

THE INFLUENCE OF EUROPEAN ELEMENTS ON ASANTE TEXTILES

By

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DECLARATION

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

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ABSTRACT

The Asante textiles have undergone several changes due to the impacts of some European elements. These impacts are greatly seen in the tools and materials, production techniques, concept of design and fashion of the Asante textiles. There are both positive and negative aspects of the influences of the European elements. It appears that the influence of these European elements on the Asante textiles have not been critically examined as to whether they are reflecting negatively or positively on the rich textile heritage of the Asantes. The study was therefore conducted to examine the impacts of the European elements so as to advise on what aspects of them need to be discontinued or promoted. The researcher gathered data from primary and secondary sources by way of personal interviews, administration of questionnaire, as well as observations. The results of the study have been presented under the following headings: Analysis of the research instruments, main findings (primary and secondary data), Interpreting the data, conclusions and recommendations. This involved investigating and examining the extent to which the Asante textiles have been impacted by these European elements: the positive influences and how they have ensured the improvement of the Asante textile industry and the negative influences and how they have adversely affected the Asante textile industry. The study revealed the beneficiary aspects of the impacts and discusses how they can be harnessed for the development of the textile industry in Ashanti. However, the study pointed out the negative aspects that would endanger the progress of the Asante textile industry which have to be discontinued. Suggestions and recommendations on how to effectively implement the positive influences from

Europe to ensure the success and improvement of the Asante textiles industry have been fully dealt with in this report.

It is hoped that, the Asante textile producers and the authorities concerned with the progress of the industry such as the Ghana Tourist Board, the various centres for National Culture and NGOs would find the report very useful in their quest of ensuring the development of the Asante textile industry.

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CHAPTER ONE

INTRODUCTION

1.0. Background to the Study

Textiles play a very vital role in the life of humans. Indeed, clothing is a basic necessity of life without which life itself could be very uncomfortable. More importantly also, textiles as a whole serves as an identity of a people. In this regard, the culture of a people is partially portrayed through their clothing they put on and or the textiles they produce for sale or as part of their clothing. Akenoo (2002), well pointed out that apart from giving identity to a nation, clothing identifies an individual as to where he or she comes from. It also advances and enhances the image of a country. Clothing plays a very important role in the development and transmission of any culture in the world. Formerly, in Ashanti, the type of cloth that one put on helped someone to know the age group, sex, social status etc of the wearer. The textile fabrics in Ashanti had cultural symbols in them which had cultural interpretations and significance that educated the younger generation on their culture. However, in most of the textile fabrics produced today, this seems missing. Though some wear textile fabrics with some designs in them, most of them do not carry any cultural interpretation and significance; this is largely due to the influence of some European elements.

This thesis seeks to analyze the rich textiles in Ashanti and the influence that the European elements have on them. It examines these influences from Europe and outlines both the negative and the positive influences. Remedies to curb these negative influences from Europe on the textiles produced in Ashanti today have been suggested. Suggestions have also been given to textile producers

on how they can utilize the positive aspects of the European elements so as to improve and enhance the textiles produced in Ashanti today.

1.1 Statement of the problem

Some European elements have had both positive and negative impacts on Asante textiles. Moreover, there has been a gradual borrowing of these elements from Europe of which the negative aspects are to the detriment of the textiles produced in Ashanti today. There is therefore the need to investigate the impacts of the European elements on Asante textiles in order to educate on what forms of them to be retained in Ashanti, and what to be discarded. It is also necessary to point out what aspects of Asante textiles, such as production techniques, finishing, artifacts produced etc, that need to be promoted or halted so as to enhance the rich textile heritage of the Asantes. It is in view of these issues that this thesis is embarked upon.

1.2 Objectives

- 1. To identify the impacts of European elements on Asante textiles.*
- 2. To examine the merits and demerits of the European elements on Asante textiles.*
- 3. To find out aspects of the European elements and Asante textiles that need to be promoted or discontinued in Ashanti.*

1.3 Hypothesis

Although Asante textiles have been influenced by European elements, the influences have not always been positive and must be re-examined.

1.4. Research Methodology

Qualitative research method was used for this research because the planned research enabled the researcher to explore and investigate into the influence of European elements on Asante textiles in order to highlight both the positive and negative influences.

The quantitative research method was also used because the researcher used statistical data to quantify responses from respondents on the influences of European elements on Asante Textiles.

A descriptive study approach was also used to describe the influence of European tools and materials, concepts of design, production techniques and fashion on Asante textile production.

1.5 Research instrument

The researcher used questionnaire, interview, and observation as instruments in gathering the data for the research.

1.6 Facilities available for the research

Several facilities were used by the researcher for the research. These facilities were the K.N.U.S.T. main Library, College of Art and Social Studies Library, K.N.U.S.T., General Art Studies Library, K.N.U.S.T. , Archives, Internet café, Manhyia Palace, Digital camera, Voice recorder, Balme and African Studies Libraries, Legon, Accra.

1.7 Delimitation (scope of work)

1.7.1. The study is limited to examining the influence of European elements on the textiles in Ashanti. This includes the influence of European elements on *Kente* and *Adinkra* clothes, in the areas of tools and materials; Designs used; Production techniques; Finishing and Uses.

1.7.2. The research is limited to studying the influence of the European elements on the Asante textiles produced in the Kumasi Centre for National Culture, Ntonso and Bonwire, all in the Ashanti region of Ghana.

1.8. Limitation

1.8.1 In the libraries the researcher visited, there was inadequate literature on the subject.

1.8.2 Because most of the respondents the researcher interviewed could not understand English, translation of certain vernacular words into English was a problem for the researcher.

1.8 Importance of the study

Textile is a means of identifying a group or a nation as a whole. The nature of the textile products especially clothing, helps in propagating the culture of a group. In Ashanti, most of our cultural education is through the use of indigenous symbols like the *Adinkra* symbols. However, these indigenous designs and themes are gradually fading out in the textile products done in Ashanti today. Therefore, this study will help in reviving these indigenous designs and themes in the textile products in Asante. This will in a long way help in projecting our culture to the international world.

Furthermore, a keen observation of some of the indigenous art production techniques, tools and materials, finishing, etc in the textile production centres in Ashanti reveal some negative aspects which are not making the textile products to meet the demand and taste of the modern day Asante. Some of the production techniques are slow resulting in low production rates.

Again, some finishing techniques employed by the indigenous textile producers make their products less presentable and attractive. It has resulted in the general public especially the youth not patronizing the textile products. The study will highlight the better production and finishing techniques from Europe that can help make the textile products to meet the taste and demand of people. The study will help indigenous textile producers to be abreast with the European textile production techniques, tools and materials that can facilitate easy production of the textile products in Ashanti. This will also help in raising the textile production rates in Ashanti.

Also, the study will enlighten the general public on the fashion styles from Europe. It will educate them on the need to shun the wearing of European fashion styles that do not reflect favorably on the moral and attitudes of Asantes and Ghanaians as a whole. It would stress the need to revisit the indigenous Asante norms, values and concepts that governed dressing and grooming.

Moreover, the document will serve as a reference material for the various centres for national culture, Textile industries, UNESCO and other research institutions.

1.9 Definition of terms

1. **Adinkra cloth:** This is a traditional mourning cloth in Ashanti. It is stamped with *Adinkra* motifs. However, a lighter shade of the cloth could be worn for other occasions.
2. **Kente:** It is an indigenous hand woven fabric produced in Ashanti.
3. **Badie dye:** This is a dye produced from the bark of the *Badie* tree (*Bridelia ferruginea*) grown mostly in Brong Ahafo region of Ghana. The dye is usually mixed with iron slags (*etia*) and is used as printing paste.
4. **European elements:** This refers to the various aspects of European culture which include their clothing, textile production, designs, tools and machinery, finishing etc that has influenced the textiles produced in Ashanti.
5. **Finishing:** This refers to any process through which the performance, appearance and hand of a fibre, yarn or fabric is changed, improved or brought to an attractive and presentable condition.
6. **Motif:** This is the principal or main symbol in a textile cloth.
7. **Culture:** This refers to the customs, beliefs, attitudes, values, and works of a particular group or country.
8. **Art:** A form given by man's imagination to an object or material using his sensory experience and his life of feeling.
9. **Asante textiles:** As used here, refer to the indigenous textiles particularly *Kente* and *adinkra* cloths produced in the Ashanti region.
10. **Asante fashion:** Asante style and type of clothing.

- 11. Asantes:** They are Akan speaking people of West Africa who occupy the western, central, Ashanti, Brong Ahafo and parts of Eastern regions of Ghana.
- 12. European influence:** This refers to the effect of aspects of European culture on Asante textiles.
- 13. Dyestuff:** The dye particles before they are dissolved in the dye bath.
- 14. Yarn:** Strands of fibres placed in parallel order and twisted together to form a single continuous thread of one given thickness or diameter.
- 15. Warp:** The yarns that run lengthways in a woven fabric.
- 16. Weft:** The yarns that run breath-wise in a woven fabric.
- 17. Weaving:** This is the interlacing of warp and weft yarns to form a fabric.
- 18. Warping:** The process of preparing warp yarns by unwinding them from cones, hanks or cheeses onto a warper or warp mill. This is the initial stage in preparing the warp and where different coloured yarns can be combined.
- 19. Heddles:** These are strings with small holes in the middle and suspended on wooden bars called shafts on the loom.
- 20. Heddling:** This is the process of passing the warp yarns through the eyes of the heddles.

1.10 Ethnographic background to the study

The study was conducted among the Asante textile producers living in some parts of the Ashanti region. Therefore, it is essential to the researcher to inform readers of who the Asantes are, where they are and how their kingdom was formed. The Asantes are the Akan speaking people of west Africa who occupy the western, central, Asante, Brong Ahafo and parts of Eastern and Volta regions of Ghana, and the south-eastern corners of the Ivory Coast. In Ghana, the northern limit of this area is the upper course of the Volta River, the southern being the sea coast. This territory can be estimated as fully one-half of 92000 square miles of the surface area of the country.

Although ethnically and culturally closely related, the Akan have never had a common policy and they may be roughly divided into Brong, Akyem, Akuapim, Kwaku, Assin Twifo, Wasa, Fante-Agona, Nzima-Evalue, Ahanta and Asante. Asante, which was formerly composed of some eleven chiefdoms, was unified about 300 years ago with the establishment of the celebrated Golden stool of Asante. Its unity has been severely tested many times, and has been undermined in more recent years. It has a king (Asantehene) who holds traditional sway over about one million souls occupying mostly equatorial forest land.

There are broadly two wet seasons with the peaks in May-June and October. The period December-February and July-September are much drier than the rest of the year. The mean annual rainfall is about 58 inches and the maximum and minimum temperatures are 86F and 70F. The most important high land is the Mampong Scrap, which rises to about 2,500 feet above sea level. The Tano is the biggest and longest river, with second in importance, the Offin River.

Lake Bosomtwe is a nationally famous geographical feature of the area, as it is the only natural lake in Ghana worthy of the name.

The Asantes are a predominantly agricultural people. They clear the forest and grow food crops during the December-February drought, and work on their cash-crop, cocoa, from June to December. The staple crops cultivated mostly for local consumption are yams, plantains, bananas, cocoyam, cassava, maize, pepper, tomatoes, beans of all kinds, garden eggs, okro, onions, oranges etc. The kola which also receives much attention is sold to northern Ghanaians. Other specialist occupations include wood-carving, metal work, pot making, weaving, hunting, and recently, trading, labouring and various types of clerical works.

1.11 Organization of research

The research is organized into five chapters:

Chapter one: This is the introduction which provides the background study; the problem and its setting; objectives upon which the research is based; justification of the objectives; the hypothesis; the delimitation; the definition of terms; the importance of the research; ethnographic background to study; available facilities and the organization of the research. Chapter two: It is the review of the related literature in which several books were read and their relevance to the study discussed. Chapter three: This deals with data collection. The general procedure for data collection is spelt out with details of sources of data. Chapter four: This deals with analysis, results and interpretation, that is, the results or findings and discussions of the information gathered. Chapter five: This chapter presents the summary of the overall ideas, drawn conclusions and recommendations. The references and appendices followed the fifth chapter.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

This chapter addresses itself in reviewing some of the literature related to the topic. Research begins with ideas, concepts that are related to one another through hypotheses about the expected or anticipated relationships. These expectations are then tested by transforming or operationalizing the concepts into procedures for the collection of data.

Findings based on these data are then interpreted and extended by converting them into new concepts. This is to find out the areas covered by authors, which have bearing on the topic under discussion.

There have been various influences from Europe on the textiles produced in Asante today. These influences are on the kind of materials and tools used in the production, the production techniques, concept of design etc. These European elements that have influenced the Asante textiles include European fashion, tools and materials, production techniques, designs etc. The literature review is divided into four subheadings;

1. The general influences of these European elements on Asante textiles.
2. The influences of European textile tools and materials on Asante textile tools and materials.
3. The influences of European textile production techniques on the production techniques of Asante textiles namely;
 - (a) Adinkra cloth
 - (b) Kente cloth
4. The influences of European fashion on Asante Textiles.

