

UNIVERSITY OF SCIENCE AND TECHNOLOGY, KUMASI
DEPARTMENT OF ECONOMICS AND INDUSTRIAL MANAGEMENT
SOCIAL SCIENCES

"A CRITICAL APPRAISAL OF TRADITIONAL POTTERY IN GHANA -
A LOOK AT THE CULTURAL ENVIRONMENT"

A PROJECT REPORT SUBMITTED TO THE DEPARTMENT
OF ECONOMICS AND INDUSTRIAL MANAGEMENT (SOCIAL SCIENCES)
IN PARTIAL FULFILMENT OF THE REQUIREMENT FOR THE AWARD OF A
POSTGRADUATE DIPLOMA IN INDUSTRIAL MANAGEMENT

BY

SAMUEL MARCUS C CLOTTEY

JUNE, 1996.

LIBRARY
UNIVERSITY OF SCIENCE AND TECHNOLOGY

ACKNOWLEDGEMENT

I wish to thank my project supervisor, Mr. J. Appiah Nkwana of the Department of Economics and Industrial Management, UST-Kumasi for the very helpful suggestions and critical assessments of the project.

Much thanks also goes to Messrs. J.K. Aboah (Vice Dean, College of Art, UST, Kumasi) Edward Sakyi (Post-graduate, Art Education, College of Art, UST, Kumasi) and Joe Branti (Post-graduate, Industrial Management, UST, Kumasi) for the part they played in having this work completed.

My sincerest thanks also goes to Mrs. Ema Beatrice Aboah (M.A., UST, Kumasi) for this wonderful type set and to the Centre for National Culture, Accra, for sponsoring the course.

DEDICATIONS

And now thanks be unto God which causeth us to triumph in Christ.

To my mum, Gina, with honour in every place

My wife, Molly, with love

My daughter, Kezia, with devotion

and in loving memory of my late dad, J.C.

ACKNOWLEDGEMENT

I wish to thank my project supervisor, Mr. J. Appiah-Nkrumah of the Department of Economics and Industrial Management, UST-Kumasi for the many helpful suggestions and critical assessments of the project.

Much thanks also goes to Messrs. J.K. Amoah (Vice Dean, College of Art, UST, Kumasi) Edward Sakyi (Post-graduate, Art Education, College of Art, UST, Kumasi) and Joe Broni (Post-graduate, Industrial Management, UST - Kumasi) for the part they played in having this work completed.

My sincerest thanks also goes to Mrs. Emma Beatrice Annan (BIRD, UST, Kumasi) for this wonderful type out and to the Centre for National Culture, Accra, for sponsoring me through the course.

And "now thanks be unto God which causeth us to triumph in Christ, and maketh manifest the savour of his knowledge by us in every place".

1.6 LIMITATIONS

CHAPTER SAMUEL MARCUS C. CLOTTEY.

2.0 LITERATURE REVIEW 6

2.1 WHAT IS TRADITIONAL POTTERY? 6

2.1.1 TRADITIONAL POTTERY - ANCIENT 7

2.1.2 TRADITIONAL POTTERY - CONTEMPORARY 9

2.2 POTENTIALS AND VIABILITY OF TRADITIONAL POTTERY 10

2.3 EFFECTS OF CULTURE ON TRADITIONAL POTTERY 11

2.3.1 FAVOURABLE EFFECTS 13

2.3.2 UNFAVOURABLE EFFECTS 15

TABLE OF CONTENTS

	PAGE
TITLE	i
DEDICATION	ii
ACKNOWLEDEMENT	iii
TABLE OF CONTENTS	iv

CHAPTER ONE

1.0	INTRODUCTION	1
1.1	STATEMENT OF THE PROBLEM	1
1.2	THE OBJECTIVES OF THE STUDY	2
1.3	THE SCOPE AND METHODOLOGY OF THE STUDY	3
1.4	LIMITATIONS	4

CHAPTER TWO

2.0	LITERATURE REVIEW	5
2.1	WHAT IS TRADITIONAL POTTERY?	6
2.1.1	TRADITIONAL POTTERY - ANCIENT	7
2.1.2	TRADITIONAL POTTERY - CONTEMPORARY	9
2.2	POTENTIALS AND VIABILITY OF TRADITIONAL POTTERY	10
2.3	EFFECTS OF CULTURE ON TRADITIONAL POTTERY	11
2.3.1	FAVOURABLE EFFECTS	13
2.3.2	UNFAVOURABLE EFFECTS	15

CHAPTER THREE

3.0	DATA COLLECTION ANALYSIS AND INTERPRETATION	19
3.1	CULTURAL ENVIRONMENT	19
3.2	METHOD OF SALE OF PRODUCTS	20
3.3	ASHANTI REGION: APPIADU, AFARE AND PANKRONOO	21
3.4	GREATER ACCRA REGION: SHAI TRADITIONAL AREA	26

CHAPTER FOUR

4.0	CONCLUSION	34
4.1	FINDINGS	34
4.2	RECOMMENDATIONS AND SUGGESTIONS	37
	BIBLIOGRAPHY	43
	APPENDICES	44

CHAPTER ONE

INTRODUCTION

Fragments of pottery have been associated with sites of human settlements from the very early times, in fact, these shards have been one of the chief aids to archaeologists in the assignments of cultural levels among most cultures of the world.

The types of products and motifs put on the wares, their sizes and uses, together form a strong basis in determining the lives of those people - their beliefs and practices. It is true that the habits of a people over a period of time become their TRADITIONS; and the collection of various traditions of these people (with regards to the habits of eating, dressing, religions, etc, etc,) form what is known as their CULTURE. Culture, therefore, is the totality of the lives - beliefs, ideas and practices - of a people within a specific geographical area.

1.1 STATEMENT OF THE PROBLEM

Traditional pottery in Ghana has over the years been hampered by certain factors. To one school of thought culture stands out as a factor that has contributed favourably and to another, it has been a major drawback in promoting the industry. The research will seek to determine whether cultural beliefs and practices have actually contributed favourably or adversely to traditional pottery industry.

It is a fact that culture has affected and still does affect pottery in Ghana. The relationship is so strong that certain cultural beliefs

which are inimical to pottery when removed or changed could surely improve the industry. In the same way practices and beliefs which are translated onto pottery make it possible to identify and perceive that a piece of pottery is from Ghana, thus giving it its uniqueness and value.

The subject of encouraging non-traditional exports and in this case handicrafts (artefacts) including pottery, is of growing importance in Ghana's Economy. There is, therefore, the need to improve on existing levels and or lift the industry up from the doldrums by making recommendations and suggestions that will change our cultural perception of ways of doing things in the pottery industry.

Pottery (and ceramics) as a subject is now greatly encouraged in the current educational reforms where emphasis is on the acquisition of vocational skills. Clay, the basic raw materials for pottery is also abundant in Ghana. However, pottery as a profession is fast fading into oblivion among most Ghanaians. It is, therefore, important to find out why this is so and suggest ways and means of making pottery a more acceptable vocation to particularly the youth.

1.2 THE OBJECTIVES OF THE STUDY

This study stresses the need to identify some of the inimical cultural practices and beliefs that have hindered the industry's development and to find ways of doing away with them. It is only when this is done that a greater and lasting solution towards improving the pottery industry can be attained. This is again only possible when the relationship between culture and pottery is firmly established.

The objectives of this dissertation, therefore is threefold:-

Firstly, to establish the relationship between culture and traditional pottery.

Secondly, our objectives will be to determine whether cultural beliefs and behaviours are improving or impeding the growth of traditional pottery in Ghana.

And the third objective of the study is to suggest ways of further improving and/or removing the bottlenecks within the pottery industry so as to make it truly viable.

1.3 THE SCOPE AND METHODOLOGY OF STUDY

The scope of this study will be limited to traditional pottery in the past and the present and what need to be done to make it more viable for the future.

The study will rely on two main sources of information; the primary and secondary sources. The primary sources will be mainly information collected from traditional pottery sites at Appiadu, Afare and Pankrono in the Ashanti Region, and Gbawe (Weija) and Dodowa in the Dangbme East and Dangbme West Districts of the Greater Accra Region.

Information will be collected through on-the-spot interviews, observations and discussions with the traditional potters themselves. The secondary sources of information will be mainly information from both published and unpublished works. The published works would include journals, books from the libraries as well as publications, brochures, etc. from organizations such as the Export Promotions Council (EPC).

1.4 LIMITATIONS

Certain constraints were encountered in the study, among which are the following:-

1. Long absence from work - 21 days - during funerals in the villages of Ashanti which made it impossible for the researcher to meet and interact with many of the potters.
2. (i) Lack of information on fixed prices of wares since every potter has her own criteria for costing of wares.
(ii) No records or documentation on traditional pottery in terms of financial costs and revenue.
3. The lukewarm attitude of some of the potters (especially the uneducated and old who were suspicious of the researchers work) had very serious set-backs in the supply of information on the subject of study.
4. Language barrier (Ashanti/English) necessitated the use of an interpreter which was time consuming. Only a few of the people about 10% of the interviewees - were able to express themselves in English. The limitation therefore was that many people could not be interviewed. It must be understood that, the language problem, only limited work on the number of people interviewed and did not in any way affect the supply or collection of information where it was given

CHAPTER TWO

LITERATURE REVIEW

Pottery has been an important craft among the Traditional Cultures of the people of Africa for centuries. An evaluation of its importance and role need take into consideration the level of these cultures, the modes of life of the people and most importantly their environment-; the totality of their lives.

The Egyptians were the first in Africa according to records to start pottery by making terra cotta vases most probably used to contain spiritual concoctions for the spirits of the dead. Pottery was closely connected to the lives of the people in those days so much that it is unbelievable to see that it has diminished considerably with the present generation. Pottery played a dominant and prominent part in the worship of the ancestors among the Akans and through the years it has served them in many different ways. The styles and methods of production have not gone through any remarkable changes.

One would have expected a smooth and gradual transition from the old traditional into a modern contemporary style of pottery but this has not been so and one is tempted to draw a dichotomy between the traditional pottery and the contemporary (indigenous) pottery. However, the

contemporary works do have great similarity in design and form to the traditional pottery which explains the fact that the ancient styles and products are still with us. That, notwithstanding, does not mean too, that there is no difference. In fact, there is a great difference between the two. What is actually the case is a blend of the ancient and the modern western styles which have given Ghanaian pottery in the 21st century a completely different outlook. An outlook which is unique in its own way - A blend of the old and the new.

