findings revealed that majority of respondents were in agreement with Husain (2007) and

Brenya (2000), that tourism generates income and employment, makes Country become popular, enhances culture and above all protects the Environment for future generation.

#### **5.1.5 Specific Tourism potentials and sculptures promoted**

In concluding for the specific Tourism potential mostly promoted, the findings revealed the following:

Majority of the respondents agreed that Lake Bosomtwe is highly promoted in a sense that is the most visited place for recreation in Ashanti Region perhaps due to the way it is marketed and also because it's the only place with vast water body in Ashanti Region.

The following places are tourist sites in Ashanti Region based on order of preference from the respondents:

Lake Bosomtwi

Pankrono Pottery

Royal Mausoleum

Kogyae strict reserve

Owabi forest reserve and bird sanctuary

Bobiri forest butterfly sanctuary

Digya National Park

Bomfobri wildlife sanctuary

#### **5.2 Recommendations for Policy Implications**

Following the various summaries and conclusions the researcher put forward the following recommendations for policy implications.



Firstly, providers and producers of sculpture and tourism potentials must put in place Integrated Marketing Communications platforms as strategies to promote their products and services since it is capable of providing them with consistency, coherence and uniformity of information to be given to their target audience. Such integrated or coordinated platforms are International TV channels such as CNN, BBC, SKY, magazines, on-line shopping centres like e-bay, AOL, etc.

Secondly, the role of Government, corporate Ghana, District Assemblies and other stakeholders are imperative in the promotion of sculpture and tourism potentials. It is established as a proven fact that Tourism is regarded as the third mainstays of Ghana's economy after Gold and Cocoa, so the onus lies on the above mentioned stakeholders to pay more attention to the sector in making it attractive to the citizenry within and the world at large.

Thirdly, the lack of adequate infrastructure and some amount of unreceptive facilities have also crippled the promotion of tourism in the Region. To help solve these problems, the basic frameworks are to be put in place to ensure the thriving of the industry.

Ideally, policies that are passed by the legislators should be more focused on the development of tourism in Ghana. These policies will ensure that the tourist sites are reimbursed with the necessary financial assistance.

Also, more craft villages should be established; in so doing artisans especially sculptors would be making their works at one centralized location and this would make tourists to know if for example let say Ahwiaa is a particular place where carvings of all kinds can be purchased or marketed.

Finally, Tourists becomes fed up with the same old things they see daily and in this case the institution concerned with the promotion of tourism should encourage people who work in this industry to come up with new ideas that would attract the tourist to always love to come and purchase new things, in so doing not only would the Region be known worldwide but would be earning more revenue for the nation as well.

### **5.3 Suggestions for Future Study**

It is recommended that future researchers interested in this area should look into the following areas:

- Developing an effective Integrated Marketing Communications in promoting Sculpture and Tourism potentials in Ghana. A case of any of the combined sites in any of the Regions in Ghana. Prospective researchers can use the same line promoting of respondents case study site in testing the validity of the study results.
- Adopting effective promotional strategies in the marketing of Sculpture and Tourism potentials in Ghana. A case of any of the combined sites in any of the Regions in Ghana. Prospective researchers can use the same line promoting of respondents case study site in testing the validity of the study results.

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## APPENDIX

### QUESTIONNAIRE FOR THE TOURISM PROVIDERS

Dear Respondent,

The purpose of this research is to solicit information for the completion of a Post-graduate programme in M.A African Art and Culture at College of Arts and Social Sciences, KNUST, Kumasi. It is aimed at finding out the role of sculpture in the promotion of tourism in the Ashanti Region with specific reference to Centre for National Culture and Ahwiaa Wood Carving Centre. It is solely for academic purposes and any information provided will be treated with the highest confidentiality. Thank You.

1. Gender:        Male ☐                      Female ☐
2. Age: less than 20 ☐    20-30 ☐    31-40 ☐    41-50 ☐    above 50 ☐
3. How long have you been working at this centre?  
1-5yrs ☐    6-10yrs ☐    11-15yrs ☐    15yrs above ☐
4. What service(s) do you provide at the centre? Tick as many as applicable:  
Sculptor ☐    Potter ☐    Painter ☐    Weaver ☐
5. If you provide more than one service please indicate your major service  
Sculptor ☐    Potter ☐    Painter ☐    Weaver ☐
6. How often do you provide sculpture and tourism products?  
Daily ☐    Weekly ☐    Monthly ☐    Yearly ☐
7. Are you aware that you are promoting tourism and sculpture products through your activities?  
Yes ☐    No ☐

8. Does your service inform customers to build awareness about sculpture and tourism products? Yes [ ] No [ ]
9. Does the service you provide persuade customers to buy the products? Yes [ ] No [ ]
10. Does the service you provide make people often buy your products? Yes [ ] No [ ]
11. Do you think you are influencing people to use your product(s) regularly? Yes [ ] No [ ]
12. Does the service you provide aim at differentiating your sculpture and tourism products from others? Yes [ ] No [ ]
13. Does the service you provide responds to negative news or counters competitors? Yes [ ] No [ ]
14. Should adventure tourism, sport tourism, wild life tourism be promoted in Ghana. Yes [ ] No [ ]
15. Will the promotion of tourism services such as recreation, entertainment enhance the tourism industry? Yes [ ] No [ ]
16. Will the construction and upgrading of recreational facilities in tourist sites promote tourism? Yes [ ] No [ ]
17. Are you aware of Tourist information centres in the tourist sites? Yes [ ] No [ ]
18. Do you think motivating the local people to patronise tourism services and products improve the tourism industry? Yes [ ] No [ ]
19. Does the advertisement of tourist sites in journals, magazines and newspapers (both foreign and local) make the Region known? Yes [ ] No [ ]

20. Do you think tourist sites in Ashanti Region can be use as locations in film making?    Yes [ ☐ ]      No [ ☐ ]
21. Does the promotion of tourism and sculpture products in Ashanti Region has any importance for Ghana    Yes [ ☐ ]    No [ ☐ ]
22. If answered “YES” in question 21 which of these do you consider as importance, Ghana as a country stands to gain for promoting sculpture and tourism in the Ashanti Region?
- Improves Gross Domestic Product [ ☐ ]      Provides Employment [ ☐ ]
- Improves upon the nation’s branding [ ☐ ]      Culture enhancement [ ☐ ]
- Improves Economic development [ ☐ ]      Environmental conservation [ ☐ ]
23. Are you aware of the promotion of tourist sites in the Ashanti Region?
- Yes [ ☐ ]      No [ ☐ ]
24. If “YES” in question 23, then which of these sites are being promoted in the Ashanti Region?
- Kogyae Strict Nature Reserve [ ☐ ]      Royal Mausoleums [ ☐ ]
- Owabi Forest Reserve and Bird Sanctuary [ ☐ ]      Pankrono pottery [ ☐ ]
- Bobiri Forest Butterfly Sanctuary [ ☐ ]      Digya National Park [ ☐ ]
- Bomfobiri Wildlife Sanctuary [ ☐ ]      Lake Bosomtwi [ ☐ ]
- Komfo Anokye sword [ ☐ ]      Ahwiaa Carving Centres [ ☐ ]
- Thank you for spending time to answer this questionnaire

### **Operational Definitions**

**Advertisement** - A notice, picture or film telling people about tourism and sculpture products and services.

**Promotion** - Activities done in order to increase the sales of sculpture and tourism products and services.

**Tourism** – The business activity connected with accommodation, services and entertainment for people who are visiting a place for pleasure.

**Tourist** – A person who is travelling or visiting a place for pleasure.