2.1. The general influences of European elements on Asante textiles

Osei (2002) pointed out one European influence on the type of cloth that was produced in ancient Ashanti. He said that the people produced the kyenkyen cloths and Adinkra cloths but cotton cloths entered the market due to European impact. Because they were cheap, the people took to the buying of European cotton cloths and this new entrant destroyed the kyenkyen cloth trade. Salm and Falola (1966) agree that there has been European influence on Asante textiles. They said that the traditional mores on public display especially clothing, are changing quickly. They realized that the urban youth in particular are exposed to more images of Western culture as a whole in films and publications as well as personal interactions. These two writers have realized that because of trade and the mass media, Asantes are shifting gradually to the wearing of clothing from Europe. It has also been noticed that influential persons in Ghana as a whole have led most Asantes and Ghanaians as a whole in putting on European clothing. These influential persons include leaders, political personalities, heads of businesses and firms etc.

Akenoo (2002:2) a theatre critic, also noticed this European cultural influences on our choice of clothing. Commenting on this in a report entitled “The Kente Industry has a great potential in Ghana” he said; “Opinion leaders and influential Ghanaians, who are in positions to advance the course of the Kente industry, have failed to do so because they are somehow affected by the European cultural influences by the way they eat, dress and project themselves generally. For instance, one often sees Ghanaian lawyers, doctors, academicians, etc dressed in suit and tie to work, church, parties etc”. Osei (2002) agrees when he said that the politics of a multiethnic workplace also promote a greater variety

of dress styles and places more emphasis on western clothing styles. Because these influential personalities who most people mimic have turned to the wearing of European clothing to the detriment of the textiles produced in Ashanti and Ghana as a whole, it has greatly affected the taste and choice of clothing of the ordinary Asante. It is therefore not surprising that most Asantes have developed a strong taste for wearing European clothes at workplaces, offices, churches, social gatherings; state functions etc at the expense of their own manufactured textile products.

Osei (2002) said that formerly, Asante men after wearing their shorts or '*Danta*' put on cloth without wearing any shirt underneath. However, due to European influence, Salm and Falola (1966) realized that men have adopted the western style of shirt and pants.

With regards to the women, they are greatly influenced by the clothing style from Europe, because they pay particular attention to their clothing. However, instead of them picking clothing styles which send good signals about themselves, they have adopted to wearing some of the tight, short and revealing clothing from Europe. These types of clothing, according to Osei, women in Asante were formerly discouraged from wearing. No wonder this has led to an increase in social vices like rape and teenage pregnancy.

Brown (1929) agrees that a number of foreign fashions such as the '*mini*', the '*leggings*', '*hot pants*', '*sexy beach wear*' and some slit designs are factors contributing to many rape cases and teenage pregnancy in Ghana as a whole. Glime (1993: 26) also noticed other social vices that are currently in existence because of European influence on our clothing. She said that "It has led to several theft cases, immorality and broken homes. Money is needed to meet the needs of

women who have changed their wardrobes and groomed themselves. They therefore resort to stealing which eventually takes them away from their loved ones through jail sentences.

This shows that there are some negative impacts from Europe which are adversely affecting our clothing and our moral fibers as a whole. Salm and Falola realized that all the traditional arts have been influenced by European factors. They pointed out that due to trade, Ghanaians as a whole have had contact with European traders. They said that these outsiders brought new religious philosophies and introduced new materials and methods of production that influenced craftsmanship. Christianity in particular, they said, has discouraged the use of traditional arts in schools and religious services, deeming these arts to be animistic and primitive.

Asihene (1978) also pointed out that although the traditional arts have attained a high degree of sophistication, some of the fine art forms and designs are almost forgotten because of the influence of some European elements. These negative impacts have to cease.

There are however, good gems of the influence from Europe. Gyekye highlighted some of these positive impacts as a whole including science, technology and the positive enterprise economic system. He said that advances in these aspects of human culture can, without any doubt, be credited to western cultures.

Osei (2002) also noticed another positive influence of European clothing in terms of affordability with the income levels of Asantes. He said that today, Asante men wear shirts, shorts, trousers, suits and jackets while the women also dress in frocks, skirts and blouses, cardigans and jeans, jackets and trousers. He realized that most of these dresses are used clothes and are therefore cheaper and

meet all pockets. Owing to the fact that the influences from Europe are both positive and negative, Gyekye (1966) advised that innovation from Europe doesn't imply by any means a rejection of the entire cultural heritage of a people. He added that modernity is in many respects compatible with tradition and that it does not represent a break with tradition.

This implies that there should not be a total borrowing of the influence from Europe but rather the good gems should be picked. Also, there should be a blend of the European positive influences with the Indigenous aspects of our culture. The traditional flavor should not be entirely erased in our productions especially clothing.

Gyekye (1966) buttressed this. He said that every society in the modern world has many traditional elements inherited from the past and takes pride in several of these elements and builds on them. Asihene (1978) agreed with this. He advised that both the traditional and western styles can be encouraged. He emphasized that the traditional arts have a great potential for rescuing Ghana's cultural heritage as a whole for prosperity and can be utilized for national development.

2.2 European influence on the tools and materials used for Asante textile production.

Salm and Falola (1966) noted that modern artists work with a variety of materials including wood, bronze, clay and paint; their works also display a greater combination of Ghanaian and western styles. Osei (2002) said that there has been the introduction of new and improved imported yarns in different colours for kente cloth to meet the international market. This is credited to the

invasion of the Europeans. Again, on the type of materials that were formerly used for the production of kente, these have been influenced by the European elements. Asihene (1978) noted that today, high quality yarns like silk, rayon etc are being imported from Europe. Sometimes cotton yarns are mixed with silk for weaving kente fabric.

Butterworths (1967) also pointed out that in batik production today, mercerized cotton has replaced the locally produced cotton fabric that had to pass through various laborious tasks to make them absorbent in dye. Again, the manual way of introducing cracks in waxed fabrics is done mechanically by means of using European roller printers. Moreover, there has been an influence in the traditional use of raw indigo dye for dyeing. Asmah (2004) said that it has gradually given way to modernized synthetic dyes that leave no residue after being used. Dyeing with these dyes from Europe has considerably reduced the duration of dyeing a cloth which was formerly a day or two, to about 10 – 60 minutes.

He again said that the local tjanting tool for trailing lines of hot wax on the fabric has been replaced by the electric tjanting that has its own built thermostat control. This tool has a direct method of applying wax on the fabric, without the need for setting up a wax pot. Storey (1992) also noted that the local wax used for batik production has been replaced by wax from Europe such as bee wax, paraffin and other resins. There has been European influence on the tools and materials used for Adinkra cloth production. Adom (2005) noticed that the stamping of patterns which was done with prepared wooden or calabash blocks have been replaced with the use of silk screens. Also, printing paste has replaced the 'badie' dye which was formerly used. The heavy cotton fabric on which the

designs were formerly stamped has been replaced with light materials like polyester, nylon etc from Europe. Asihene also said that the cloth to be stamped was laid on the floor but today, padded printing tables are used due to European influence.

2.3 The influence of European fashion on Asante fashion and their effects on the morals and attitudes of Ghanaians

Coleridge (1988) commenting on how European fashion has influenced the local textile industries, said that the local textile industry has now become international; the poorer countries have little control over their own fashion. This constitutes a threat to indigenous fashion because of the imposition of global fashions from the affluent fashion houses of Europe. He again said that because the poorer countries have become the recipients of expensive fashion products dictated by the fashion houses of the European metropolis, it has led to a dwindle in the production of the indigenous fashion.

The editor of the *Second Image* also agrees that European fashion has influenced the clothing of Asantes and Ghanaians as a whole. She said that due to the influx of 'second-hand' clothing, formal education, visits abroad, tourism, urbanization and social interaction with foreigners, have led to the wearing of European clothing at the expense of the indigenous clothes such as Adinkra, Kente, etc. She further said that the early 1970's was the period of 'hot pants' in Ghana. 'Mini' skirts, short slits, tight jeans, sexy beach wear, leggings, large sleeve, the use of organzas, padded shoulders, etc are in existence because of European fashion. Husbands divorce their wives because they cannot meet the

demands of their extravagant fashionable wives and boyfriends because of the same reason.

According to Nana Konadu Agyemang Rawlings as cited in Glime (1993), when the trouser suits were first worn in Ghana by youngsters, people, especially the old folks were not in agreement at all. They did not take kindly to the wearing of the mini-dresses either, for the norms of the land require that a woman covers up fully. These norms laid down by our ancestors should be reckoned because they help in strengthening the moral fibers of individuals. Today, the abolishment of these societal norms with respect to the choice of clothing has led to moral degeneration like rape, teenage pregnancy etc.

Glime (1993) said of Nora Bannerman, a renowned dress designer who stated categorically that the fashion industry in Ghana has undergone tremendous changes due to European fashion. However, there are some positive influences of European fashion on Asante fashion. Glime (1993) said that because of European fashion, there is a realization of potential ability for personal advancement and civilization. It has also brought about active participation in national and international activities with full potential capabilities. There is also liberation of fashion ideas through the various changes in fashion. There are income generations as well. Dressmakers and designers make fantastic turnovers in millions of cedis through their business and fashion shows. All these will be credited to the influence from Europe.

2.4.1. Origin of adinkra cloth printing

According to Asihene (1978), the word *Adinkra* means saying farewell (to the dead). It is the name given to the traditional mourning cloth of Ghana. Rattray

(1927) said that according to legends, *Adinkra* was originally the name of a king of *Gyaman* (in the Ivory Coast) who was beheaded at the beginning of the 19th century during the reign of Nana Bonsu Panyin of Ashanti for making a copy of the Ashanti Golden Stool. After his death, his craftsmen, who were taken into captivity, introduced the art of making *Adinkra* cloth, using the patterns found on king *Adinkra*'s clothes and on the columns of his stool in Asante.

According to a second view by Asihene (1978), *Adinkra* designs were first made for the kings of Denkyira, Takyiman and Ashanti in ancient times, long before the reign of king *Adinkra*. It was then called *Adwinikena*, believed to have been later corrupted to *Adinkra*.

It is also believed by another school of thought that the Muslims inspired the more abstracted symbols. The most obvious one is the crescent moon and star symbol, which symbolizes faithfulness. Another account has it that the word '*Adinkra*' means 'farewell' or 'goodbye', in the Akan language. It is therefore suggested that the cloth with its symbols has its name because it is used on funeral occasions in saying farewell or goodbye to the departed souls.

Adinkra cloth is made by hand stamping *Adinkra* patterns onto a plain white or dyed russet-brown, cotton fabric. The dye is made from the bark of the *kuntunkuni* tree. (Botanical name is *bombax brevicuspe* (Appiah, 1988). A cloth dyed in this russet-brown colour is known as *kuntunkuni*, named after the tree. It is worn during funeral ceremonies. Other coloured materials like the *Kobene* (Vermilion red) and *Brisi* (indigo or black) are not stamped, although they are mourning cloths. *Adinkra* patterns can be stamped on yellow ochre or white background cotton fabric for occasions other than funerals. The traditional patterns printed on the *Adinkra* cloths are symbolic. They have names that have

proverbial, historical, allegorical, or magical significance. Asihene (1978) mentioned some of these symbols and their meanings. For instance, the oval-shape designs symbolize sacredness, femininity, and beauty, while a half circle or crescent signifies fertility. The cross is associated with pity, while the arrow represents new life. Representational objects in nature as well as abstract motifs are used for making cloth designs. In the olden days, a king wore *Adinkra* cloth with a single design to express his thought or philosophy. For example, the *aya* or fern-design cloth meant that he was not afraid of any one.

2.4.2. Making of Blocks and Dyes

The stamps for printing the *Adinkra* patterns are cut from gourd or pieces of calabash about three inches in diameter. Three or four sticks of stiff palm-leaf ribs are attached to the calabash and tied together at one end to serve as a handle, held between the fingers and the thumb. (Fig.2.1)



Fig. 2.1. Adinkra stamp held being used in stamping a piece of cloth at Ntonso in the Asante Region of Ghana. The picture was taken on the 15th of June 2009.

The *adinkra* dye which is a vegetable dye is extracted from the bark of the *badie* tree (*Bridelia ferruginea*). It is grown mostly in the Brong Ahafo Region. The

barks removed are boiled for about three hours. The liquid formed is collected and poured into a container. Enough water is again poured onto the stuff and boiled for some time. The liquid is collected and poured into the container. This process is repeated as long as the stuff continues to yield the dye. The collected dye is then boiled for about four hours till the colour turns black and sticky.

Originally, iron filings known as '*etia*' (Akwaboa1989) were added to the solution during boiling but now it could be boiled without them. To make the dyes look shiny after printing, honey, albumen or sugar is added and stirred when it cools down.

2.4.3. Printing of the Adinkra Cloth

According to Akwaboa (1989:129) the large piece of fabric is stretched taut on a clean ground by pegging the ends. Sometimes, the fabric is spread on a floor and covered with hard paper boards and nailed at the corners and the selvedges. The stamp block is dipped into the dye bowl and is shaken a bit if it picks too much dye. The stamp is applied directly, freehand onto the stretched cloth. The block is stamped on the cloth according to the design planned by the textile designer.



Fig. 2.2. Printing of adinkra cloth at Ntonso in the Asante Region of Ghana. The picture was taken on the 15th of June 2009.