2.1 WHAT IS TRADITIONAL POTTERY?

Margaret Trowell once wrote "Proverbs, allegories, adages and wise words form a back cloth to African thought, and both myths and legends of the tribal past and the prestige of the reigning chief are summed up in aphorisms or visual symbols - it is this which gives us African design.

The initial attention of the craftsman when he carved or embroidered some animal or hieroglyphic was not to decorate his work, not to depict some animal of which he was particularly fond, not even to make some mighty fetish, but to record a pictorial statement of an idea"¹ The above sums up all that makes Ghanaian pottery unique and therefore traditional.

According to Kenneth Clark - "Decoration should be something that enriches and emphasizes form".² Taking the words of Margaret Trowell and linking them to this, one could understand that Ghanaian Traditional Pottery is decorated thus Traditional Pottery in simple terms can be said

1

2

to be the style of pottery as practiced within a given locality by the natives or local people. It is a pottery practice which reflects on the lives of the people in question.

It is traditional because of the fact that certain aspects and habits of the people are incorporated within the products. Excavations of historical importance carried on in Dawu, Mankesim, Ningo, Asebu, Jakpasere and other places by the Ghana Museums and Monuments Board, have provided interesting clues to the establishment of an early pottery industry within the country. This is what is referred to as traditional because it is found to have evolved or originated from within the country.

2.1.1 TRADITIONAL POTTERY - ANCIENT

Tracing the history of pottery in Ghana, it was found through excavations carried out by the then Ghana National Museums (now Ghana Museums and Monuments Board) in 1947 at Dawu in Akwapim (Fig 2.1) and also at Asebu in the Central Region in 1957 that traditional pottery is the most ancient Art in the country³ Mr. R.N. York of the Volta Basin Research Project of the University of Ghana, Legon, did some excavations around New Buipe near Tamale and he found masses of potsherds of several specific types, simple clay bracelets of triangular cross section, some iron ware and clay spindle whorls. It was determined by radio-carbon analysis that people lived in that area as early as 470 A.D.⁴ This is an indication that people know of pottery even before this time. Those found in Dawu and other places also dates back to the fifteenth century (1476 AD)

3

4

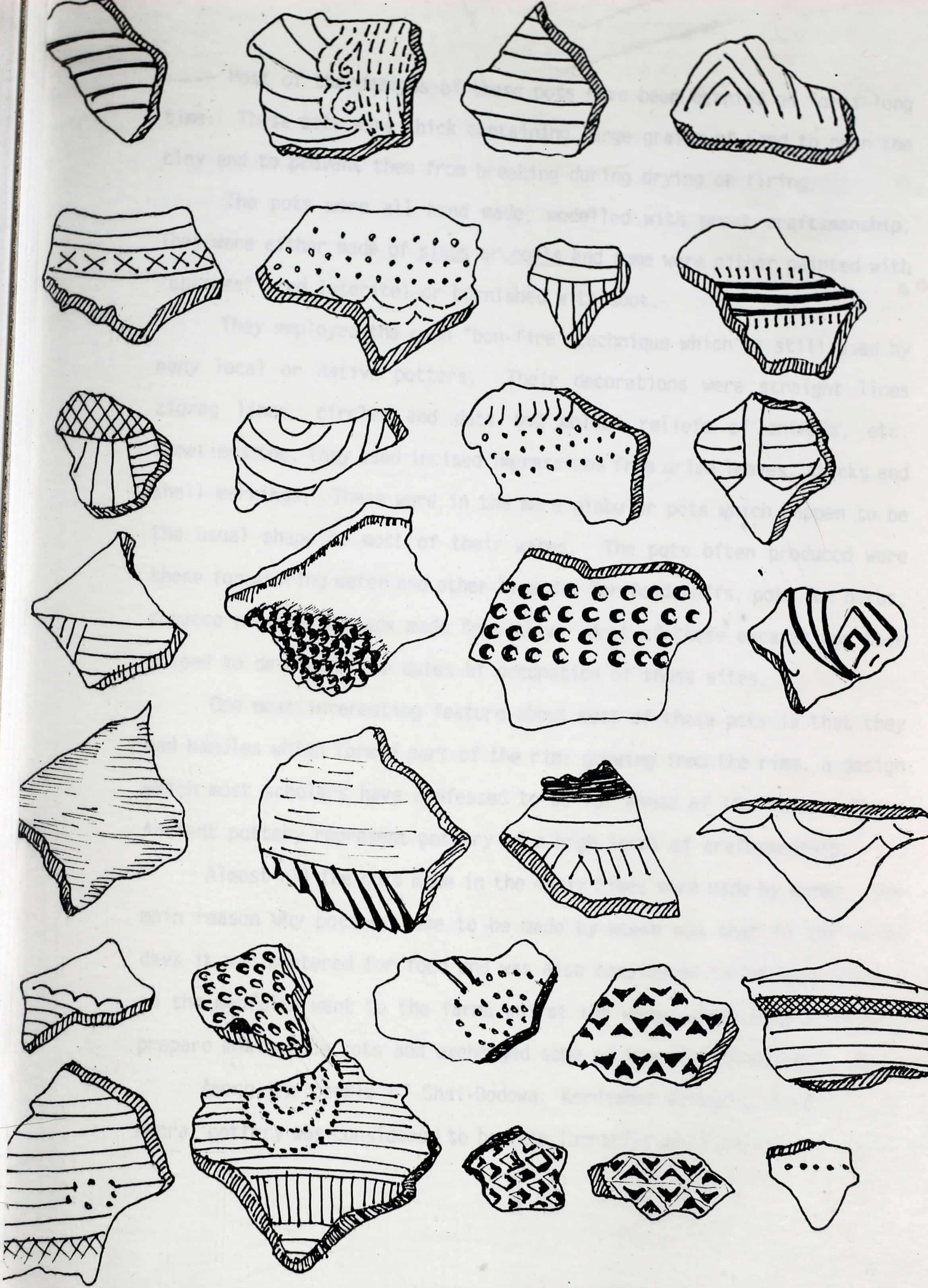


FIG. 2:1 II

DECORATED SHERDS - EARLY POTTERY WORKS OF SETTLERS IN THE AKWAPIM DISTRICT OF GHANA. EXCAVATED IN 1947

Most of the designs of these pots have been carried on for a long time. These pots were thick containing large grains of sand to open the clay and to prevent them from breaking during drying or firing.

The pots were all hand made, modelled with great craftsmanship. They were either made of slabs or coils and some were either painted with "entsuma" (red laterite) or burnished with soot.

They employed the open "bon-fire" technique which is still used by many local or native potters. Their decorations were straight lines zigzag lines, circles and dots and molded reliefs of animals, etc. Sometimes too, they used incised impressions from dried leaves, sticks and shell markings. These were in the more globular pots which happen to be the usual shape of most of their wares. The pots often produced were those for storing water and other liquids, for foodstuffs, pots for herbs, tobacco pipes and beads made from clay. Most of these excavations have helped to determine the dates of occupation of these sites.

One most interesting feature about most of these pots is that they had handles which formed part of the rim; growing from the rims, a design which most scholars have confessed to be far ahead of its times. These Ancient pottery represent pottery of a high level of craftsmanship.

Almost all the pots made in the early times were made by women. The main reason why pottery came to be made by women was that in the early days it was bartered for food and was also considered to be less tedious so the menfolks went to the farms whilst the women whose duty it was to prepare meals made pots and exchanged some of them for foodstuffs, etc.

Among the people of Shai-Dodowa, Kordiaber Dergunu, Agomeda - of Accra, pottery was considered to be less lucrative and less tedious and so

it was basically done by women. A taboo has evolved since those days that any man who does pottery will become impotent. Women, therefore, have handled pots throughout all these years, making no conscious efforts to bring about any significant changes or improvements in traditional pottery methods, shapes and forms, and their uses. They had been too pleased with their "skills" and methods that there is no cause for change.

2.1.2 TRADITIONAL POTTERY - CONTEMPORARY

Contemporary Traditional Pottery is best described as INDIGENOUS. The word indigenous used as against traditional has a means of distinguishing between what was ancient and had evolved therefrom (for Traditional) and what is contemporary and adopted (for indigenous).

Ancient traditional potters produced for the kitchen and for storage and until recently was bartered for food stuffs. In modern times, indigenous pottery (which is the term we shall be using any time we are referring to modern or contemporary traditional pottery) is produced mainly for sale. Unlike the traditional pots indigenous pottery has a high degree of refinement and value; and this combines effectively old and new methods.

Most of the works produced have basically the old shapes in mind but these have been refined to a very high level, probably because of the use of the potter's wheel. Their uses have also changed drastically - The "mmarima sankra" of the Ashantis is now decorated with "adinkra" or abstract designs and given an antique coating for use as a decorative piece only. The "opoodo" (family drinking pot) is also used now as a

flower pot for tall flowers and dried bamboo leaves to decorate offices, hotels, and other public places.

Contemporary indigenous pottery is more of decorative than the traditional utilitarian or functional pieces of the past. There are, however, some pieces which have both functional and aesthetic values. Indigenous pottery is more concerned with the production of decorative wall masks, tall vases, votives (candle stands) small souvenir pieces and many of the traditional "kwansen", "opoodo" "kutu", "anyima", etc. of varied sizes and shapes. Aesthetically, modern indigenous pottery is an improvement upon the former.

Contemporary indigenous pottery is also sometimes painted with acrylic colours, lacquer and "gold finger dust". These treatments are especially found on flower pots. The contemporary pottery style also uses either firewood kilns or gas for firing. At times the electric kiln is also used, especially when portions of the wares have been slip painted or glazed. The potter's wheel is extensively used in the production of wares and it is interesting to note that most of the contemporary potters are males.

2.2 POTENTIALS AND VIABILITY OF TRADITIONAL POTTERY

As stated earlier, it is clear that traditional pottery and that is to say, contemporary indigenous pottery, has a brighter future given the necessary encouragement and attention from the government and private entrepreneurs.

According to information received from the Ghana Geological Survey Department, the amount of clay deposit in the country could last about a

century even if there is an all record production usage of 10,000 cubic meters per annum.⁵

Many modern nations have realized that a country's technology and industrial advancement cannot be fully achieved if the Arts of that country were left out. A country that surrenders her creative expressions and abandons the foundations of her arts and craft lives to regret it. It is in upholding the above philosophy that the Government of Ghana is now emphasizing the acquisition of vocational skills as an integral part of the normal school system. This means that visual arts such as painting, sculpturing and pottery/ceramics especially have to be re-oriented to meet the demands of the time.