On some occasions, to heighten the design, Asihene noted that the cloth to be printed is sometimes decorated with horizontal bands of silk yarns arranged in a repeat pattern of yellow, red, black, green and blue. After printing, the cloth is dried and there is neither after-treatment nor any other finishing process. The indigenous and well-known *adinkra* cloth producing villages are Asokwa, Ntonso, and Adanwumase in the Ashanti region. There are four types of *Adinkra* cloth, namely, the *Mpakyiwa* (plain background type); The *Nhiwimu* (linear marking type); The *Kente* strip type and the *Nwomu* type.

2.4.4. History of Weaving

The early man first used the weaving process by criss-crossing and intertwining twigs, reeds and rushes. Later, as man became acquainted with other fibres and animal hairs, he employed these also in his rough works. Throughout the centuries of evolution that followed, the spindle and the loom were developed – the former in the attempt to obtain a longer continuous thread from the fibres and animal hairs and the later as a stable fixtures on which to attach threads. In

commenting on how the early man discovered the art of weaving, Corbman (1983) said the primitive people might have discovered the art of weaving by observing interlaced grasses and twigs in the nest of birds, and thus might have discovered how they could make clothing for themselves, or they may have seen rushes naturally interlacing as they grew.

Types of looms vary from area to area rather than from century to century. The ancient Greeks seemed to prefer the same type of upright loom on which one weaves from top to bottom, as did some North American, Indian tribes and the early Scandinavians. Egyptians weavers of about 2500BC used another type of upright and vertical loom similar to that of later Persians, and also a horizontal loom, such as were used by the Incas and are still used today in Mexico, Guatemala, and Peru. Commenting on the looms discovered in Sub-Saharan Africa, Picton and Mack (1979) said that almost all the different kinds of looms discovered have their parallels elsewhere. To them, the mere comparison of technicalities is relatively fruitless as culture traits tend to move as part of a package rather than in isolation. They suggested that careful comparative studies of the terminology employed by different people within the border context of textile production are the only reliable method of investigation. Whatever loom that was employed, the principle remained the same – spacing and interlocking a weft or horizontal thread through a stationary warp or vertical threads. Although fabric of the utmost beauty and sheerness were woven even in the days of the ancients, weaving tools supplies were in a constant process of refinement in order to enhance further the finished product.

Europe, until the early renaissance depended on traders and crusaders to bring her the elaborate textiles from the Far and Near East. Then the Italian

weavers mastered the intricate weaves and skills of the orient as did eventually the French, Spanish and English so that they could make their own velvets, damask and brocades. In the 18th century, in England, the drive for increased textile production and ease of operation was continually going on and led eventually to the discoveries that brought about the industrial revolution. However, when the first settlers came to America, they had no need for the simple household and clothing demands of the times.

In Africa, according to the Microsoft Encarta Encyclopedia, it started from Egypt. It states that the Egyptians started weaving long before the 11th century. Some of their textile products at the time were embroidery, lace and woven articles. Ross (1998) agrees with this. She said that narrow strip pieces woven on handlooms began in ancient Egypt. According to her, most nations acquired their weaving technology directly or indirectly from ancient Egypt.

Research and inventions are still an important part of the weaving industry. Some of the new equipment and processes are vastly intricate and complicated but familiarity with hand weaving reveals that the basic techniques are the same whether it is done on a handloom or a high powered loom.

2.4.6. Kente Weaving in Asante

There exists no cohesive documentation of the history of kente for various authors have given different accounts on the origin of kente cloth, which are explained partly with a legend and partly with historical account. Asihene (1978) says that according to Asante legend, kente weaving was first introduced to Bonwire by Ota Kraban and Ameyaw, who got the idea from a spiders web during the reign of Nana Bobie of Bonwire. There was no doubt that Ota Kraban

studied weaving in the North. With Ameyaw, he made experiments in dyeing cotton yarn with local dyes. After obtaining a variety of yarns, they wove the first Kente cloth, called *Oyokoman*. The first umbrella of Bonwire chief Nana Bobie was made with this *Oyokoman* fabric.

Ansan (1966) on historical accounts however, traces the origin of kente to early weaving tradition in ancient West Africa kingdoms that flourished between 300 AD and 1600 AD. He continues to say that to other historians, kente is an outgrowth of various weaving traditions that existed in West Africa prior to the formation of the Asante kingdom in the 17th century. He goes on to mention that archaeological research has dated examples of narrow-strip cloths found in Bandiagara cliffs in Mali to as early as the 11th century AD. These cloths used in burial ceremonies probably during the medieval Ghana, Mali empires have technical and aesthetic features similar to many of the narrow strip cloth woven by various ethnic groups in West Africa. He concludes that while kente cloth may have its roots in the 11th century, West Africa weaving traditions and weaving as a whole in Africa was developed earlier and this could be buttressed with the fact that archaeological excavations have produced such weaving instruments as spindle whorls and loom weights in ancient Meroe Empire which flourished between 500 BC and 300 AD. Also, pictorial and archaeological evidence proved the existence of weaving industries in those eras.

However, according to Kyermaten (1964), in present day Ghana, weaving started in the northern part of the country. The weavers spun yarns for weaving from locally grown cotton. Prior to using cotton, Rattray (1927) says that rough raffia was used. In the seventeenth century, weaving became established at Bonwire in Ashanti. Asihene (1978) says that the yarns for weaving were first

prepared by hand. Women picked, fluffed, and spun the cotton by twisting the spindle between the thumb and fingers. The men wound the yarns from the spindle (*gyaniboo*) on to the bobbins (*dedewa*). Men laid the warp and weft and did the weaving. In addition to cotton, strands of silk obtained from the *Okanantan* spider were used. Local silk was later replaced by silk imported from Europe. Sometimes cotton yarns are mixed with silk for weaving kente fabric. The traditional loom on which the kente and other cloths are woven has four heddles (*asanan*). The treadles of the loom are held and depressed alternately between the toes. The shuttle, which is used for *weaving the weft*, consists of the *bobbin or spools (dedewa)*, the centre pin, and the case (*enkomenam*).



Fig.2.3 A kente weaver weaving on a traditional loom at the Kumasi National Centre for Culture. The picture was taken on the 8th of June 2009.

The literature reviewed has clearly shown that Asante textiles has been influenced by some European elements and therefore needs to be critically examined to point out the beneficiary aspects as well as the negative aspects.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0. Overview

The previous chapter talked about the review of related literature for the purpose of providing a background for this study. This chapter discusses the methodology employed for the data collection process for this study. The following research designs were used to solicit data on the influence of European elements on Asante textiles.

3.1 Research design

Qualitative research design was employed for the collection and analysis of data. This type of research design lends itself to a small-scale research where the researcher is engaged in the quest for knowledge through data collecting instruments such as interviews, questionnaire, observations, archival or other documentary analysis or ethnographic study (Grix 2004)

These methods do not rely mainly on numerical measurement but it can be involved. Qualitative research method generally seeks to amass information from studies on a particular event, decision, institution, geographical location, an issue, a piece of legislation etc, with a view to discerning patterns, trends and relationship between key variables. Owing to the nature of qualitative research, thus it being investigative and interpretative for the production of valid information, much training and experience is needed to carry out this kind of research of which the researcher did.

Qualitative research method was selected for this research because the planned research would enable the researcher to explore and investigate the

influence of European elements on Asante textiles in order to highlight both the positive and negative influences. Since the research also focuses on the perception and attitude of individuals on these influences of European elements on Asante textiles, which are abstract qualities, that is why this research design was chosen.

The quantitative research method was also used because the researcher used statistical data to quantify responses from respondents on the influences of European elements on Asante Textiles.

A descriptive study approach was also used. This study approach seeks to gather information so that a description of what is going on can be made. Because the study will describe the influence of European tools and materials, concepts of design, production techniques and fashion on Asante textile production, the researcher found it fit to employ this study approach.

3.2 Library research conducted

A greater part of this study was based on library research. The following libraries were visited:

Kwame Nkrumah University of Science and Technology main library; College of Art and Social Sciences Library, K.N.U.S.T., The Department of General Art Studies Library K.N.U.S.T. ; British council library and the Ashanti Regional Library, all in Kumasi. Other libraries the researcher collected data from were University of Education Library, Winneba, Kumasi campus, the Balme Library, University of Ghana, Legon and the Institute of African Studies Library, Legon . The purpose for visiting all these libraries was to search for secondary data on the influence of European elements on Asante textiles from documentary sources and

printed matter such as books, brochures, magazines, catalogues and unpublished theses.

Though about thirty books were reviewed, only a few that related to the topic provided the relevant literature. Such relevant information was collated, analyzed, synthesized and recorded. The data gathered from the various books were classified under the following sub-headings in the Review of Related Literature:

- 1 The general influences of European elements on Asante textiles.
2. The influence of European tools and materials on Asante textile production
3. The influence of European textile production techniques and concepts of design on Asante textile productions namely, kente and adinkra cloth productions.
4. The influence of European fashion on Asante textiles.

The grouping of the reviewed literature made the comparative analysis very easy. Again, it made it possible in identifying the relationship between the processed data and the study in question.

3.3. Population for the study

Leslie, Larson and Gorman (1976) define population as “the total possible group of subjects upon which any given research project may be based.” Population may also be called universe, but populations may be large and heterogeneous. Because of this, the researcher used only a sample of the population that has at least one common characteristic. The population for the study consists of Asante textile practitioners like *kente* weavers, *Adinkra* cloth

producers, Fashion designers of indigenous clothes; Asante textiles cloth sellers and Asantes who patronize the wearing of Asante indigenous textiles clothes particularly Kente and adinkra clothes. These were seen to be well versed in realizing the objectives of the study thus knowing the influences of European elements on Asante textiles.

The population was observed, interviewed and sent questionnaire so as to collect data. The total population for the study was estimated at two hundred (200) respondents at where the study took place. The areas are Bonwire, Ntonso and Kumasi Cultural Centre all in the Asante region. Specifically, one hundred and seventy (170) respondents were involved and out of this number, one hundred and ten (110) respondents were selected to be the sample.

The researcher employed a non-random sampling method known as purposive sampling. In this technique, the sample is chosen to suit the purpose of the study. Certain elements of the population are deliberately selected on the judgment of the researcher and nothing is left to chance. The reason why the researcher employed this sampling method is that the deliberately selected people would be very beneficial in realizing the objectives of the study. Due to this, the researcher saw it necessary to employ the purposive sampling technique. Below illustrates the researcher's sampling design:

Target population:

The target population was Asante textile producers, Asante textile cloth sellers, and patronisers of Asante textiles in Kumasi, Ntonso, Bonwire.

Accessible population:

- Asante textile producers - 50
- Asante textiles cloth sellers- 50
- Asante textile patronisers- 70

TOTAL: 170

3.3.2. Sampling design

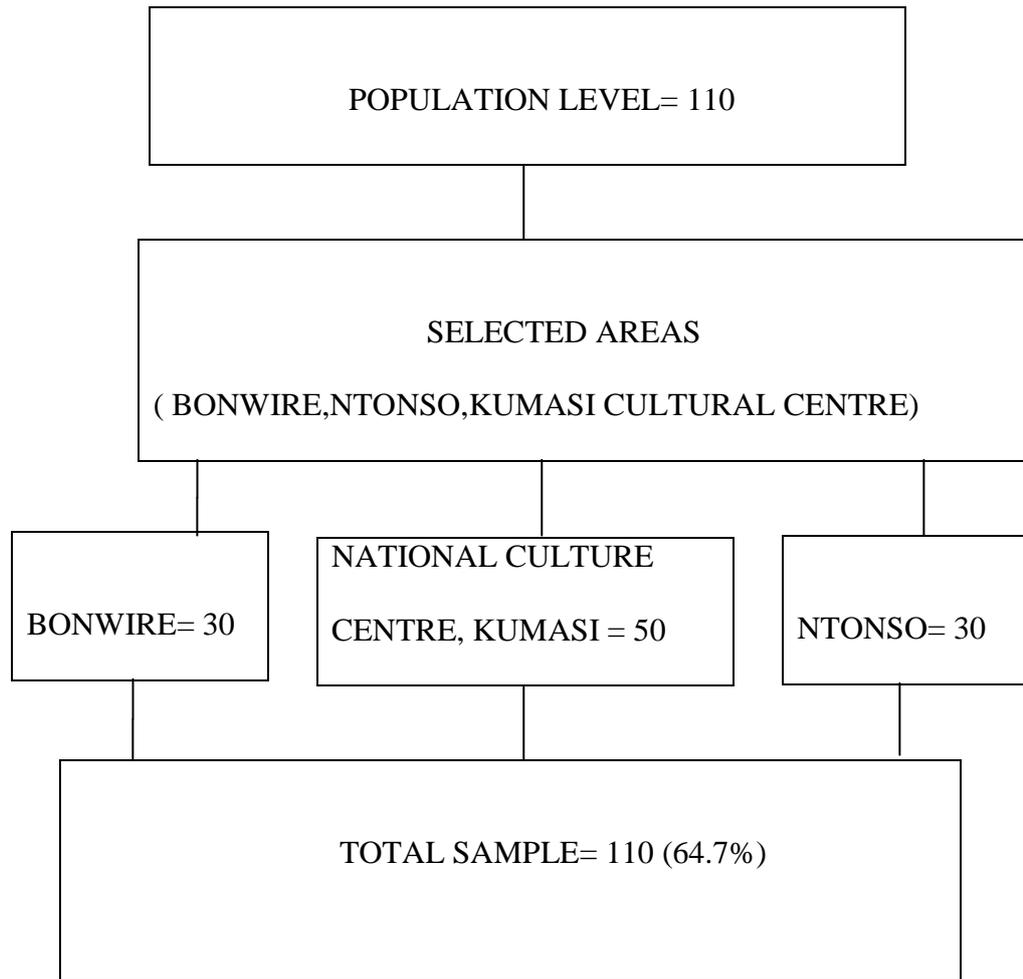


Fig. 3.1. Population and sampling design.

3.4. Data collecting instrument

The data collecting instrument used in this research were questionnaire, interview and observation.

3.4 .1 Questionnaire

A questionnaire is a written instrument that contains a series of questions or statements called items that attempt to collect information on a particular topic. Respondents are required to answer the series of questions in writing. The researcher employed the close-ended type of questionnaire that uses dichotomous response item. A close –ended item requires the respondent to make a choice by checking, ticking or circling the one they wish. The dichotomous response item also offers the respondent two alternatives from which to make a choice. They have responses such as ‘yes’ or ‘no’, ‘agree or disagree’ etc.

3.4.2 Interview

This is a face-to-face meeting between a questioner and a respondent, or an oral presentation of an opinionnaire or attitude scale. It is often used in collecting data for descriptive studies, action research, evaluation and sometimes correlation studies. The researcher employed the structured type of interview and used close-ended and open –ended items for the established set of questions to be posed to the respondents. While the close- ended items required the respondents to make a choice by ticking, the open-ended items on the other hand gave respondents the opportunity to construct their response items. A structured interview guide with a frame work of the written questions was used to solicit the right information from the respondents.

3.4.3 Observation

Observation is using one's senses to see, smell, touch, occasionally taste and to listen to what is going on in a given social setting. The researcher adopted the participant observation technique for the study. In this observation technique, the researcher takes part in the activities of the subjects under investigation. The researcher used an observation guide or check list to systematically conduct and record relevant information for the study.

3.4.4. Interview schedule, observation guide/ checklist

West (1981) explains that, checklist is the simplest of the devices. It consists of a prepared list of items. The presence or absence of the items may be indicated by checking 'yes' or 'no' or the type of number of items may be indicated by inserting the appropriate word or number. This simple device assists in the systematic recording of observations and also helps in ensuring the consideration of the salient aspects of the object or act observed. The researcher prepared the observation guide to analyze how Asante textile designs, tools, materials, and production processes have been influenced by European elements.

3.4.5 Validation of instrument

The above mentioned three research data collecting instruments were very appropriate in soliciting for information that would help in realizing the objectives of the study.

Questionnaire was seen to be valid for this study because it helped in the collection of data from the literate respondents with ease. The close-ended type of

questionnaire item that uses dichotomous response item was seen to be the best in collecting data from the respondents. The close-ended item poses less stress on respondents since they are required to make a choice by checking, ticking or circling the one they wish. The dichotomous response item is also easy to understand and respond. Moreover, very simple instructions are needed in responding to them. Results on this type of items are easily reported with frequency counts or calculated percentages. This form of questionnaire was seen as valid in knowing from respondents whether there has been an influence on Asante textiles by European elements. It was also used to know whether those influences of these European elements on Asante textiles have been positive or negative. Owing to these the researcher saw it valid to use questionnaire as one of the instruments in the collection of the data for the study.

Interview was also seen as valid for the study because most of the respondents were illiterates therefore, information solicited from them were in the form of verbal data. The verbal data gathered through the interview clearly showed what people said in their own words about the influence of European elements on Asante textiles. A structured type of interview with both close – ended and open-ended items were employed. The reason for using the structured type of interview was to give each of the respondents especially the Asante textile producers equal opportunity in answering the same established set of questions about the influences of European elements on Asante textiles.

The close-ended items allowed the respondents in making choices on the exact influence of the European elements thus either positive or negative on Asante textiles, while the open-ended items also helped in obtaining detailed description and longer responses from the respondents. For reliability, the open-

ended items were sometimes restated or asked differently all in the quest of soliciting the right information from the respondents. It also gave the respondents room in expressing their views, attitudes and feelings in a more flexible setting. Due to these, the researcher saw it fit to use the structured interview to assist in proper realization of the objectives of the study.

Observation was also employed so as to help the researcher observe the influences of these European elements on Asante textiles. Because the researcher wanted to take part in the activities in which the influences of these European elements are seen, the participant observation technique was employed. This helped the researcher in achieving a high level of understanding of the behavior, attitudes, etc., of the respondents to the influence of the European elements on Asante textiles to know whether indeed they are positive or negative. The participant observation was chosen because it helped the researcher in experimenting for himself whether these influences of the European elements in the areas of tools and materials, designs, fashion style, production processes are really negative or positive. That is why the participant observation instrument was seen as valid for the soliciting of data for the study.

3.4.6 Administration of instrument

The entire instruments were self-administered by the researcher. The questionnaire was administered to respondents by the researcher himself. The interview was conducted by the researcher and responses were systematically recorded. The researcher personally engaged in observing the influences of the European elements on Asante textiles at Bonwire, Ntonso and Kumasi Centre for National Culture. The self-administration of the instruments especially, the

questionnaire helped the researcher in establishing rapport, explaining the purpose of the study and clarifying items that may not be clear to the respondents.

3.5. Primary and Secondary data

West (1981) discusses that, primary sources of data are documents or the records kept and written by actual participants in or witnesses of an event. These sources are produced for the purposes of transmitting information to be used in future.

Secondary sources of data are the reports of a person who relates the testimony of an actual witness of or participant in an event. Most textbooks and encyclopedias are examples of secondary sources. They are often several times taken from the original first-hand accounts of events. To ensure the sequential order of material, the researcher categorized the data into primary and secondary sources as a result of how they were collected. Information accrued through interviews, observation and by the use of questionnaire from Asante textiles producers, Asante textile patronisers, and Asante textile cloth sellers were treated as primary data. On the other hand, the secondary data were solicited from textbooks, dictionaries, magazines, internets and other publications. The data collected from secondary sources were assembled, appraised, conclusions were drawn and recommendations were made.

3.6. Data Collecting Procedures

The researcher gathered the greater part of the data from the interviews conducted, questionnaire administered and the observations carried out in the three places where the study was conducted thus, Ntonso, Bonwire and Kumasi National Cultural Centre. The researcher took several photographs of some of the

Asante textile products, tools, materials and equipment, production processes and designs, etc., that have been influenced by European elements. Some of the designs were drawn by the researcher. All these were carried out to aid in realizing the objectives of the study.

3.7 Data analysis plan

The data collected have been assembled, analyzed and interpreted. Conclusions and recommendations drawn from them have been treated in chapter four.

CHAPTER FOUR

PRESENTATION AND DISCUSSIONS OF FINDINGS

4.0 Overview

This chapter presents the data obtained through questionnaire, interviews and observation. These data presented have been interpreted, analysed and discussed in this chapter. For better analysis, tables, charts, and graphs, coupled with pictures have been utilized in the chapter. Discussion of the findings on the actual influences of European elements on Asante textiles whether positive or negative, have been thoroughly discussed.

4.1 Analysis of research instruments (questionnaire, interviews, observation).

This section discusses the responses the researcher had when the three research instruments were administered. The research instruments used were questionnaire, observation and interview.

4.1.1. Response from Questionnaire.

The total number of respondents whom copies of questionnaire were administered to was forty. Out of this number, thirty one copies were received from the respondents. Nine respondents failed to return theirs due to some factors such as sickness, and travelling; and others were reluctant to respond to the questionnaire given to them. Therefore, thirty one copies of the questionnaire were analyzed.

Table 4.1: Gender

Gender	Frequency
Male	26
Female	5
Total	31

Twenty six out of the thirty one respondents were males, while the other five respondents were females. All the *kente* weavers were males while the females were either *Adinkra* cloth producers or fashion designers. This suggests that in Ashanti region, *kente* weaving is primarily the occupation of males. Probably, this may be due to the general belief among Asantes that some art forms such as weaving are solely reserved for men. A breach of this, according to Rattray (1927) may result in infertility.

Table 4.2 Age categories

Age	20-29	30-39	40-49	50 and above
Frequency	2	7	13	9
Total	31			

The age ranges of the respondents were between twenty and twenty nine, thirty and thirty nine, forty and forty nine, and between fifty and above. Two of the respondents were in the age range of twenty and thirty. Seven were in the age range of thirty and forty while thirteen of the respondents fell within the ages of

forty and fifty. The other nine respondents were within the age range of fifty and above.

The above figures given, suggest that the youth today are shunning away from enrolling in the textile industry in Ashanti Region. Moreover, most of the Asante textile producers are in their forties. This indicates that if their generation fades away, it would be detrimental to the textile industry in Ashanti Region.

This may probably be attributed to the low patronage of Asante textile in the country. More people of youthful age should be encouraged to undertake careers in the textile industry in Ashanti Region.

Table 4.3: Number of respondents selected from each of the three towns in Ashanti Region.

Ntonso	Bonwire	Kumasi-Cultural Centre
8	7	16
Total 30		

Three places were selected for this study. These were the Kumasi National Centre for Culture, Ntonso and Bonwire townships all located in the Ashanti region. Sixteen respondents answered the questionnaire administered at the Kumasi National Cultural Centre. Eight of the respondents were at Ntonso while seven were at Bonwire. This shows that those at the Kumasi National Cultural Centre were more in responding to the questionnaire administered by the researcher. It also shows that there are more textile producers in this location than the rest because of high and frequent visit by tourists and other buyers of textile products. It might also be as a result of the centre location within the city where

mobility is quite easy and convenient. It could also be that some of the producers might have moved from other locations to the centre to work because of available market, social amenities and improved living conditions. The researcher found out that the workers and people at the centre have been enlightened on the need for unveiling vital information to researchers which will help in the promotion and sustenance of the textile industry in Ashanti.

Table 4.4: Type of work/rank

Adinkra cloth producers	Kente cloth makers	Fashion designers	Asante textile users
8	11	4	8
Total = 31			

Eight of the respondents were *Adinkra* cloth producers while eleven of the respondents were *kente* cloth weavers. Four of the respondents were fashion designers and another eight respondents were users of textile products made by the producers in Ashanti. These figures indicate that there are more *kente* cloth weavers in the Ashanti textile industry than the other forms of textiles done in Ashanti. It may also indicate that *kente* cloths are more popular than the other forms of textiles as such, it might attract more patronage than the others.

Table 4.5: Education level

Basic level	Secondary level	Tertiary level
21	6	4
Total = 31		

Twenty one of the respondents had received only basic education while six of them had enrolled in Senior High School. The other four respondents had attained their tertiary level education. This clearly indicates that most of the Asante textile producers had received just their basic education. It was found out through observation that the influence of European elements on Asante textiles were less visible in the products of those who have had only their basic education as compared to those who have had their secondary and tertiary education. This shows that these elements are mostly transmitted through the education system; and therefore affect the products of those who climb higher on the education ladder.

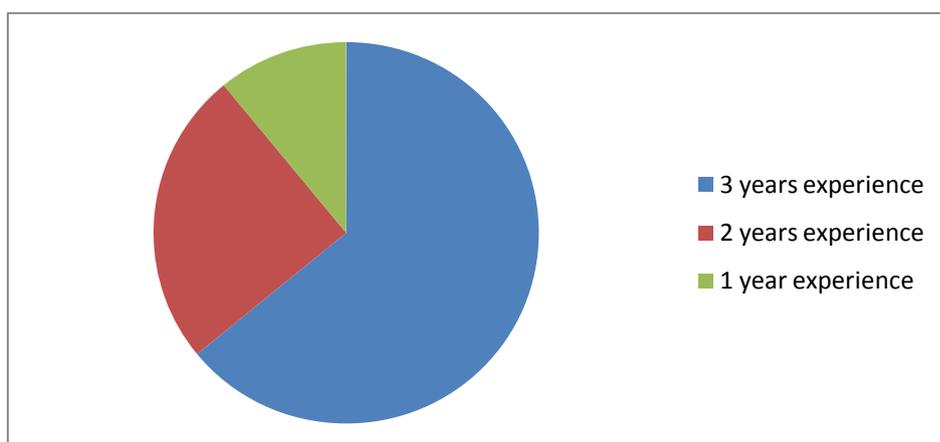


Figure 4.2: Working experience

Two of the respondents had just one year working experience in the textile industry in the selected towns, while six of them had two years working experience. Twenty three of the respondents had amassed over three years working experience in the textile industry in the selected areas. This shows that most of the Asante textile producers have accumulated several years in the profession. It was also found out that the highest figure in this category were among those who are between the ages of forty and fifty and fifty and above as can be seen in Figure 4.2 above.

Table 4.6: Have European elements influenced Asante textiles products?

Agreed	Disagreed
31	-
Total = 31	

All the thirty one respondents agreed that there have been influences of European elements on the textiles done in the Ashanti region. According to the respondents, most of these influences are seen greatly in terms of tools and materials used for the production of the textile articles, concept of design and also in the production techniques employed in the production of the textile articles. Again, these respondents realized that European fashion styles have also influenced the choice of clothing, morals and attitudes of Asantes and Ghanaians as a whole.