It has been argued from certain quarters that it is not easy to set up a pottery industry in Ghana. Their argument is that one would need to procure certain equipment like the potter's wheel, kiln, pugmill and land to set up the factory. This argument which says that one would need substantial capital in order to have these inputs (equipment) imported from abroad is baseless and unfounded. In fact, these equipment can all be manufactured locally. Some are even improvised (and they are equally efficient and effective) at very low prices.

2.3 EFFECTS OF CULTURE ON TRADITIONAL POTTERY

The Arts Council of Ghana (now centers for National Culture) upheld a cultural policy which sought to give every Ghanaian his identity. It proposed, promoted and preserved our cultural beliefs, practices and values in a way that ensured that every Ghanaian know who he was. The

performing Arts, over the years have had such great publicity that its dominance has overshadowed the Visual Arts.

As a result of this, it is possible to think that Visual Art is different and in no way linked to culture. The days have been when Ghana had a single Ministry for Arts and Culture because of the relationship that was found to exist between the two. The National Commission on Culture was established in the early 1980's with other numerous agencies like the Ghana Museums and Monuments Board, National Archives, Copyright Administration, the Center for National Culture, the National Theatre, Du Bois Center for Pan African Studies, etc., to cater for the cultural needs of the people. The celebration of NAFAC (National Festival of Arts and Culture and PANAFEST '92 and '94) (Pan African Historical Theater Festival) with themes like "The Re-emergence of African Civilization" are some of the programmes that were put into place in a bid to re-establishing the relationship between Arts and Culture".

It is known that the habits of a people eventually become their traditions which also in their various forms (eg. eating habits, dressing, washing, marriage, etc) become their cultural practices and beliefs. The culture is, therefore, evolved from things that have been done over and over again so many times and for so long that they are generally accepted by the indigenous people. From this, therefore, it is true to state that the Pottery designs, practices and methods form part of the cultural beliefs and practices of Ghanaians. There, however, are some of these cultural practices and beliefs which have obviously become obsolete and do not, therefore, match the present developments and advancements. There are certain practices that we might consider inimical (adverse or

unfavourable) as well as those we might say have contributed favourably to pottery.

2.3.1 FAVOURABLE EFFECTS

It is true that certain cultural practices like the "dipo rite" of the Osu-Doku people or the "Kyirebra" among the Akans was a check against teenage pregnancy. With development (civilization) this tradition has gone down and many do not observe it. As a result, teenage pregnancy, even among local inhabitants is on the ascendancy. The establishment of laws and codes of conduct - TABOOS, among the rural folk were very effective in the past because of the cohesiveness of the village community. The taboos helped them to keep together and to develop a communal spirit especially during festivals.

The actual reasons for the observance of most of these cultural beliefs and practices were not even known by many. Most of them have now been known through research to have had religious connotations and breaking them went with very dreadful consequences. Examples

1. "one did not sing when bathing otherwise one may loose the mother".
2. "one was forbidden to dip his mouth in the ahina" otherwise one may develop goitre".

Taboos of such nature really abound in African Traditional Religion. The main favourable effects of taboos on pottery were those that sought to provide a code of conduct within the pottery industry. Examples of such favourable taboos included the following:

1. Unfired pottery may not be taken away from the village - (an unfired pot is very brittle and therefore must be handled with the greatest

care. It was therefore unwise to carry unfired pots to great distances away from the village.

2. A potter should not be angry when making pots - This ensured that most of the potters were very happy and good people.
3. Pots were not to be bargained for before they were made and they should also not be counted before firing - this is similar to the adage "you don't count your chicks before they are hatched" - This ensured that the potters were not disappointed as a result of the number of pots that got broken because she might not be sure of the number until they came out.
4. "To break a pot intentionally was a serious taboo and entailed a sacrifice" - (This taboo checked the incidence of people breaking other peoples pots on purpose maybe out of hatred, a quarrel, etc.)
5. "One did not break a pot on another's head" - this was thought to cause the person's death. When a pot is broken it leaves some sharp edges which could inflict serious wounds and bleeding. This was to check the use of pottery as a tool or missile.
6. "No potter worked for 2 weeks when a member of the community expired" - (this taboo ensured that potters made themselves available anytime there was a funeral and because of this they were also mourned with anytime they fell into a similar situation. This was a very good cultural practice which further bound the lives of the villagers together.
7. A woman in her menstrual period was not allowed to win and work on clay, - (During this period a woman was considered unclean as well as not very healthy, in order that, this could be enforced it was

given a religious interpretation that anyone who did so will undergo some suffering.

8. No one person could claim ownership of a clay pit otherwise the soil would lose its plasticity and become like ordinary mud - (This taboo eliminated selfishness among potters).
9. Only women in their menopause (Shais) or men (Akans) were permitted to make certain ritual pots for the ancestors or for the chief - (This was to uphold the sanctity of Traditional beliefs and emphasized the cultural practice and belief of respect for the ancestors - the chief also sits on the Ancestral stool and therefore represents them).
10. "No clay should be pounded after dusk" (This helped them to better organize their lives in such a way that they were always considered very important people within society).

2.3.2 UNFAVOURABLE EFFECTS

The very first of the adverse or unfavourable effects of cultural practices and beliefs on Traditional pottery had been the belief that pottery was a vocation for women and therefore men were prohibited from doing pots (except certain pots for ritual purposes among the Akans). Pottery for the gods were made by women in their menopause in the Shai Traditional Area. The taboo that men should not touch the potter's clay was in a sense to restrain the men from taking over the trade from women, thereby throwing them out of business. In a bid to preserve the pottery business for women, therefore, the whole industry had been stagnated. Many of the problems which have beset the industry might have their roots from this practice.

Most pottery areas in the Shai district have sacred clay pits as a result of which no one is allowed to put on sandals to these pits; no one is also allowed to wear any dress (they are semi-naked or completely naked as they dug the clay).

These are backward and primitive, and have seriously affected the development of Traditional Pottery in Ghana. Other practices like the use of stakes instead of pick axes and shovels for digging, their decline to use the potter's wheel, the bon-fire method of firing wares, etc. have all contributed adversely to the development of Traditional Pottery. However, this practice which used to be nation wide is now changing in most pottery centers by the use of some modern implements.

According to R.S Rattray (Religion and Art in Ashanti), "Pottery is exclusively made by women unless the pots represent anthropomorphic or zoomorphic forms, for women are forbidden to make these". He also recorded that, "there are no written laws or taboos to prevent a male from practicing the trade.

Most of these taboos that are still being held unto were enforced when people were primitive and one would, therefore, expect that with civilization, these practices should cease.

Even after expressing the 2 weeks ban on production on the death of a member of the community, it was still argued that this was time wasting since supposing that was all that the potter depended on then there would be no means of income during the period. This in a sense was even found to be unfavourable and for this reason it was said that other artists and business folks were better off than potters whose businesses were held up, as often as there was a funeral in the village. This did not make the

industry lucrative enough and therefore most people preferred not to be potters, hence a decline in the industry.

2. Practical Pottery and Ceramics - Kenneth Clark
3. Excavations at Anebu - page 33, R.D. Burroo
4. Volta Basin Research Project Report - R.N. York U of G. Legon.
5. Clay Deposits in Ghana (Map) - Ghana Geological Survey Dept. 1980.

REFERENCES

1. African Designs - Margaret Trowell
2. Practical Pottery and Ceramics - Kenneth Clark
3. Excavations at Asebu - page 33, R.B. Nunoo
4. Volta Basin Research Project Report - R.N. York U of G, Legon.
5. Clay Deposits in Ghana (Map) - Ghana Geological Survey Dept.
1980.

DATA COLLECTION, ANALYSIS AND INTERPRETATION

3.1 CULTURAL ENVIRONMENT

"The society that people grow up in shapes their basic beliefs, values and norms. They absorb, almost unconsciously a world view that defines their relationship to themselves, to others, to nature and to the universe ... people in a given society hold many core beliefs and values that tend to persist ... These beliefs are passed on from parents to children and are usually enforced by major institutions of society - schools, churches, business, government. Secondary beliefs, however, are more open to change. It is important therefore, to determine if certain beliefs and practices are core or secondary. If they are secondary, then changing them could be effected without much problem, but there is little chance of changing core beliefs and practices"⁶

Fortunately, most of the beliefs and practices associated with traditional pottery in Ghana have been found to be secondary and thereby increasing the possibility of changing most of them. In fact, about 70% of the practices and beliefs are secondary.

Another point of issue is that, the fact that certain tasks have been performed in a particular way by a particular number of people does not necessarily mean that working methods and numbers, and for that matter race or sex involved should remain the same. The need to be abreast with time calls for a change in most of our ways now than ever before.

3.2 METHOD OF SALE OF PRODUCTS

Sale of very early Traditional Pottery was non-existent since everyone produced for use at home. Later, some of their wares were bartered for foodstuffs and then quite lately they began selling some of their products. They produced for the local market. Sales were made on the markets day with wholesalers buying at very cheap prices for resale in other towns cities and villages. Most of the products that were made were the soup bowls, food bowls, eating bowls, storage pots and coal pots which were either blackened with leaves (smoked in green leaves) or burnished with "entsuma" (red laterite). These pots were fired between 450°C - 550°C. The large pieces were produced for sale upon having been commissioned by a customer. The unique ones of our time are painted and displayed by the sides of roads (especially flower pots) and in craft shops; where the wares are sold to the public including tourists and other foreign buyers. The contemporary pottery pieces for sale are either bisque (earthen ware), slip painted manganese painted marbled or glazed and having been fired to temperatures between 600°C and 1100°C. They include very huge flower pots, vases, votives, water coolers and pots etc. Most of these products have very strong cultural implications - like the family size and communal eating at festivals determining the size of bowls made.

Presently, there has been an upsurge in the demand for contemporary pottery wares. Designs which are quite indigenous have re-emerged and these are the pieces that are mostly in demand on the international market. Most of the wares; as mentioned earlier, are sold in stores eg. U.T.C, Kingsway, hotels and other public places like lorry stations. The

very excellent ones are sold during Art exhibitions organized by the potters themselves at public places.

The "antique" pots of contemporary pottery have very high demand both locally and abroad. Currently, consumer preference is high for these "antique" pots. It is such pieces which are in vogue, as against the glossy glazed pieces. This is a healthy development for the revival of the industry.

An average sized "ahina" with antique and raffia decoration sells for between ₦5,000 - ₦10,000 (locally) and about \$50-\$150 (abroad).

3.3 ASHANTI REGION: APPIADU, AFARE AND PANKRONOO

Data was collected here through interviews, discussions and observations. It is interesting to note that the potters in the region know a lot about contemporary pottery and some of its merits and demerits.