However, two of these respondents earlier disagreed with the question that European elements have influenced the textile articles done by the Asantes. They said that Asante textiles have not been impacted by European elements. When the same question was re-phrased and asked differently to their understanding, they admitted that Asante textiles have been impacted by European elements. One said that he has noticed this influence in the designs for kente since he is a traditional kente weaver. The other one said that it is evident in a lesser degree in the tools and materials used for the production. Because of these responses, it can be said that all the thirty one respondents agreed that European elements have influenced Asante textiles.

Table 4.7: Are there both positive and negative influences of European elements on Asante textiles?

Agreed	Disagreed
31	-
Total = 31	

There are both positive and negative influences of European elements on Asante textiles. All the thirty one respondents the questionnaire were administered to attested to the belief that there are positive as well as negative influences of European elements on Asante textiles. They said that the positive impacts from Europe can help in promoting and raising the standards of the textiles done in Ashanti to the demands of the international market.

However, the same number of respondents agreed that there are some negative aspects of the European elements that are not helping in the promotion

and propagation of the Asante culture to the younger generation. Most of them especially the respondents at the Kumasi National Culture Centre were very worried about the bad impact of European fashion style and concepts of design on Asante textiles and the moral of Asantes and Ghanaians as a whole. A total adoption of European cultural elements, according to all the respondents, would not help the textile industry and Asante culture as a whole. However, they all agreed that a reasonable measure of the European elements (the positive ones) when blended effectively with the Asante textile production, could help in enriching the textile industry in Asante.

Table 4.8: European concept of design has influenced the choice of design for Asante textiles? Yes or No

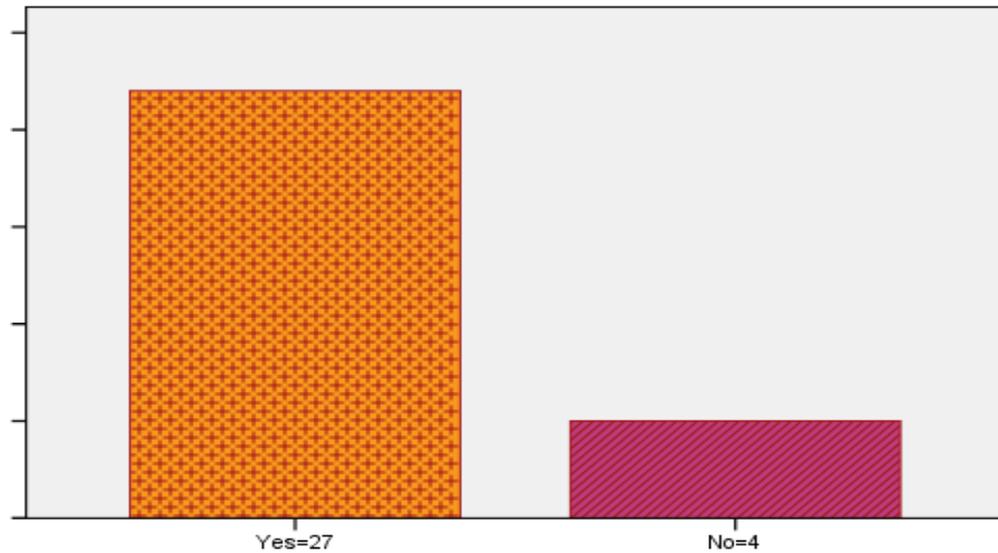
Yes	No
31	-
Total = 31	

All the thirty one respondents admitted that current designs for Asante textile products have been immensely influenced by European elements. Most of the *kente* weavers the researcher administered the questionnaire to admitted that currently they pick designs from books and magazines imported from Europe. Mr. Nsiah who works on the broadloom at the Kumasi National Cultural Centre said that, they make use of several man-made shapes and forms which are the dominant designs for European clothing. Examples of some of these shapes include diamond, circles, squares etc.

However, he added that they usually modify these copied designs from Europe. He said sometimes they divide the shapes into two or four parts to create new designs. They sometimes add some lines and other elements of design to the copied shape, all in the quest of bringing variety and ensuring creativity. This he sees as a positive impact from Europe since it helps in breaking monotony in design. Most of the respondents who were traditional cloth weavers also said that the designs for the *kente* stoles they wove have been influenced by European concepts of design. They said that, several inscriptions in words are woven as designs in the *kente* stoles, in addition to the traditional designs used. According to them this increases the sales of the stoles and therefore serves as a positive impact from Europe.

All the eight respondents who were *Adinkra* cloth producers agreed that the designs used in printing their *Adinkra* cloths were not only *Adinkra* motifs. One of them by name Mr. Amankwaah, who has had his tertiary education said that he pick designs from the computer. He resorts to computer Art related programs like Photoshop, Adobe Illustrator, and Corel draw and other programs. The other respondents also said they use floral designs, geometric shapes and other natural designs such as leaves etc as motifs for printing their *Adinkra* cloths. Other designs are obtained from books and magazines. Madam Nkrumah said that because she was not able to make simple drawings on their own, she usually commissioned expert designers to produce computer aided designs for her. Moreover, others said that these man-made designs are dominating the traditional designs.

Figure 4.3: Have European elements influenced the tools and materials for Asante textile production? Yes or No



From the graph above, twenty seven of the respondents agreed that the tools and materials for Asante textile production have been influenced by those from Europe. The researcher found out from the responses that formerly they were using the traditional loom which was able to produce just some few centimeters of the kente which is referred to as a ‘stole’. However, presently due to European influence, there are several European-inclined looms of which the broadloom is an example. Another kente weaver also said that some of the loom accessories have been impacted by European loom accessories styles. A typical example is the shuttle. The kente weavers said in terms of materials they use for their weaving, the high quality yarns were imported from Europe. There have also been considerable influences from Europe on the tools and materials for Adinkra cloth production. One Adinkra cloth producer who has practised for over twenty years said that formerly they fashioned designs in the form of blocks from calabash for stamping designs onto the cloth, but currently, they are using wooden or linoleum blocks and screens in registering designs onto the cloths. The

researcher also noted from the responses that padded printing tables have been introduced in place of printing that was formerly done by laying the cloth on the bare ground.

Moreover, the respondents said the local dyes have been replaced by dyes and pastes from Europe. They mentioned some as vat dyes, reactive dyes and azoic dyes. One experienced Adinkra cloth producer also added that previously they were using either iron fillings or egg albumen as finishing agents for their Adinkra cloths. However, he admitted that currently, they add varnish which is imported from Europe as a finishing agent.

These changes in the tools and materials used for their Adinkra cloth production, according to most of the respondents, have been positive and should be promoted. Yet, four of the respondents who were all staunch traditional kente weavers said that they have not seen any impact from Europe on the tools and materials they use for their weaving. One of them said he buys his raw materials from either Nnurom Kente in Kumasi or B. M. Mensah in Accra. He said these companies produce the raw materials themselves and for that reason, the tools and materials for their weaving have not been influenced by any European elements.

Table 4.9: Has European fashion influenced the morals and attitudes of Asante Ghanaians as a whole?

Yes	No
29	2
Total = 31	

Twenty nine of the respondents agreed that European fashion have influenced the morals and attitudes of Asantes and Ghanaians as a whole. The researcher realized from the fashion designer that the numerous rape cases heard in the media in the country could be as a result of the European style of fashion which has dominated the fashion industry in Ghana. Most of the respondents said that the young generation in particular is those who were adversely affected by European fashion. Some of the respondents said that the youth, especially the boys who try to imitate the fashion from Europe end up imitating the life styles of those who wear such clothing like musicians and other gangsters. The youth in particular are more exposed to these styles of dressing which is normally portrayed in the mass media, such as television, magazines and newspapers. However, two of the respondents disagreed with the statement that European fashion has impacted on the morals and attitudes of Asantes and Ghanaian as a whole. One of them said that mere clothing style cannot influence the moral of an individual. He said that morals are innate and clothing cannot have any impact on it. The other respondent buttressed this by saying that the morals of an individual is nurtured in the heart and one’s style of outer appearance cannot in anyway have a bearing on what the person actually wants to do or become in future.

Table 4.10: The influences of European elements on Asante textiles are positive and should be promoted. Yes or No

Yes	No
17	14
Total = 31	

Seventeen of the respondents agreed that European elements have impacted positively on the textiles done in Asante. They said among these were quality raw materials, efficient and reliable tools, speedy production processes and diversity in design. These according to some *Adinkra* cloth producers have raised the quality and durability level of the textile products in Asante.

The other fourteen respondents refuted this. One of them who happened to be a *kente* weaver complained that the tools and machinery from Europe cannot produce the intricate and detailed designs which is a hallmark of Asante textiles and must therefore be discarded. Another *kente* weaver said that mass production which is accredited to Europeans kills quality and creativity. He added that despite the fact that the tools for *kente* weaving are stressful and time consuming, he still preferred it in that, profit is gained and quality of the products are also maintained. One *Adinkra* cloth producer also said that the impact from Europe as a whole is contributing to the loss of the cultural flavour in the textile products done in Asante today.

In regard to the designs for the production of Asante textiles, one *Adinkra* cloth producer said because the concept of design from Europe has not impacted positively on our choice of design, it is adversely affecting our culture. She said that the traditional designs which contain proverbs, maxims and ideologies of our culture are gradually fading away. Another respondent also shared her sentiments. He said totally embracing the European concept of design could be very disastrous to our cultural heritage and its propagation to the younger generation.

Table 4.11: Indigenous Asante tools and materials, production techniques and concepts of design should be stopped. Yes or No

Yes	No
25	6
Total = 31	

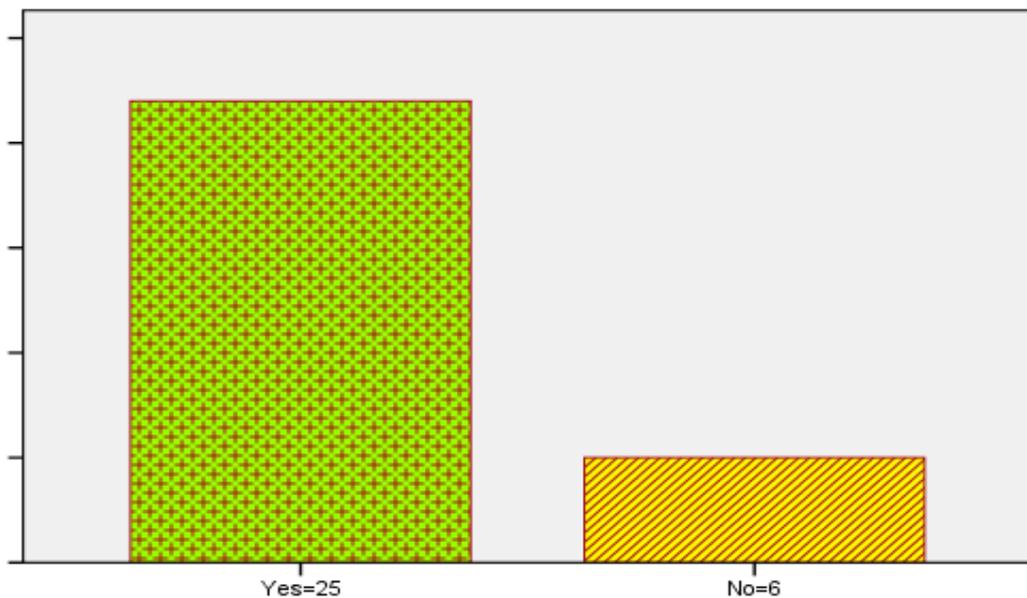


Fig. 4.4: Response on whether Asante tools and materials, production techniques and concepts of design should be stopped.

From the table and graph above, twenty five of the respondents agreed that the indigenous Asante tools and materials should not be used again for textile production. They complained that these tools and materials are made from low quality materials and their workability level is slow. One of them said that these

traditional tools and materials cannot meet the current trend of production. The other six respondents disagreed with this. They said that these traditional tools and materials should not be totally discarded since they educate the public on cultural issues. However, most of them agreed that a blend of the traditional tools with those from Europe was better. A *kente* weaver by name Mr. Appiagyei said that, the value of the traditional *kente* is maintained if the traditional tools are used. Another *kente* weaver strongly insisted that the indigenous *kente* production techniques and their concepts of design should be maintained to ensure the sustenance of our culture.

4.2.2. Response from interviews and observation.

The researcher decided to interview thirty Asante textile producers and Asante cloth users and forty Asante textile patronisers at the three areas of study namely the Kumasi National Culture Centre, Ntonso and Bonwire. The interview questions were given to the respondents three weeks before the scheduled day for the interview. Below indicates the interview dates for the various centres of study.

Table 4.12: Interview schedule.

AREA OF STUDY	INTERVIEW DATE
Kumasi National Culture Centre	8th June 2009
Ntonso	15th June 2009
Bonwire	22nd June 2009

However, not all the seventy respondents were available at the scheduled date for the interview. A total of forty three respondents were interviewed. Out of

these, fourteen were *Adinkra* cloth producers; fifteen were *kente* weavers, seven fashion designers and thirteen were Asante cloth users.

Table 4.13: Number of respondents interviewed.

Adinkra cloth producers	Kente weavers	Fashion designers	Asante cloth users
14	15	7	13
Total = 43			

The researcher also engaged in participant observation to help him find out the exact influences of European elements on the tools and materials, concept of design, production techniques and fashion on Asante textiles. To assist him in doing this, the researcher prepared an observation guide. He also took photographs; all in the quest of helping him in making better analysis of the influences of European elements on Asante textiles. Below are the responses the researcher had from the interviews conducted and the observation carried out.

Question 1: Have Asante textiles been influenced by European elements?

All the interviewees agreed that Asante textiles have been influenced by European elements. An *Adinkra* cloth producer, by name Mr. Kyei said, he has noticed these influences in the tools and materials, production processes, choice of design and finishing techniques of *Adinkra* cloths he produces. The *kente* weavers also recognized this influence in the form of tools and materials, designs and articles of the *kente* they produce. The researcher also observed these

influences of European elements in terms of the tools and materials, designs, production techniques and articles of both *kente* and *Adinkra* cloths.

Question 2: Are the influence of the European elements on Asante textiles positive or negative?

The *Adinkra* cloth producers admitted that the European influence on the indigenous tools and materials have been positive. They complained that carving out designs on calabash to produce their printing stamps was a very tedious task. They added that because they produced the blocks manually, the edges of the designs were sometimes inaccurate. However, they said because of European influence, they have resorted to creating the designs on the computer and developing them on screens, designs were more accurate and precise than the calabash stamps. Moreover, they said that creating designs on the personal computer and then developing it on silk screens was not as tedious and time consuming when compared to the making of the *Adinkra* blocks.

The researcher also observed this positive impact from Europe. After experimenting with both techniques, thus the creating and carving of designs on calabash and that of developing the designs onto silk screens, he was convinced that the use of screen was less time consuming. In addition, there was accurateness of designs when compared to *adinkra* stamps.



Plate 4.1. Silk screen and calabash stamps used for adinkra cloth production at Ntonso. The picture was taken on the 15th of June 2009.

One *adinkra* cloth producer interviewed said that “the indigenous dyes and pastes for making the *adinkra* cloths are extracted from the roots of the *kuntunkuni* (*Bombax brevicuspe*) tree and the paste made from the bark of the *Badie* tree (*Bridelia ferruginea*) were not fast. They usually fade out with time and the only solution was to re-dye and re-stamp the affected cloth” (Kofi Fokuo, 15th June 2009, personal interaction). According to the *adinkra* cloth producers, this problem have been curbed due to the introduction of printing paste and dyes such as vat dyes imported from Europe. This has reduced the time spent in preparing the dye baths from the roots and barks of the trees mentioned earlier. More importantly, they asserted that the printing paste from Europe were fast and durable. However, they said it was expensive when compared to the

locally manufactured ones. Because of this, most of them use the *badie* paste for printing using screens.

After experimenting with the extraction of dyes from the local trees, the researcher realized that it was very tedious and time consuming, yet it was not fast. The researcher observed that the imported dyes and pastes from Europe were reflecting positively on the Asante *adinkra* cloths. Though the *adinkra* cloth producers complained that the imported dyes and pastes were expensive, the researcher, after calculating the resources, time and inconveniences surrounding the indigenous process of extracting dyes realized that the dyes from Europe were not that expensive as asserted by the *adinkra* cloth producers.



Plate 4.2. Printing paste imported from Europe. The picture was taken on the 8th of June 2009 at Kumasi Centre for National Culture.

Again, the researcher observed that a certain liquor was added to the paste for printing. When he inquired of it, one *adinkra* cloth producer told him it was varnish and their reason for adding it to the paste was to give the finished product a glossy or shiny effect. After printing and dyeing the cloth for sometime, the researcher observed at Kumasi National Cultural Centre that the back of the printed clothes were ironed. These were not done formerly and can be credited to the European elements.



Plate 4.3. A bottle of Varnish added to printing paste. The picture was taken on the 8th of June 2009 at Kumasi Centre for National Culture.

The *kente* weavers interviewed also affirmed that there have been European influences on the materials and tools for weaving. In terms of materials, they said yarns for weaving are imported from Europe. One of them admitted that “the imported yarns from Europe were of high quality and it gave the woven fabrics glossy surfaces” (Samuel Sampson, 8th June 2009, personal interaction). Again, they said that they don’t resort to the use of only cotton or silk yarns but they also use other imported yarns from Europe which are of equal quality. The researcher observed some of these yarns imported from Europe and realized that their colours were very bright and they also gave the woven fabrics glossy touch.



Plate 4.4. Some imported cotton yarns from Europe. The picture was taken on the 8th of June 2009 at Kumasi Centre for National Culture.

With respect to tools for *kente* weaving, there has been very little influence from Europe. According to one *kente* weaver who works on the broadloom, the broadloom that has six treadles and can weave a wider dimension of *kente* at a time, unlike the traditional loom is credited to the Europeans likewise some loom accessory like shuttle whose shape and designs are European inclined. The researcher after critically observing the broadloom and experimenting weaving on it in comparison to the traditional loom, saw that it was better. This is owing to the fact that wider sizes of the *kente* cloth can be woven on it. Again, more complex designs including pictures could be woven on the broadloom unlike the traditional loom. This is seen as a positive influence since the broadloom opens the door for the creation of diversified designs to meet the high standards of fashion today.



Plate 4.5A Broad loom.



Plate 4.5B Traditional loom

The pictures were taken on the 22nd of June 2009 at Bonwire.

Question 3: Has European concept of design influenced the choice of design for Asante textile?

The data gathered by the researcher through interviews conducted showed clearly that, European concept of design has influenced the designs and articles for both the *kente* and *adinkra* cloths. The *adinkra* cloth producers admitted that nowadays they don't only use the *adinkra* motifs as designs for their *adinkra* cloths as it was formerly done. They said that, sometimes they pick designs from European clothing such as flowers, leaves and other natural objects. Also, man-made shapes and patterns which are peculiar designs in European clothing are used as designs for *adinkra* cloths.

Moreover, the *adinkra* patterns are sometimes modified and used. This, according to Isaac Adomako(8th June 2009, personal interaction) "...has brought about diversity in the design and has been embraced by most customers." Other forms of designs are also picked and generated by the use of the computer. However, some of the *adinkra* cloth makers were complaining that the *adinkra* designs are not greatly used because of customer preference and choice. They

have the fear that in future, the use of the *adinkra* patterns will die out completely. When the researcher asked them whether the European concept of design is positive, most of the respondents felt reluctant to admit it. They however said it has brought variety in design but sternly admitted that it is not affecting our culture positively because it is gradually causing the fading out of the traditional designs which embodies our cultural heritage.

When the researcher asked one *Adinkra* cloth producer whether the European concept of design should be discarded completely, he said 'no'. He added that "too much of everything is bad" (Kenneth Anokye, 8th June 2009, personal interaction). He advised that if a measure of their designs is taken, it would help but their extensive use will kill our culture and tradition. When the researcher suggested that they should inculcate the traditional designs in the *adinkra* cloths they produce, they said that it is what they do but they give preference to a client's taste of design especially when a specific design is requested by a customer. He suggested that the general public should be educated on the good gems inherited in the traditional designs, that is, it being an agent in ensuring the propagation of our cultural heritage to the international world as a whole. The researcher observed that both the traditional designs and European-inclined designs were used interchangeably for *adinkra* cloths, particularly those made in Kumasi National Cultural Centre.

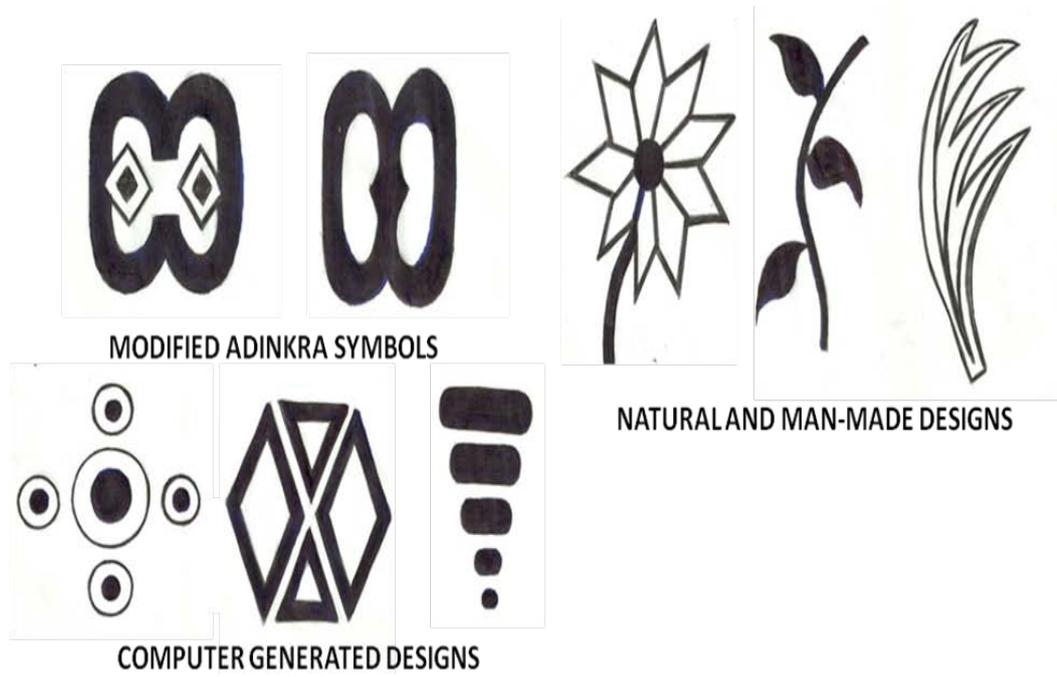


Figure 4.1. European Inclined Designs. The designs were drawn by the researcher on 15th June 2009 at Ntonso in Ashanti Region.



Plate 4.6. Woven traditional designs (*Makomasoadie*).



Plate 4.7. Woven European-inclined designs (*diamonds*).

The pictures were taken on the 8th of June 2009 at Kumasi Centre for National Culture.

The *kente* weavers also agreed that European concept of design has influenced the designs they formerly used for their *kente*. The influence is not that much since most of the traditional designs are still in use. However, there have been some modifications and infusion of man-made shapes and forms. Also, inscriptions in the form of names, titles, slogans and several expressions are now woven in the *kente* produced. In addition, the articles produced are now varied. *Kente* is now sewn in European fashion and clothing styles. Examples include ties, bangles, necklaces, dressing bags, etc. This influence from Europe is positive in the sense that it has heightened the value and importance of the *kente* cloth. Since the traditional designs are immensely used, the European-inclined designs will not have any great impact on the *kente* produced. Even with the new designs created, one respondent admitted that “they have attached philosophical and cultural meanings to them that would rather enrich our culture as a whole” (Eric Bimpa, 8th June, 2009, personal interaction).

Question 4: Have European fashion influenced the morals and attitudes of Asante/Ghanaians?

Most of the people the researcher interviewed said the European fashion styles most people in the Ashanti Region and Ghana as a whole are embracing, have a bearing on their morals and attitudes. When the researcher inquired whether the impact was positive or negative, most of them said that it is negative. They made reference to miniskirts, skinny cloths, tight jeans, big trousers and large T-shirts coupled with extravagant jewelries. Some said that when a young man wears a big trouser and T-shirt with its extravagant jewelry, the person feels he is on top of the world, so to speak. This has contributed to the rampant disrespectful attitude among the youth today. According to one indigenous Asante cloth user, the various armed robbery and theft cases among the youth is due to this. He explained that “because most unemployed youth desire to be in such clothing, they resort to stealing” (Isaac Kyei, 22nd June, 2009, personal interaction). Another fashion designer said “the short skirts and tight-revealing trousers worn by the female youth have contributed immensely to the rise in the number of rape cases because they send wrong signals about the wearer” (Rita Tiwaa, 22nd June, 2009, personal interaction). She added that they also incite sexual passion in the male onlooker and this usually triggers them to have sexual intercourse with such ones. When the researcher asked her whether she sews some of these fashion styles when commissioned by customers, she said strongly ‘no’ because she was a Christian.

The view was different in case of one young male fashion designer the researcher interviewed. He said that these types of clothing rather makes the female youth attractive. He added that he does not think that it has a bearing on

the morals and attitudes of the wearer as well as the onlooker. If commissioned to sew such dresses by a client, he said “I will undertake such task without any hesitation” (Opoku Moses, 22nd June, 2009, personal interaction). Another man said that European fashion styles have reflected positively on his dressing and morale. He asserted that “because I have taken to the wearing of European suits and ties, it has made my appearance good. It also restrains me from engaging in defiling actions” (Richard Baffour, 22nd June 2009, personal interaction).

Another woman named Comfort Sarpong interviewed at Ntonso was at a crossroad when the respondent asked her whether European fashion has impacted positively or negatively on the morals and attitudes of Asantes and Ghanaians as a whole. She shared both views that some of the clothing styles reflect favourably on the morals of the wearer while some of them also have bad impact on the wearer. She advised that “It is left to us to choose the positive fashion styles from Europe at the expense of the negative fashion styles” (Comfort Sarpong, 22nd June 2009, personal interaction).