In Appiadu, the secondary clay which is plastic is called "atibie" and the less plastic one which is primary is called "mfoyaa". Geologists have estimated a deposit of about 60,000 yards of clay at Appiadu.⁷ The deposit is found on the banks of the Oda river, which is about 2km from the village.

The potters at Appiadu when interviewed explained that the profession was handed to them by their ancestors but then their descendants (off springs) to whom they also have to leave the trade with are no more interested in their traditional methods. Much as they would also wish for changes they felt they owe some allegiance to the ancestors by not letting them down in this regard. They explained that they compose good quality clay body by mixing the "atibie" with the "mfoyaa" (without

weighing but through experience) and this gives them very good workable consistency as well as making the clay body stronger.

At Afare, a total of 20 female potters and 5 male non-potters were interviewed. Out of the 20 potters 12 indicated that culture and the pottery profession are inseparable and that pottery is linked to their way of life. Therefore, there is no need for change (eg. a potter ought to be chaste otherwise her pots will break when firing; a potter who commits evil will be trapped and killed in the clay pit. etc). These they explained, helped them, as from old, to live lives of moral uprightness. It also helped them to keep together and develop a communal spirit especially during festivals. Five (5) of these potters do not seem to have any knowledge as to a relationship. Three (3) felt that there is still a relationship but believed that some of the beliefs and practices need to be changed or modified, at least. Their main concern was not to inhibit the menfolk from going to dig clay from the clay pits, conceding that the men dig better than the women. Three (3) of the men maintained that pottery has always been for women and so it needs to remain so (in fact, they said they were not interested in the meager income that comes from it). After some discussions it was deduced from their remarks that they also feared that they might develop hernia when they do pottery, agreeing to the popular taboo of men developing hernia if they practiced pottery.

Most of them believed that the men who practise pottery but do not have hernia are those who are practising the Western Contemporary Style. Though this assertion was unfounded it showed the extent to which some of their beliefs in pottery have been rooted.

Many of them, these days wear clothing to the clay pits, even red fabrics (or materials with any shade of red) without any fear of adverse consequences.

A woman just last April, was trapped and killed in a clay pit and it is believed that the earth goddess, "Asaase Yaa" was sorely vexed with them about something evil the women or one of them might have done. To avert her anger, therefore, they need to make sacrifices to pacify her in order to purge the land before they resume working.

Occurrences of this nature are always given some spiritual or religious interpretation and though some believe that evil follows the evil doer, they believe too, that its effect are far reaching.

It was observed that the women used either baskets or jute/fertilizer sacks to carry the clay. They do not use any metal pans or bowls with the explanation that these clang a lot and disturb the earth goddess in her sleep.

Seven (7) out of the twenty (20) potters being 35% of the respondents (aged between 25-35 years) expressed great desire to learn new methods and forms of pottery by being introduced to contemporary studio pottery (as done at the Ceramic Section, College of Art, UST-Kumasi). They, however, said that they will still do their traditional forms alongside using the pinching method because the "apotoyowa" (grinding bowl) still has great market potentials. At the time of the researchers visit one woman was working on 500 "apotoyowa", to be completed within the week.

The women use a firewood kiln built by the 31st December Women's Movement instead of the cramp firing (bon-fire) method. Eleven (11) of

the potters constituting 55% of the respondents (average aged above 35 years) were not ready to learn how to use the potter's-wheel because they realize that there is so much work to do in this connection - very plastic clay, acquire the wheel, two people/potters to work on one piece at a time, clay will have to be refined ("washed"), etc.

At Pankronoo many of the potters were not working because of a funeral in the village. An old woman of about 70 years lamented that the younger women (potters) only produce "apotoyowa" "esen" and "ahina", the very old forms like "abadee" "kunakukuo", etc are no longer being produced. One christian potter confided that they (the christians) do not really observe many of the taboos, especially those that have fetish connotations. (eg taboo to visit the pit on Thursday because that is the earth goddess, "Asaase Yaa's" day (Yawda).

Most of them produce wares for the local market (pots for grinding pepper, fufu bowl, etc) which are still in demand. Some travel very long distances to sell their wares because they love the trade.

Daniel Cobblah, a Ghanaian potter once wrote "the impact of European civilization has had some very unfortunate effects on many indigenous crafts in Ghana including pottery. The kitchen and shrines once full of pottery are now filled with aluminium pots and pans, bottles and glasses. The traditional potter is in danger of being edged out of existence she enjoys her work and makes pots because she loves making them and not necessarily because she wants to make money. She is denying herself of all the comfort of this new and glorious age to preserve an art that touches the very foundation of culture".⁶ This is the traditional potter

and this mind still lives with her even though the tide has changed with the Europeans and Americans chasing after our pottery.

Surprisingly, it is the flower pots sprayed with acrylic colours, lacquer or "gold-finger" and those given antique finishes (decorated with raffia and beads) that have penetrated foreign markets in Europe and the East (in places like Switzerland, Holland, U.K. and Korea).

Apart from the rural areas pottery in the cities (contemporary) has been taken over by men who are doing very beautiful pieces (Unique Ceramics, Ofori Duodu Ceramics, Arts Center Pottery Section, Ekem Pottery and Art, Yenok, etc). The potters in the rural areas are very particular to distinguish their pottery - Traditional from what they refer to as Western or European (the whiteman's) - contemporary.

At Pankronoo, one well educated woman agreed that most of the beliefs have simple social and psychological connotations rather than religious or spiritual. She said that because the African is very religious and spiritual anything that is given a religious meaning is regarded hence the linking of everything to religion.

Most of the practices and beliefs at Afare, Appiadu and Pankronoo were found to be quite the same. Another elderly woman confessed that the taboo of developing goitre by dipping one's mouth into an "ahina" was only a sham to stop people from putting their saliva into the "ahina" and observing good hygiene practices since others too might use the same pot. When told the other taboos were unfounded as well, she denied vehemently, saying that if a woman for example, engaged in an immoral act with another man she lost her wares during firing or may be trapped and killed in the clay pit. She cited various instances when these had happened in the

past. As far as she was concerned contemporary pottery is not traditional pottery since the latter allowed men, for example, to produce wares and they do not suffer any deformity or mishap. Within certain localities, it was observed that, men were allowed to mine the clay for most of the women because the old taboo of women working naked (or half naked) had stopped.

It was also learnt through investigations that many of the potters within these pottery centers were very good people who led chaste lives within the villages. Consequently, they enjoy very high social recognition among the people. Their educational background was found to be generally low. The pottery vocation was done by many of them, about 85%, as a part time business, many of them being traders or subsistence farmers. The few who work solely on pottery are the very old ones among them.

3.4 GREATER ACCRA REGION: SHAI TRADITIONAL AREA

There are many similar practices and beliefs between potters in the Ashanti and Greater Accra Regions. The clay dug by the local potters is not of very good quality because (i) They are unable to dig deep enough with the simple tools which they still use and (ii) Not many people are engaged in digging from one pit and therefore they do not get to the more plastic clay earlier enough. Men are still forbidden to work on clay except Mr. Tamakloe of Agomeda whose studio pottery is considered European and not traditional. It was learnt that the potters fear to dig deep so as not to be trapped when it starts to rain suddenly because of the slippery nature of the clay. This however, was given a religious interpretation to mean that digging deep was to disturb the earth goddess.

Pottery is perhaps one of the few vocations in this area and apart from the Junior and Senior Secondary schools where males too do pottery they are not allowed to do it as a profession. This, one potter said, is, however, changing because of the great interest the youth are showing in the trade.

It was learnt that many people do not do pottery because they consider it to be strenuous. A total of 17 potters and 5 non-potters were interviewed. All the non-potters who once upon a time, had learnt the trade, admitted that it was strenuous. As for the potters they expressed optimism that their profession would find some improvement soon.

All 17 potters interviewed were prepared for a change and agreed that they would like to be trained to throw on the potter's wheel. The leader of the 31st December Women's Movement, Madam Elizabeth Nai said that they have been promised some potter's wheels and a firewood kiln. She said most of them had already received some basic training in "throwing" from the Greater Accra Regional Center for National Culture and that when they have the potter's wheels and kiln, they would train the other potters in the village as well. Regarding, the preparation of clay (refining) for work on the wheel, she said that they had also learnt how to "wash", "wedge" and "knead" the clay; and therefore do not regard the exercise as a waste of time. She said their target is to produce glazed pieces in the future. It was observed that most of them were really prepared to change so as to improve their estates in life.

Even though about 70% were doing pottery on part time basis it was evident that they really enjoyed working with clay and as they pointed out, were prepared to do it full time given the necessary assistance in

equipment and tools.

SOME TOOLS USED

- (a) "neyo" - base or stand
- (b) "gombolo" - for smoothening (kidney)
- (c) "gbole" - also for smoothening
- (d) "zia" - modelling tool
- (e) "puogbomte" - modelling tool
- (f) "ba" - tool for texturing.

The "neyo" which is a little concave disc is not used as a food container. This is because they form the basis for high production levels. Limitations in the number of "neyo" owned by a potter will limit the number of pots she can do. As a result of this, there is a taboo that anyone who uses the "neyo" for food will stink all over and die. Some of the potters hinted that they would prefer to be without most of the taboos, however, there has been no one to lead them in this "revolution".

Twelve (12) out of the potters interviewed were of the opinion that cultural beliefs and practices have impinged on the development of the industry, whilst 5 of them felt otherwise. It was observed that many of the young boys and girls at Dodowa and Agomeda were very interested in pottery but then they were scared (especially the boys) of the taboos. They also believed that since the pottery wares were selling that cheap - about ₵500 for a grinding bowl) it might take them a considerable length of time to save money in order to buy certain necessities.

About 75% of those interviewed within this district agreed that they find most of the practices and beliefs obsolete and that they should be

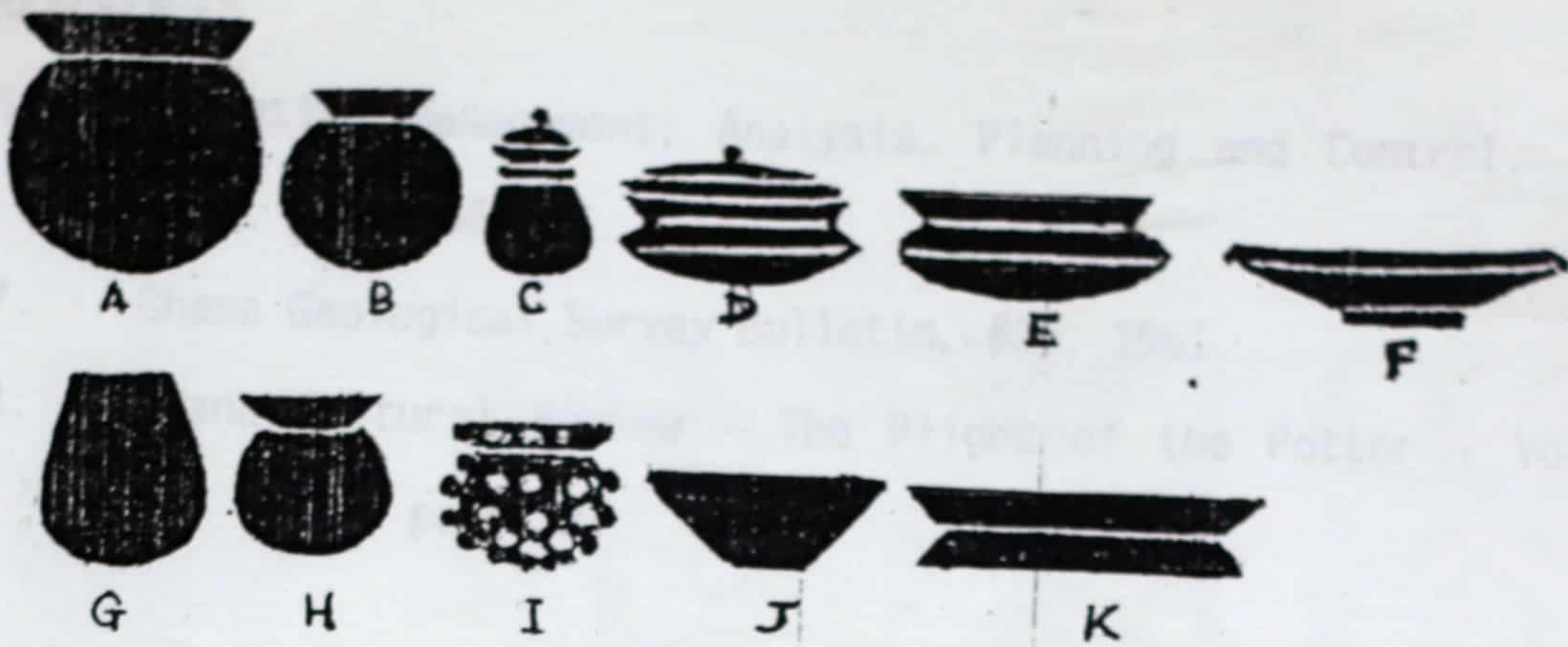
modified or done away with altogether. The idea that they are backward generated a heated argument with certain serious and controversial remarks being made.

One old woman of about 85 years, who had been making pots since her childhood also expressed the desire to learn pottery the new way. They believed that there need to be a change in practices if the industry is to flourish. They, however, did not have any suggestions as to what changes need to be done.

The strong belief in ancestral worship among the Shais (just like the Ashantis) accounts for the observance of some of these obsolete practices. They claim their ancestors will be cross with them should they flout their commands - these form their core beliefs. Incidentally and interestingly enough, some of these taboos do not affect Shais who live outside the Shai traditional area. It is, therefore, important to call it indigenous as against traditional.



Samples of types of Pottery shapes found in Ghana.



- A. "Ahina" Water Pot
- B. "Esen" Cooking Pot.
- C. "Kuruwa" - Cup
- D. "Ayowa" A large dish for serving meals. Whilst adults eat in the main bowl, children eat from the lid.
- E. "Kwansen" - Soup Pot
- F. "Apotoyowa" - Grinding Bowl.
- G. "Kutu" Another kind of cup for the family in Ashanti.
- H. "Akobokyiwa" Palm Wine Pot
- I. "Nsuroma kutu" - "Juju" Pot (used for religious purposes.)
- J. "Owire"
- K. "Posie" Washing Basin

FIG. 3: 1



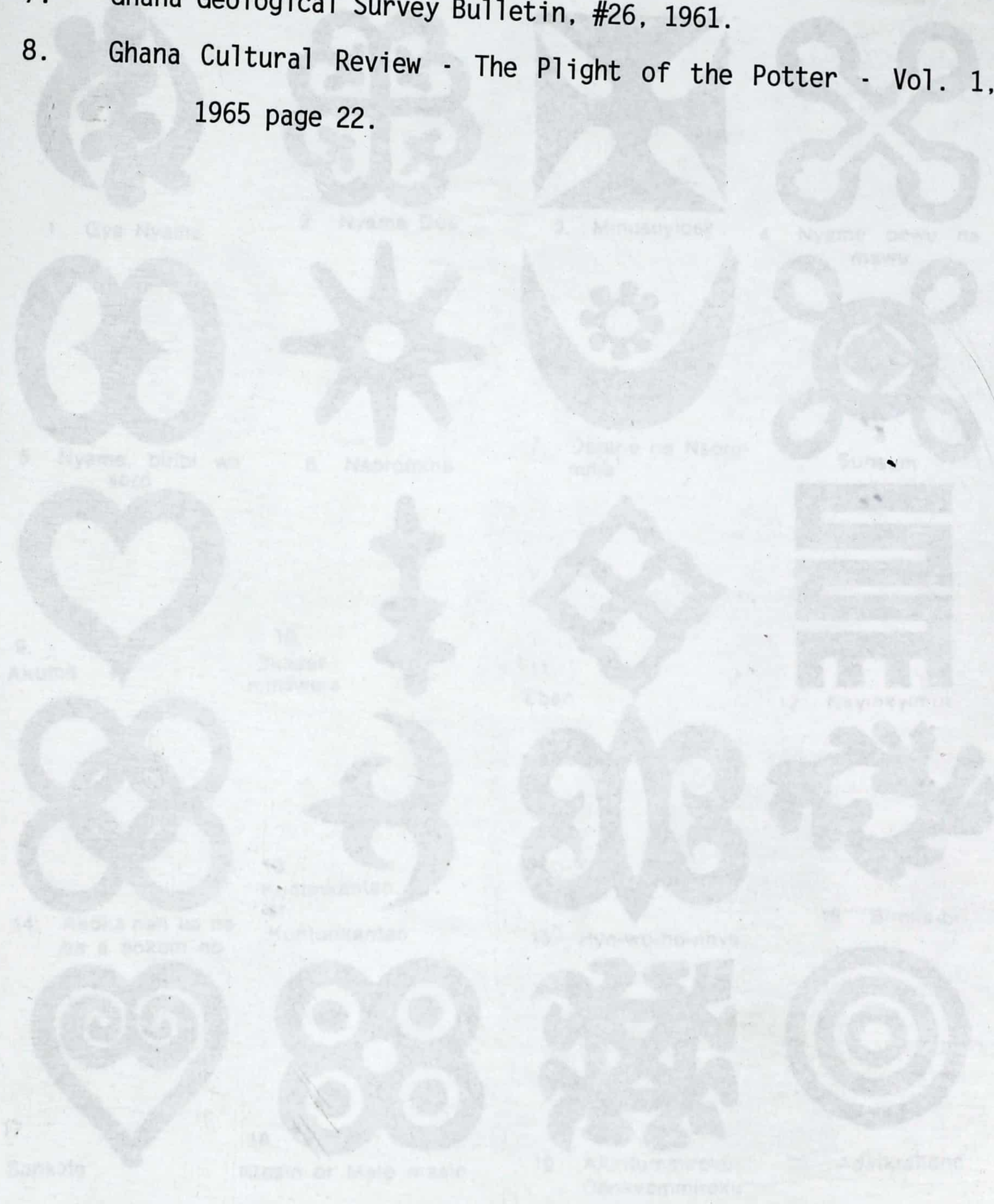
∴ "Abusua kuruwa" (Ashanti), clay,

Meyorowitz.

FIG. 3: 2

REFERENCES

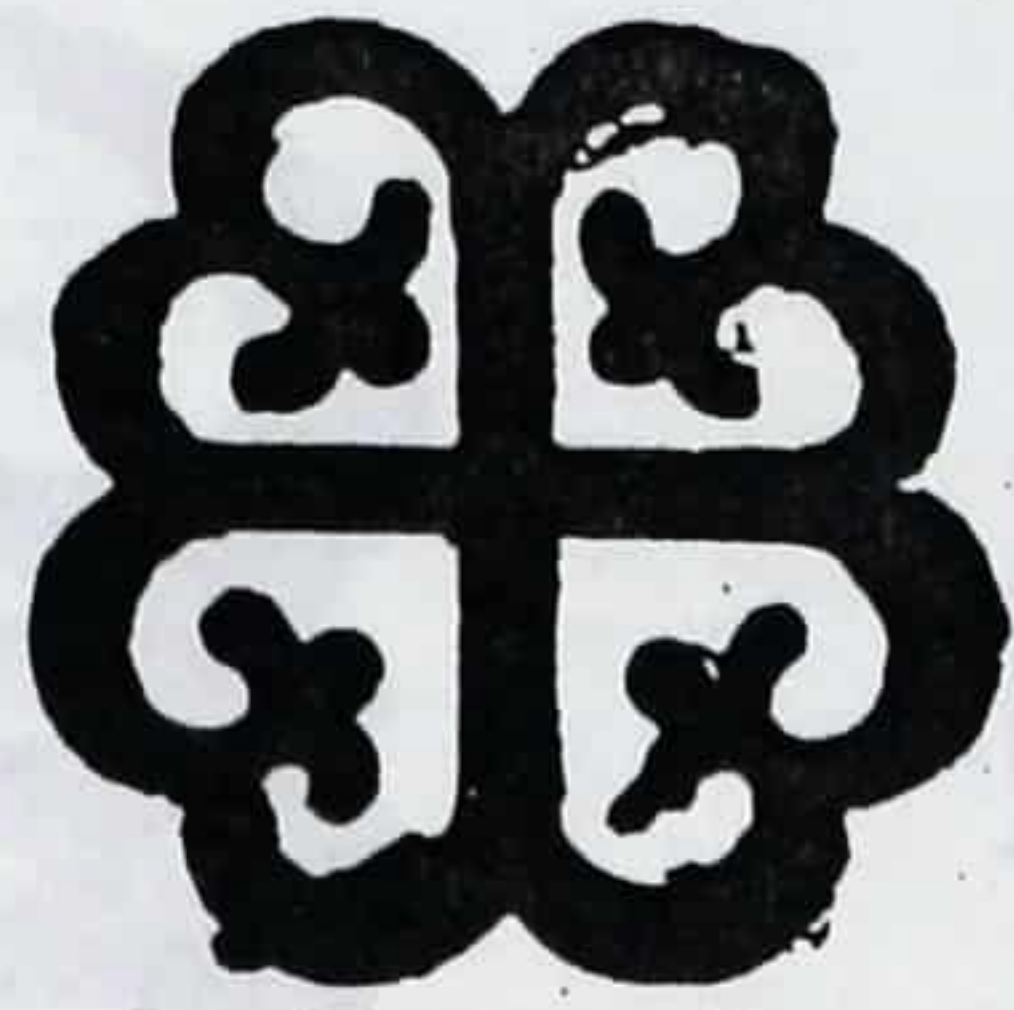
6. Marketing Management; Analysis, Planning and Control. 5th Ed. page 106/107.
7. Ghana Geological Survey Bulletin, #26, 1961.
8. Ghana Cultural Review - The Plight of the Potter - Vol. 1, #1 1965 page 22.