Plate 4.8A. Negative European fashion styles. The pictures were taken at a busy area in the Kejetia market at Kumasi on 30th June, 2009.



Plate 4.8B. A Positive European fashion style. This picture is a portrait of a teacher at the Presbyterian Girls Senior High School, Kumasi. It was taken on 22nd June, 2009.

Question 5: Should the use of indigenous Asante tools and materials, production techniques and concepts of design be stopped?

All the people interviewed said that the indigenous Asante tools and materials, production processes and concepts of design should not be stopped. They argued that if that is done, it would mean abolishing the total Asante textile culture. According to most of the respondents, this would be detrimental to the development of Ashanti and Ghana as a whole. This is because the foundation of every nation's development stems from its cultural heritage. One educated *adinkra* cloth producer at the Kumasi National Cultural Centre insisted that the concepts of design for Asante textiles that carry the philosophies and ideologies

of our culture should still be maintained. However, he advised that the use of the Asante tools and materials and production processes that are not helping the textile industry in Asante should be stopped. He added that these same aspects of European textiles culture can be picked and adopted for our use. He said “Culture is dynamic and that there is nothing wrong with making amends in it” (Ayew Agyapong, 8th June 2009, personal interaction).

Some of the *kente* weavers interviewed said that every aspect of Asante textile production should be maintained since all of them serve as tools in propagating our culture to the younger generation. They suggested that the European concept of design, production techniques and tools and materials can be used along side the indigenous ones. The head of visual art department at the National Culture Centre in Kumasi suggested that the indigenous tools and techniques should be enhanced to meet the current demands for textiles in the international market. The researcher after his observation saw the need for changes and adjustments to be done in the areas of tools and materials and production techniques of the textiles produced in Ashanti.

4.3. Main findings (primary data)

4.3.1 Objective one: To study the impacts of European elements on Asante textiles.

These are the main findings based on the primary data obtained from the responses received through the questionnaire administered, interviews and observation. The researcher found out that Asante textiles thus, the indigenous *kente* and *adinkra* cloths have been impacted by European elements. The

researcher realized these impacts of the European elements on these aspects of Asante textiles:

1. Tools and materials
2. Design
3. Production processes
4. Fashion

The researcher noticed that the tools and materials for adinkra cloth production have been impacted by European tools and materials:

1. The *adinkra* stamps carved on calabash discs have been replaced by silk screens for printing.
2. The locally manufactured dyes extracted from the *badie* and *kuntunkuni* trees have been replaced with imported dyes like vat dyes and azoic dyes from Europe. The *badie* paste for printing has been replaced by imported paste from Europe.

The researcher found out that the choice of designs for adinkra cloth production has been impacted by European-inclined designs:

1. The *adinkra* symbols which were used as motifs for *adinkra* fabric have been influenced by computer generated designs, natural and geometric shapes like flowers, leaves, circles, ovals shapes etc.

The researcher noticed that the production processes for adinkra cloth production have been impacted by European textile processes:

1. The block printing technique has been influenced by screen printing.

2. Printing carried out on the ground has been influenced by printing on padded printing tables.
3. The iron slags and egg albumen which were added to the locally made dyes to give it a shiny effect has been influenced by the use of varnish.
4. Ironing of the *adinkra* clothes after printing has influenced the non-finishing treatment given to the printed fabrics.

The researcher noticed that some of the tools and materials for kente cloth production have been impacted by European textiles tools and materials:

1. The traditional *kente* loom has been impacted by European-inclined looms like the broadloom.
2. Some of the loom accessories for the broadloom have been influenced by European loom accessories in their shape and designs. An example is the shuttle.
3. The raw materials for *kente* weaving which were primarily cotton and silk have been influenced by imported raw materials from Europe like rayon, acetate, tencel etc.

The researcher found out that the choice of designs for kente cloth production has been impacted by European-inclined designs:

1. The traditional symbols used for *kente* have been influenced by man made shapes like diamond, square, etc, and some of the traditional ones have been modified.

2. Linear designs in European T-shirts have influenced the traditional designs used for *kente* production.
3. Inscriptions and pictures have also influenced the traditional designs used for *kente* production.
4. Articles produced from *kente* have been influenced by European clothing styles and articles like dressing bags, ties, belts, bangles etc.

The researcher did not identify any influence on the production processes for kente weaving. The researcher also found out that European fashion styles have impacted the fashion trends of Asantes:

1. Indigenous cloths have been influenced by the wearing of European suit, miniskirts, leggings, big trousers and T-shirt etc.

4.3.2. Objective two: To examine the positive and negative influences of the European elements on Asante textiles.

From the analysis outlined, these were found out by the researcher:

4.3.3. Merits

The researcher noticed that there are positive influences of the European elements on the textiles produced in Ashanti. Some of these merits are:

1. The screen printing process that has influenced the block printing by the use of calabash discs is faster and less time consuming. Moreover, it has ensured accuracy and precision of printed designs.
2. Imported dyes and printing paste for *adinkra* cloth production are fast when used for printing unlike the local dyes and pastes that fade out

easily. It has also reduced the work load on *adinkra* cloth producers who always had to work tediously extracting dyes and pastes from local trees.

3. The padded printing tables used have ensured smooth and good registration of printed designs in *adinkra* cloths.
4. The finishing treatments that are now given to the *adinkra* cloths have improved their appearance, handling and attractiveness maximizing sales of the *adinkra* cloths.
5. The European-generated designs have brought about diversity in the designs for *adinkra* cloths.
6. The broadloom is assisting effectively in the weaving of wider dimensions of *kente* and also in the creation of more complex and intricate designs in *kente* weaving.
7. Imported yarns from Europe have heightened the quality and durability of *kente* cloths.
8. The articles which are European inclined produced by the use of *kente* have widened the usefulness and value of *kente*. It has also helped in attracting tourists and aiding the weavers and the country as a whole in earning foreign exchange.

4.3.4. Demerits

The researcher however noticed that there are some negative impacts of the European elements on the textiles produced in Ashanti. Some of these demerits are:

1. The European-inclined designs are gradually making the traditional designs that embody the cultural heritage of the Asante to fade out in most of the textile products produced in Asante especially in *adinkra* cloths.
2. European fashion styles are not helping in the sales of the Asante cloths and are not reflecting favorably on the morals and attitudes of Asantes and Ghanaians as a whole.

4.3.5. Objective three: To find out the aspects of the European elements and aspects of the Asante textiles that needs to be promoted or discontinued in Ashanti.

4.3.6. Aspects of European elements that need to be promoted:

1. Tools and materials for *adinkra* cloth production such as silk screens, padded tables, printing pastes and dyes imported from Europe. The broadloom and raw materials imported from Europe for *kente* weaving should be promoted.
2. European-inclined articles produced from *kente* such as ties, dressing bags and inscriptions, etc, woven as designs in *kente* should be promoted. Finishing techniques given to *adinkra* cloth should be promoted.

4.3.7. Aspects of European elements that need to be discontinued:

1. European fashion styles that are negatively affecting the morals and attitudes of Asantes and Ghanaians as a whole should be stopped.

2. European inclined designs extensively used that are making the traditional designs to fade out should be discontinued.

4.3.8. Aspects of Asante textiles that need to be promoted:

1. Traditional designs like *adinkra* symbols and other ideographs, signs and symbols that portray and educate us on our cultural heritage should be promoted to ensure the revival and propagation of our culture to the younger generation.
2. The indigenous production processes for *kente* weaving that help in retaining the value of our prestigious *kente* should be promoted.
3. Asante fashion styles, norms and concepts that instilled good morals and attitudes in Asantes and Ghanaians as a whole should be revived and promoted.

4.3.9. Aspects of Asante textiles that need to be discontinued:

All the indigenous tools and materials that are not helping Asante textiles to meet the taste and demands of the modern day Asante and Ghanaians as a whole should be discontinued.

1. All indigenous textile production processes, tools and materials like *Adinkra* printing carried out on the bare floor, the use of local dyes, calabash stamps that does not last and thereby downplay quality and value should be discontinued.

4.4. Secondary data

Osei (2002), Salm and Falola (1966), Asihene (1978), Asmah (2004) and Adom (2005) all asserted that there has been an influence on the tools and materials for Asante textiles by European tools and materials. Osei (2002) and Asihene (1978) stressed on the importation of high quality yarns from Europe which are used in the *kente* cloth production. The findings in the primary data affirmed this.

The finding of the primary data also revealed that local dyes and pastes have been influenced by dyes and pastes imported from Europe. Adom (2005) and Asmah (2004) quoted in the literature review affirmed this. They added that the prepared wooden and calabash blocks have been influenced by silk screens. This was also found out by the researcher that the screen printing technique has influenced the block printing technique by the use of calabash or wooden blocks.

Asihene (1978) commented on the European influence on how the surface of the cloth to be printed was laid. He said formerly the designs were stamped on cloths laid on the floor. But due to European influence, the clothes are laid on padded printing tables. The findings in the primary data buttressed what he said, indicating that indeed there has been European influence in this area. Osei (2002) highlighted that the influence of European elements on the indigenous Asante tools and materials have been positive. He said that the imported yarns from Europe used for *kente* weaving have helped the *kente* cloth in meeting the demands of the international market. Asmah (2004) buttressed that there is a positive European influence on the local dyes used for dyeing. He said the modernized synthetic dyes imported from Europe do not leave any residue after being used unlike the local dyes.

Nubour(2006), agreed and added that the imported dyes from Europe are fast unlike the local dyes. Asmah (2004) added that the imported dyes have helped in reducing the duration of dyeing which was formerly a day or two for one cloth to about 10-60 minutes and this can be said to be a positive influence from Europe. The findings from the primary data also affirmed that the general influence of European elements on the tools and materials for Asante textile production are positive and should be promoted.

With regards to the influence of European elements on the choice of design for Asante textile production, Asihene (1978) pointed out that some of the indigenous designs are also forgotten because of some influence of European elements. This, he advised, has to cease. He emphasized that the traditional elements have a great potential of rescuing Ghana's heritage as a whole for prosperity and utilized for national development. Gyekye (1998) hinted that every society in the modern world has many traditional elements inherited from the past and the society takes pride in several of these elements and builds on them. However, the findings in the primary data revealed that the traditional designs for Asante textiles like *adinkra* cloth production are gradually fading away. This according to the writers quoted and the findings from the primary data has to cease, since it is negatively affecting the textiles produced in Asante today.

The editor of the second Image commented on the influence of European fashion on Asante fashion and the morals of Asantes and Ghanaians as a whole. She mentioned some of these European clothing such as miniskirts, short slits, tight jeans, sexy beach wear, leggings etc. As to whether this has impacted positively or negatively on the morals of Asantes and Ghanaians as a whole, she said that this influence has been negative. She added that husbands divorce their

wives because they cannot meet the demands of their extravagant fashionable wives and boyfriends jilt their girl friends because of the same offence. The former first lady of Ghana, Nana Konadu Agyemang Rawlings also said that there were societal norms that barred individuals from wearing such cloths but today, their abolishment have led to moral degeneration like rape, teenage pregnancy etc. Glime (1993) however noted some positive impacts of European clothing. She said that it has led to the realization of potential ability for personal advancement and civilization.

s The findings from the primary data affirm the assertions of both writers that European fashion has positively and at the same time negatively affected the morals of Asantes and Ghanaians as a whole. Gyekye (1996) advised that there should be a blend of tradition and modernity thus the good aspects should be picked while the negative aspects should be rejected. His view correlated with the findings of the primary data. Most of the respondents interviewed and questioned shared his view that all the European fashion styles that are negatively affecting the morals and attitudes of Asantes and Ghanaians as a whole should be stopped.

4.5. Test of hypothesis

Although Asante textiles have been influenced by some European elements, the influences have not always been positive and must therefore be re-examined.

In setting the hypothesis, it was assumed that the influence of the European elements has not been beneficial to the Asante textile industry. There are positive as well as negative impacts of these elements that needed to be red-examined for the progress of the Asante textile industry. The findings of the study have revealed that there are positive impacts of the European elements which are

mainly in the areas of tools and materials and production processes that have helped in raising the value and quality of the textile products produced in Ashanti. These after being re-examined, have been found beneficial and should therefore be promoted.

However, the re-examination of the negative aspects of the European elements which were in the areas of some European fashion styles and concepts of designs were seen as not being helpful. This should therefore be discontinued. In view of this, the positive aspects of the influences can further be harnessed in transmitting the positive ideas and values of the traditional symbols used to ensure the enrichment of the Asante textile industry.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary of the study

This thesis was carried out to:

1. Identify the impacts of European elements on Asante textiles.
2. Examine the merits and demerits of the European elements on Asante textiles.
3. Find out the areas of the European elements and aspects of the Asante textiles that need to be promoted or discontinued in Asante.

Chapter one described the background of the study, the statement of the problem that necessitated this research work. It also highlighted the importance of the research. It was realized that textile products in Asante have been influenced by some European elements such as tools and materials, concept of design, production techniques and fashion. The influences were both positive and negative. Therefore the thesis was carried out to examine these influences so as to educate the Asantes on what forms of them to be retained and what to be discarded in the quest of enhancing the rich textile heritage in Asante.

Chapter two reviewed related literature on the influences of these European elements on Asante textiles by several writers. Review on literature related to the indigenous processes, tools and materials, origin and history of the Asante textiles, and the influence of European fashion styles on Asante textiles were done to provide theoretical framework for the study.

Chapter three described the main approaches used in obtaining the data for the research. Qualitative research design was employed for the collection and

analysis of data while the quantitative approach was used to quantify responses from respondents. A descriptive study approach was also employed to assist in describing the influence of the European elements on Asante textiles. Library research formed a greater part of the research conducted. The researcher employed a non-random sampling method known as purposive sampling and used questionnaire, interview and observation as data collecting instruments.

Chapter four was made up of the presentation of the data, findings and discussions from the gathered data. Data gathered through the three data collecting instruments, thus, interviews, questionnaire and observation were assembled in the form of tables, charts and graphs coupled with pictures have been utilized in the chapter to assist in the making of better analyses of the influence of the European elements on Asante textiles.

Chapter five provides the summary of the study, conclusions and recommendations made on how Asante textile producers, the various centres for national cultures and all who are concerned about the enhancement of the rich textile heritage of the Asante, can best utilize the positive aspects of the influence of European elements on the Asante textiles for improving the Asante textile industry.

5.2 Conclusions

The main findings of the research are:

1. The *adinkra* stamps carved on calabash discs have been replaced by silk screens for printing.

2. The locally manufactured dyes extracted from the *badie* and *kuntunkuni* trees have been replaced with imported dyes like vat dyes and azoic dyes from Europe. The *badie* paste for printing has been replaced by imported paste from Europe.
3. The *adinkra* symbols which were used as motifs for *adinkra* fabric have been influenced by computer generated designs, natural and geometric shapes like flowers, leaves, circles, ovals shapes etc.
4. The block printing technique has been influenced by screen printing.
5. Printing carried out on the ground has been influenced by printing on padded printing tables.
6. The iron slags and egg albumen which were added to the locally made dyes to give it a shiny effect has been influenced by the use of varnish.
7. Ironing of the *adinkra* clothes after printing has influenced the non-finishing treatment given to the printed fabrics.
8. The traditional *kente* loom has been impacted by European-inclined looms like the broadloom.
9. Some of the loom accessories for the broadloom have been influenced by European loom accessories in their shape and designs. An example is the shuttle.
10. The raw materials for *kente* weaving which were primarily cotton and silk have been influenced by imported raw materials from Europe like rayon, acetate, tencel etc.

11. The traditional symbols used for *kente* have been influenced by man made shapes like diamond, square, etc, and some of the traditional ones have been modified.
12. Linear designs in European T-shirts have influenced the traditional designs used for *kente* production.
13. Inscriptions and pictures have also influenced the traditional designs used for *kente* production.
14. Articles produced from *kente* have been influenced by European clothing styles and articles like dressing bags, ties, belts, bangles etc.
15. Indigenous cloths have been influenced by the wearing of European suit, miniskirts, leggings, big trousers and T-shirt etc.
- . The screen printing process that has influenced the block printing by the use of calabash discs is faster and less time consuming. Moreover, it has ensured accuracy and precision of printed designs.
16. Imported dyes and printing paste for *adinkra* cloth production are fast when used for printing unlike the local dyes and pastes that fade out easily. It has also reduced the work load on *adinkra* cloth producers who always had to work tediously extracting dyes and pastes from local trees.
17. The padded printing tables used have ensured smooth and good registration of printed designs in *adinkra* cloths.

18. The finishing treatments that are now given to the *adinkra* cloths have improved their appearance, handling and attractiveness maximizing sales of the *adinkra* cloths.
19. The European-generated designs have brought about diversity in the designs for *adinkra* cloths.
20. The broadloom is assisting effectively in the weaving of wider dimensions of *kente* and also in the creation of more complex and intricate designs in *kente* weaving.
21. Imported yarns from Europe have heightened the quality and durability of *kente* cloths.
22. The articles which are European inclined produced by the use of *kente* have widened the usefulness and value of *kente*. It has also helped in attracting tourists and aiding the weavers and the country as a whole in earning foreign exchange.
23. The European-inclined designs are gradually making the traditional designs that embody the cultural heritage of the Asante to fade out in most of the textile products produced in Asante especially in *adinkra* cloths.
24. European fashion styles are not helping in the sales of the Asante cloths and are not reflecting favorably on the morals and attitudes of Asantes and Ghanaians as a whole.
25. Tools and materials for *adinkra* cloth production such as silk screens, padded tables, printing pastes and dyes imported from Europe. The

broadloom and raw materials imported from Europe for *kente* weaving should be promoted.

26. European-inclined articles produced from *kente* such as ties, dressing bags and inscriptions, etc, woven as designs in *kente* should be promoted. Finishing techniques given to *adinkra* cloth should be promoted.
27. European fashion styles that are negatively affecting the morals and attitudes of Asantes and Ghanaians as a whole should be stopped.
28. European inclined designs extensively used that are making the traditional designs to fade out should be discontinued.
29. Traditional designs like *adinkra* symbols and other ideographs, signs and symbols that portray and educate us on our cultural heritage should be promoted to ensure the revival and propagation of our culture to the younger generation.
30. The indigenous production processes for *kente* weaving that help in retaining the value of our prestigious *kente* should be promoted.
31. Asante fashion styles, norms and concepts that instilled good morals and attitudes in Asantes and Ghanaians as a whole should be revived and promoted.
32. All indigenous textile production processes, tools and materials like *Adinkra* printing carried out on the bare floor, the use of local dyes, calabash stamps that does not last and thereby downplay quality and value should be discontinued.

In conclusion, this research attempted to identify the impacts of European elements on Asante textiles. It was to examine the merits and demerits of the European elements on Asante textiles. It also touched on the areas of the European elements and aspects of the Asante textiles that needed to be promoted or discontinued in Asante.

It has been noted that, there are influences of some European elements namely their tools and materials, concept of design, production processes and fashion on the textiles done in Ashanti. However, these influences were both positive and negative.

After close examination, the study revealed that the positive influences of the European elements were in the tools and materials and some of the textile production and finishing techniques. On the other hand, the negative influences of the European elements were also realized in some European fashion styles and their concept of design which are eroding Asantes of the good gems inherent in their own cultural heritage.

The onus therefore lies on Asante textile producers, Asante textile patronisers, corporate institutions and agencies who are concerned about the improvement of the textile industry to blend the positive aspects of the influence from Europe with the good aspects of the indigenous Asante textiles to upgrade it to the standards of the current textile demand and at the same time to aid in the preservation and propagation of the rich cultural heritage of Asante to the younger generation and to the international world.

5.3 Recommendations

The following are some of the recommendations that are put forward by the researcher for the attention of the government, corporate agencies, institutions, Asante textile producers, Asante textile patronisers and individuals who are concerned about the progress and improvements in the Asante textile industry:

1. Asante textile producers should endeavor to implement the European production processes, finishing techniques, and tools and materials that heightens the value and quality of the Asante textiles.
2. The mass media and Centres for National Culture should educate the general public on the need to revisit and implement Asante fashion styles, norms and concepts governing dressing and grooming.
3. Asante textile producers, designers and artists should incorporate traditional designs in the products they make to help in the preservation and propagation of our rich cultural heritage to the younger generation and to the international world.
4. The mass media, Educational Institutions, NGOs and the various Centres for National Culture should encourage the youth through their educational programmes to enroll in career opportunities to help in replacing the aged Asante textile producers. This will aid in the sustenance and promotion of the Asante textile industry.

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APPENDICES

APPENDIX A

Interview schedule for both *kente* weavers and *adinkra* cloth makers

1. Have Asante textiles been influenced by European elements? Yes () No ()
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2. Are there both positive and negative influences of European elements on Asante textiles? Yes () No ()
3. Have European concept of design influenced the choice of design for Asante textiles? Yes () No () If yes, how?
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4. Have the tools and materials for Asante textile production been influenced by European textile tools and materials? Yes () No () If yes, how?
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5. Has Europe fashion influenced the morals and attitudes of Asantes and Ghanaians as a whole? Yes () No ()
6. Are the influence of these European elements on Asante textiles positive and should be promoted? Yes () No ()

7. If yes, in what areas of Asante textiles do you see these European influence as positive?

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APPENDIX B

Observation checklist/schedule for the influences of European elements on Asante textiles.

Angle of Observation	Attributes	Remarks
<p>The influence of European elements on indigenous Asante tools and materials for textile production.</p>	<p>1. Have European elements influenced the indigenous tools and materials for Asante textile production?</p> <p>2. Are these influences positive or negative to the textiles produced in Asante?</p>	<p>YES NO</p> <p>EXPLAIN</p>
<p>The influence of European elements on the choice of design for Asante textiles.</p>	<p>1. Have European elements influenced the choice of design for Asante textiles?</p> <p>2. Are these influences positive or negative to the textiles produced in Asante?</p>	
<p>The influenced of European elements on Asante textile production processes.</p>	<p>1. Have European elements influenced the production processes of Asante textiles?</p> <p>2. Are these influences positive or negative to the textiles produced in Asante?</p>	

<p>The influence of European fashion on Asante fashion and their effect on the moral and attitudes Asantes and Ghanaian as a whole?</p>	<ol style="list-style-type: none"> 1. Has European fashion influenced Asante fashion? 2. Has European fashion influenced the morals and attitudes of Ghanaians as a whole? 	
<p>Indigenous Asante textile tools and materials, production techniques, and concepts of design should be stopped.</p>	<ol style="list-style-type: none"> 1. Should indigenous Asante textile tools and materials, production techniques and concepts of design be stopped? 2. Which of the areas of Asante textile production should be stopped for the enhancement and promotion of Asante textiles? 3. Which of the areas of Asante textile production should be maintained for the enhancement and production of Asante textiles? 	

APPENDIX C

**DEPARTMENT OF GENERAL ART STUDIES
KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY**

THESIS TOPIC: “The influence of European elements on Asante textiles”

(Questionnaire)

SECTION A

PARTICULARS OF RESPONDENT:

(Please tick the response in the optional spaces given)

1. **Gender:** Male..... Female.....
2. 3. **Age range:** 20-30..... 30-40..... 40-50..... 50 and above.....
3. **Name of town:** Ntonso..... Bonwire..... K’si cultural centre.....
4. 5. **Type of work/ Rank:** Adinkra cloth..... Kente cloth..... Fashion designer...
Asante textile patroniser.....
5. 6. **Educational level:** Basic level..... Secondary level..... Tertiary level.....
6. **Working experience:** 1YR..... 2YRS..... 3YRS and above.....

SECTION B

INFLUENCE OF EUROPEAN ELEMENTS ON ASANTE TEXTILES

(Please tick the response that best reflects the extent to which you agree or disagree with each of the following statements).

STATEMENT	YES	NO
1. European elements have influenced Asante textiles		
2. There are both positive and negative influences of European elements on Asante textiles. 3. European concept of design has influenced the choice of design for Asante textiles.		
4. European textile tools and materials have influenced the tools and materials for Asante textile production		
5. European fashion has influenced the moral and attitudes of Asante and Ghanaians as a whole		

SECTION C

POSITIVE INFLUENCES OF EUROPEAN ELEMENTS ON ASANTE TEXTILES

(Please tick the response that best reflects the extent to which you agree or disagree with each of the following statements).

STATEMENTS	YES	NO
1. The influences of European elements on Asante textiles are positive and should be promoted		
2. European textile tools and materials have positively influenced Asante textile production		
3. European textile production processes have positively influenced Asante textile production		

4. European concept of design have positively influenced the choice of design for Asante textile production		
5. European fashion has positively influenced the moral and attitudes of Asantes and Ghanaians as a whole		

SECTION D

NEGATIVE INFLUENCES OF EUROPEAN ELEMENTS ON ASANTE TEXTILES

(Please tick the response that best reflects the extent to which you agree or disagree with each of the following statements)

STATEMENTS	YES	NO
1. The influences of European elements on Asante textiles are negative and should be discarded.		
2. European textile tools and materials have negatively influenced Asante textile production		
3. European textile production processes have negatively influenced Asante textile production		
4. European concept of design have negatively influenced the choice of design for Asante textile production		
5. European fashion has negatively influenced the moral and attitudes of Asantes and Ghanaians as a whole		

SECTION E**ASPECTS OF ASANTE TEXTILE PRODUCTION SHOULD BE STOPPED**

(Please tick the response that best reflects the extent to which you agree or disagree with each of the following statements)

STATEMENT	YES	NO
1. Indigenous Asante tools and materials for textile production should be stopped.		
2. Indigenous Asante textile production processes should be stopped.		
3. Indigenous Asante concept of design for textile production should be stopped		
4. Indigenous Asante fashion styles should be stopped		

SECTION F**ASPECTS OF ASANTE TEXTILE PRODUCTION SHOULD BE PROMOTED**

(Please tick the response that best reflects the extent to which you agree or disagree with each of the following statements)

STATEMENT	YES	NO
1. Indigenous Asante tools and materials for textile production should be promoted and maintained		
2. Indigenous Asante textile production processes should be promoted		
3. Indigenous Asante concept of design for textile production should be promoted and maintained		

4. Indigenous Asante fashion styles should be promoted		

ANY OTHER COMMENT

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THANK YOU VERY MUCH