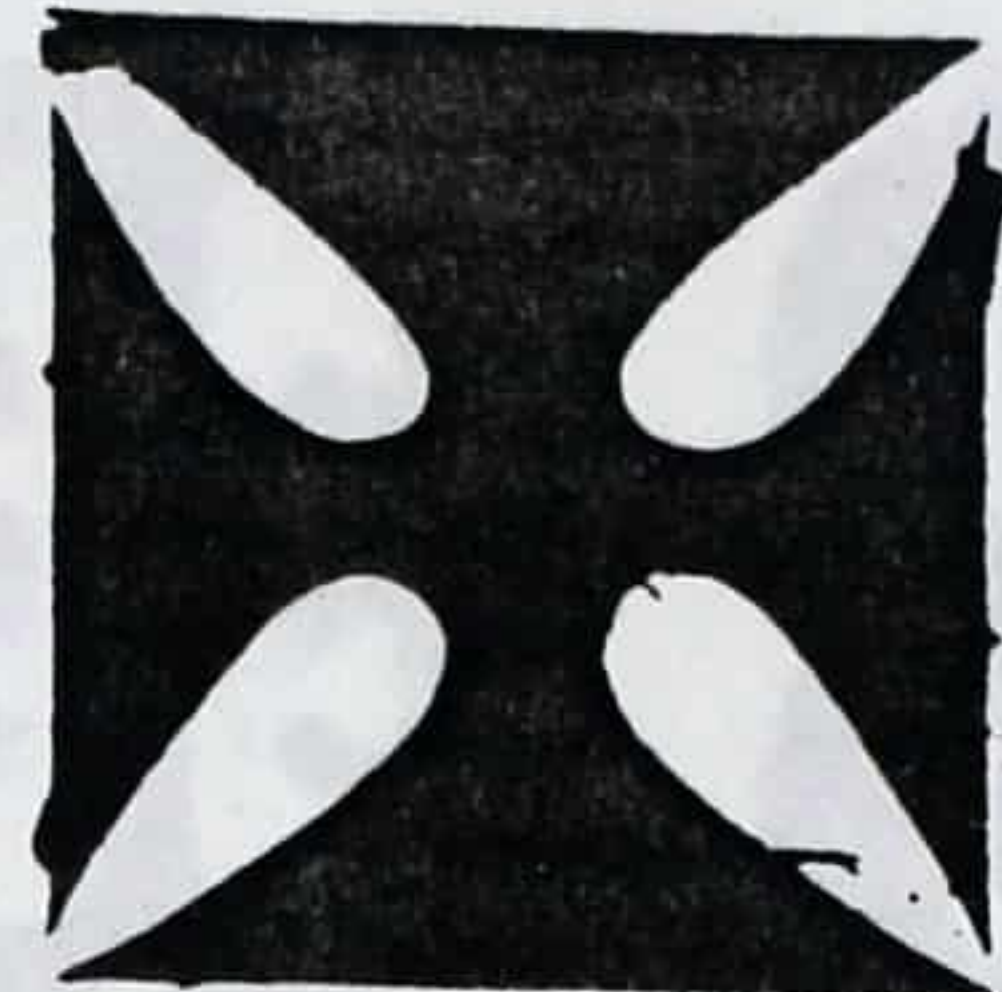
THE ADINKRA SYMBOLS AT A GLANCE



1. Gye Nyame



2. Nyame Dua



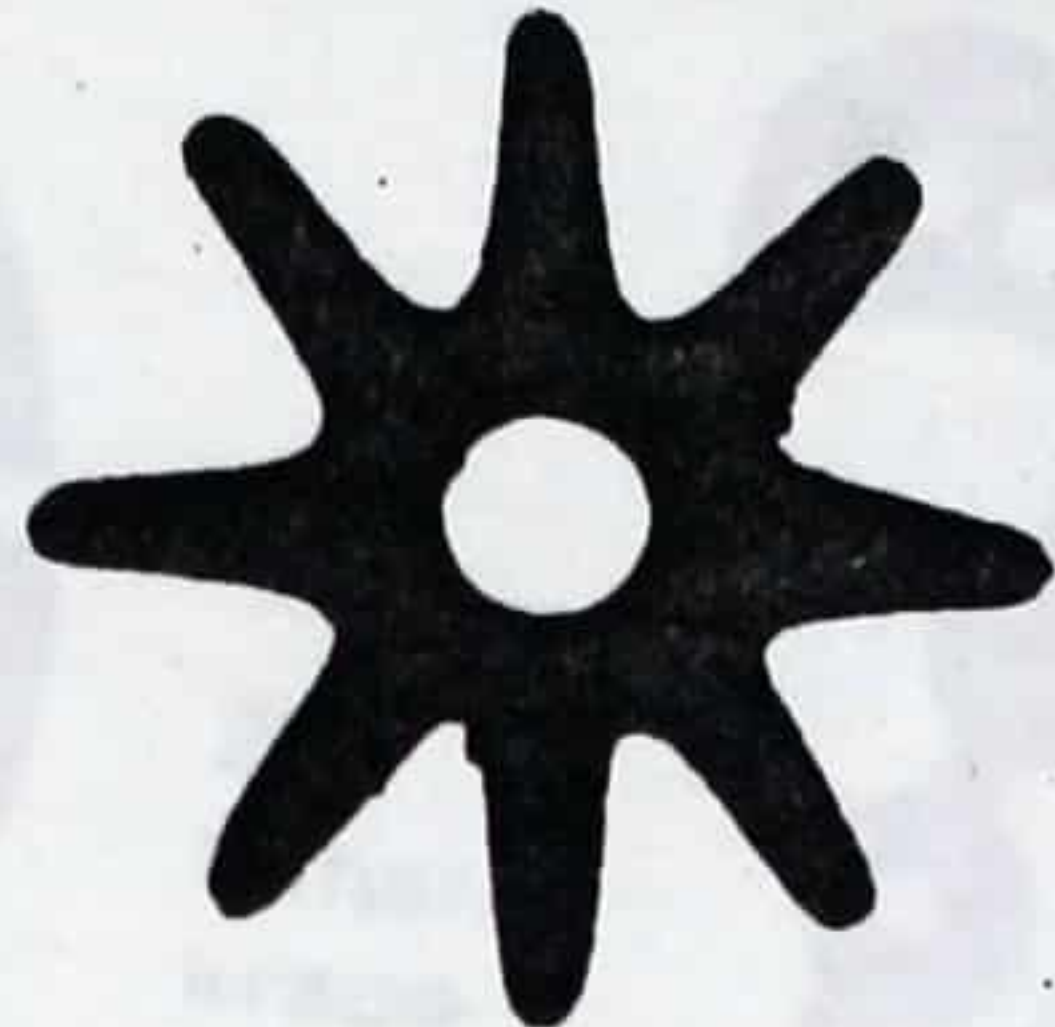
3. Mmusuyidee



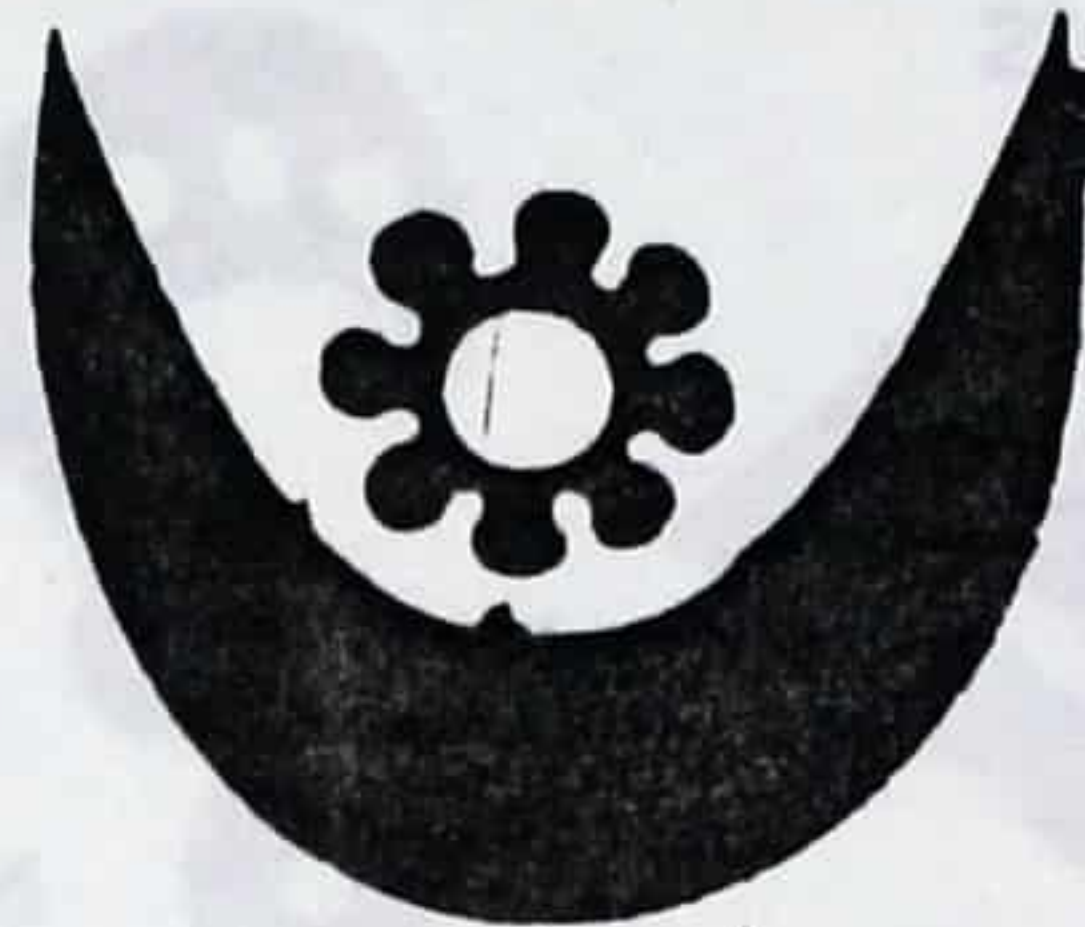
4. Nyame bewu na mawu



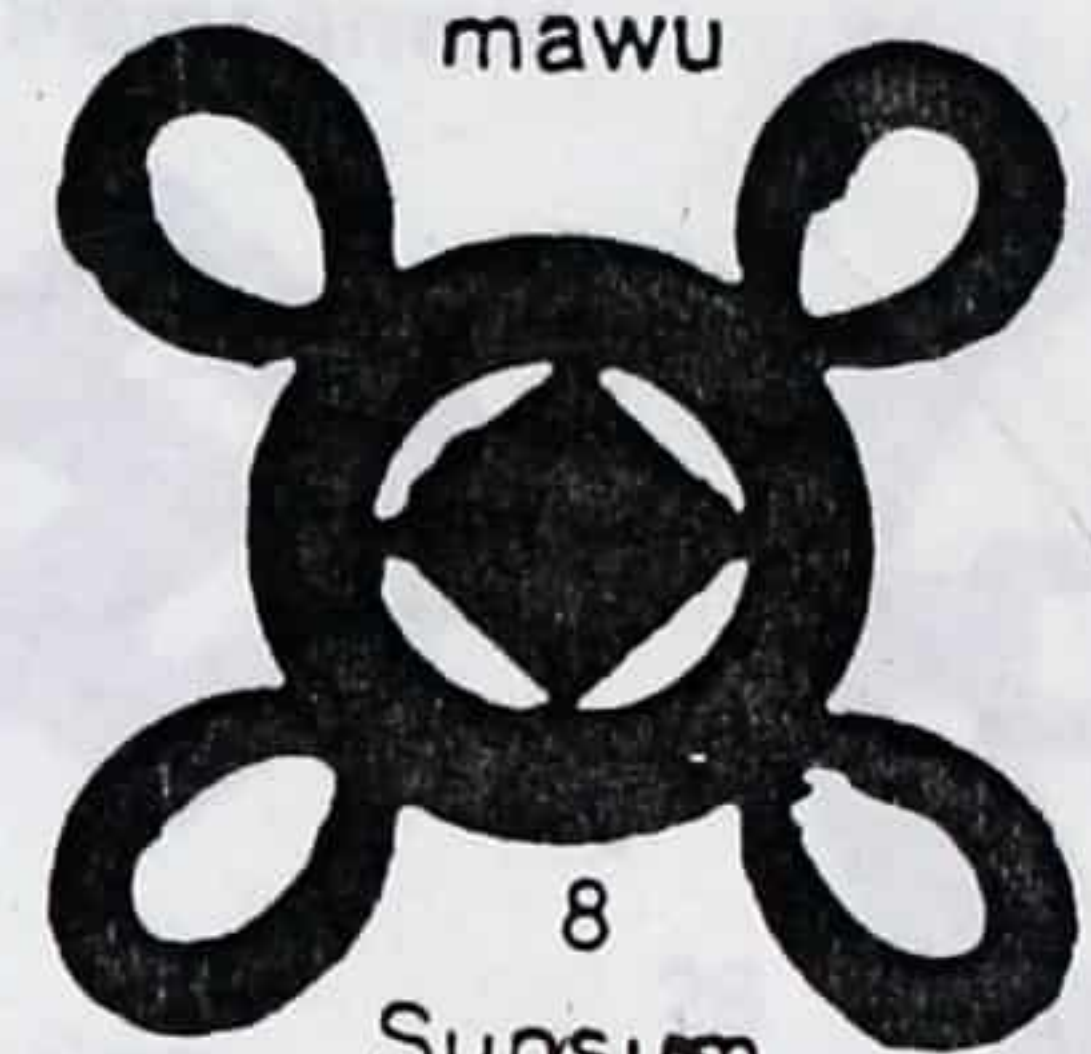
5. Nyame, biribi wa sorɔ



6. Nsoromma



7. Dsrane ne Nsoromma



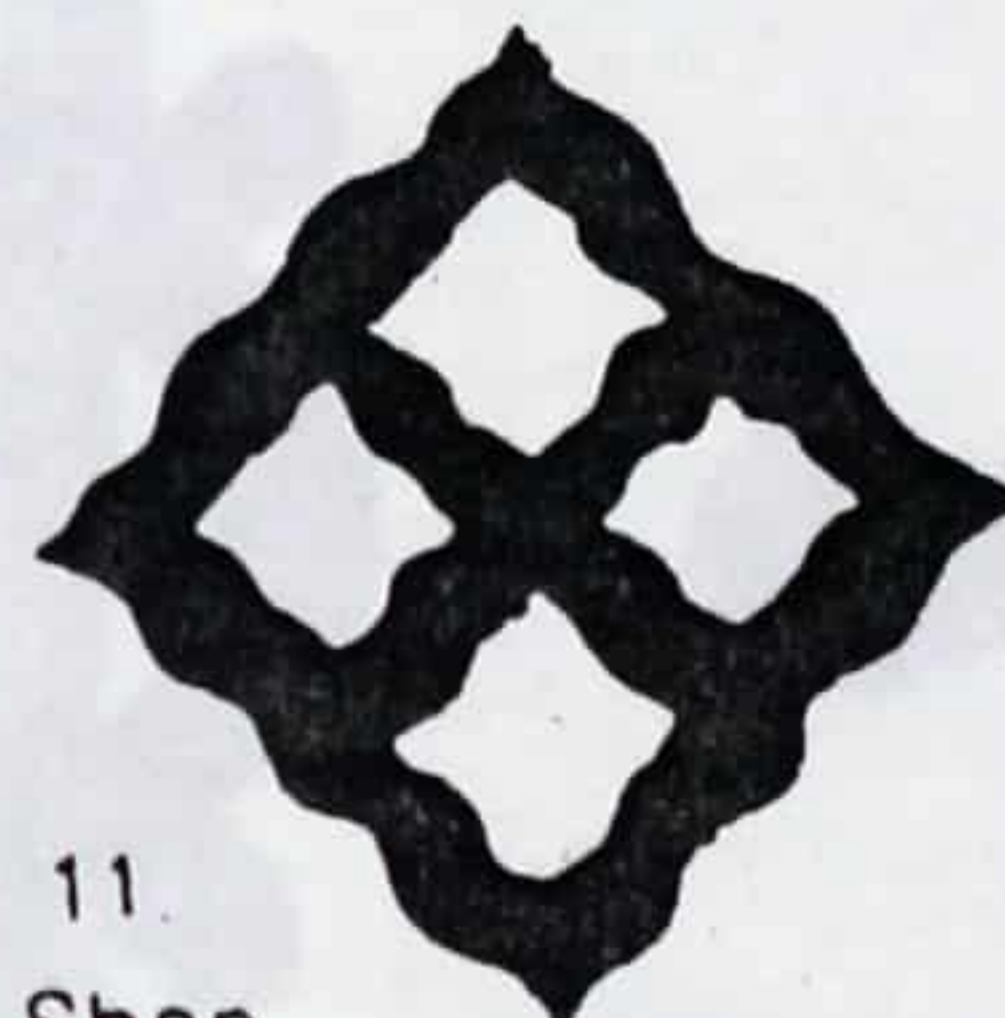
8. Sunsum



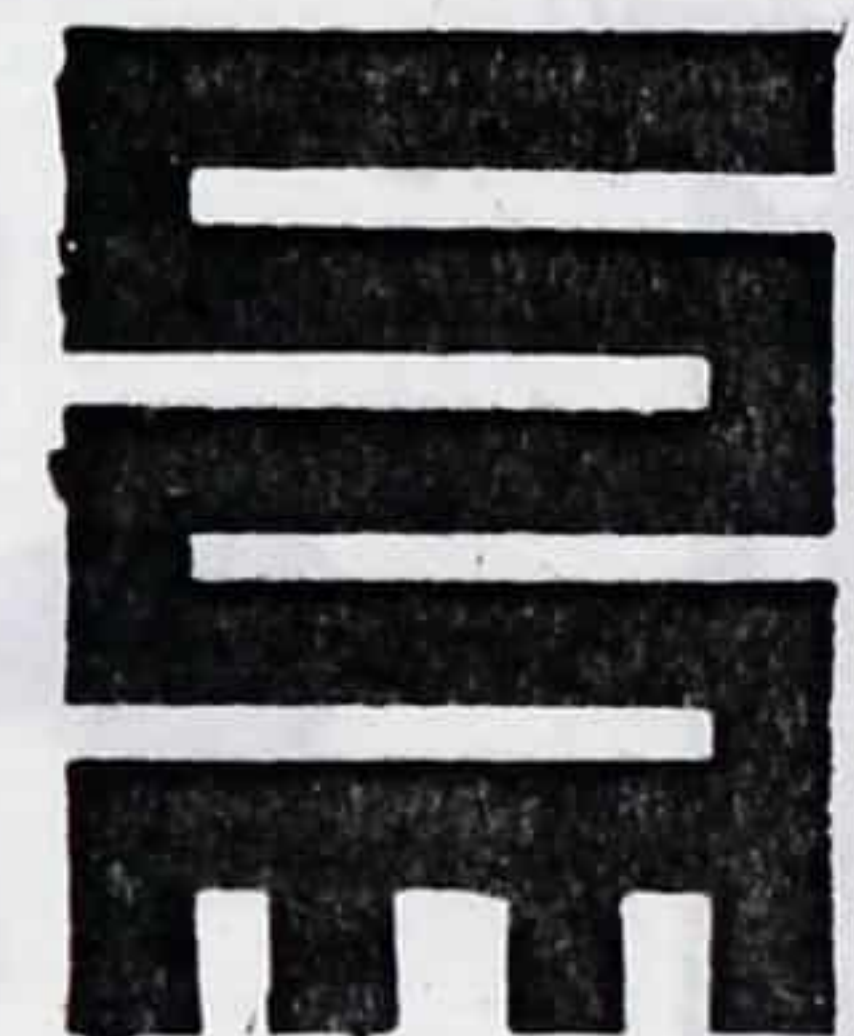
9. Akoma



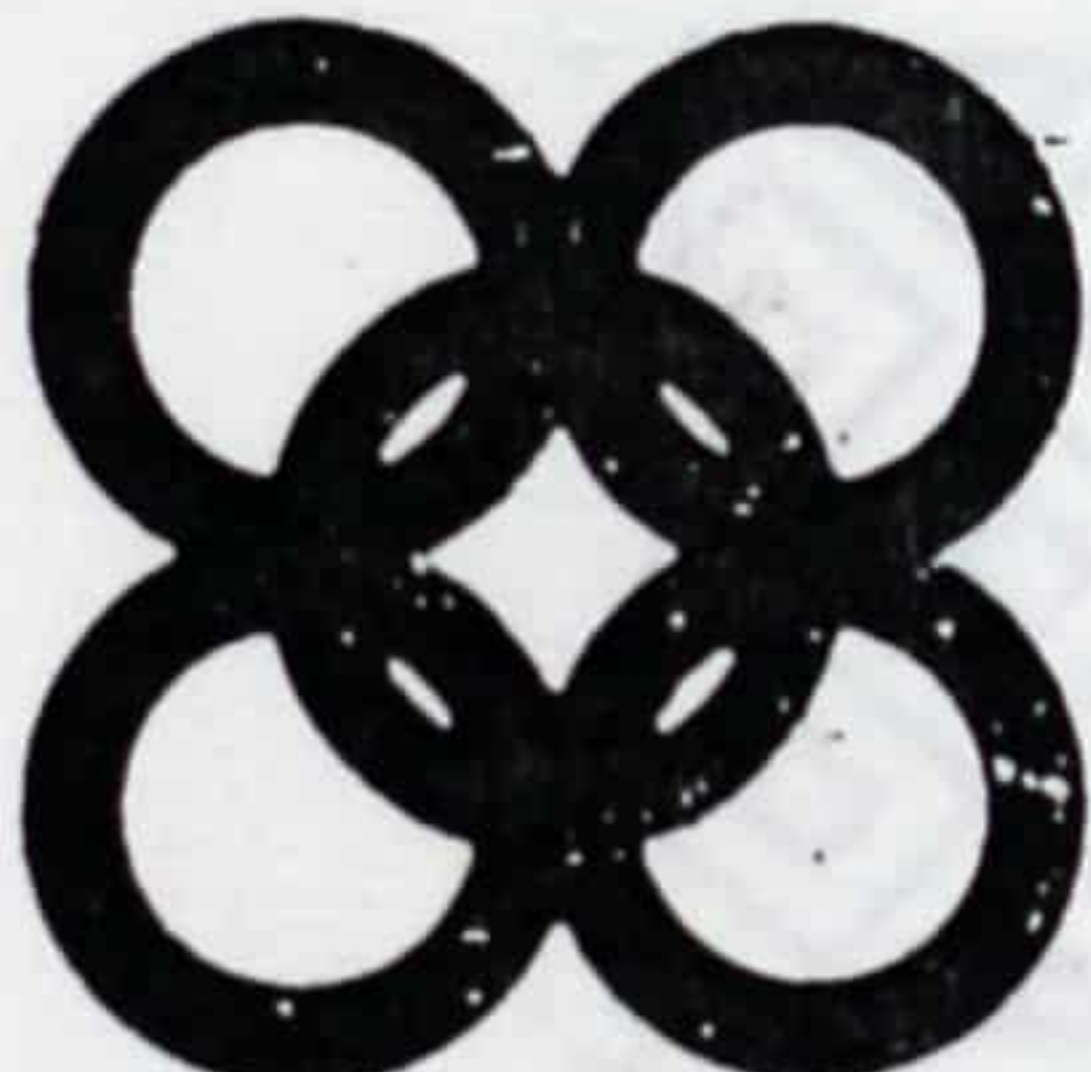
10. Okodee mmawere



11. Eban



12. Nkyinkyimie



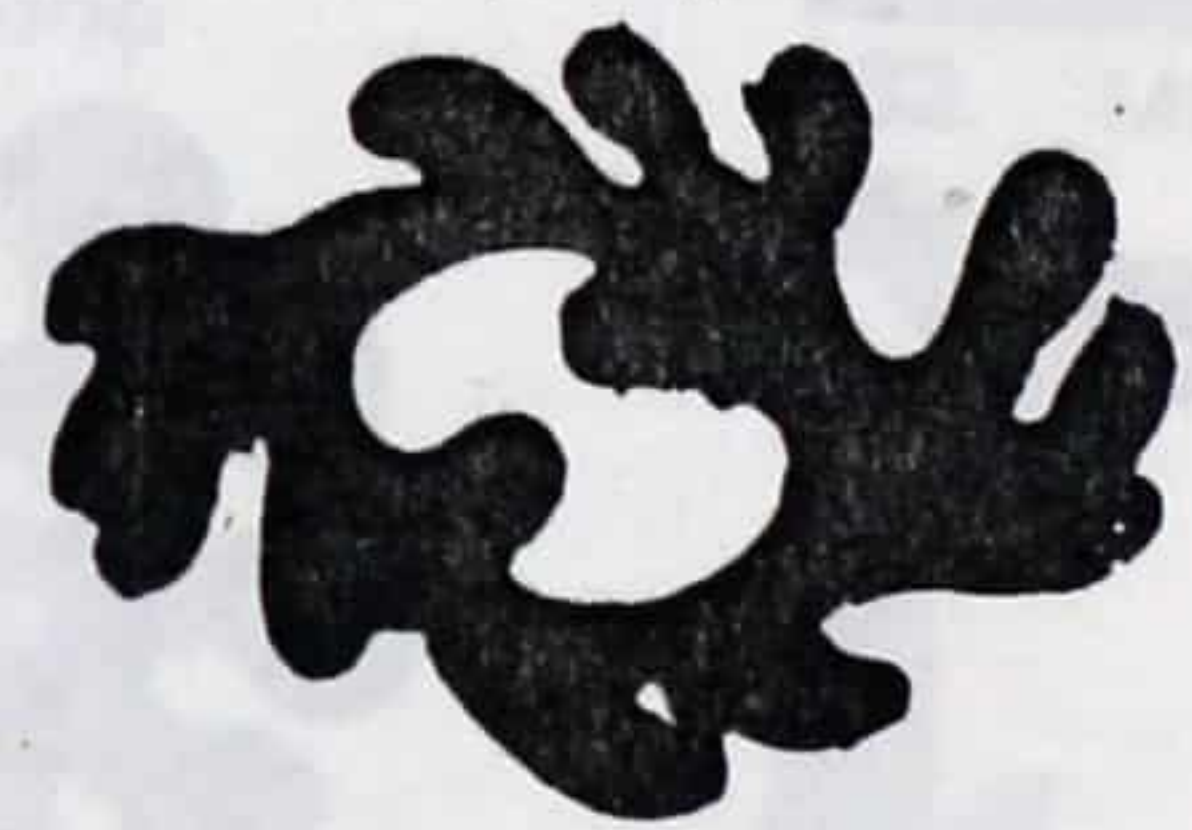
14. Akoko nan tia ne ba a enkum no



13. Kuntinkantan or Kuntunkantan



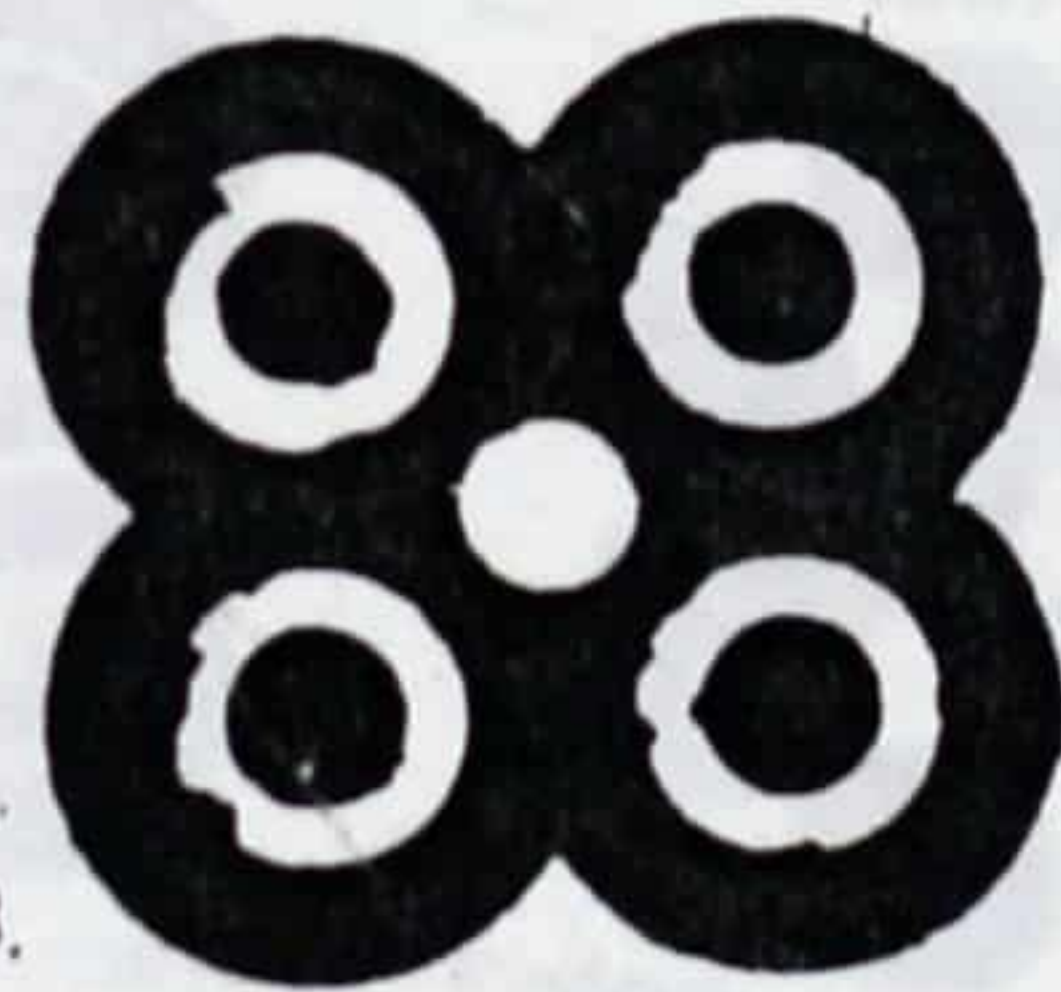
15. Hye-wo-ho-nhye



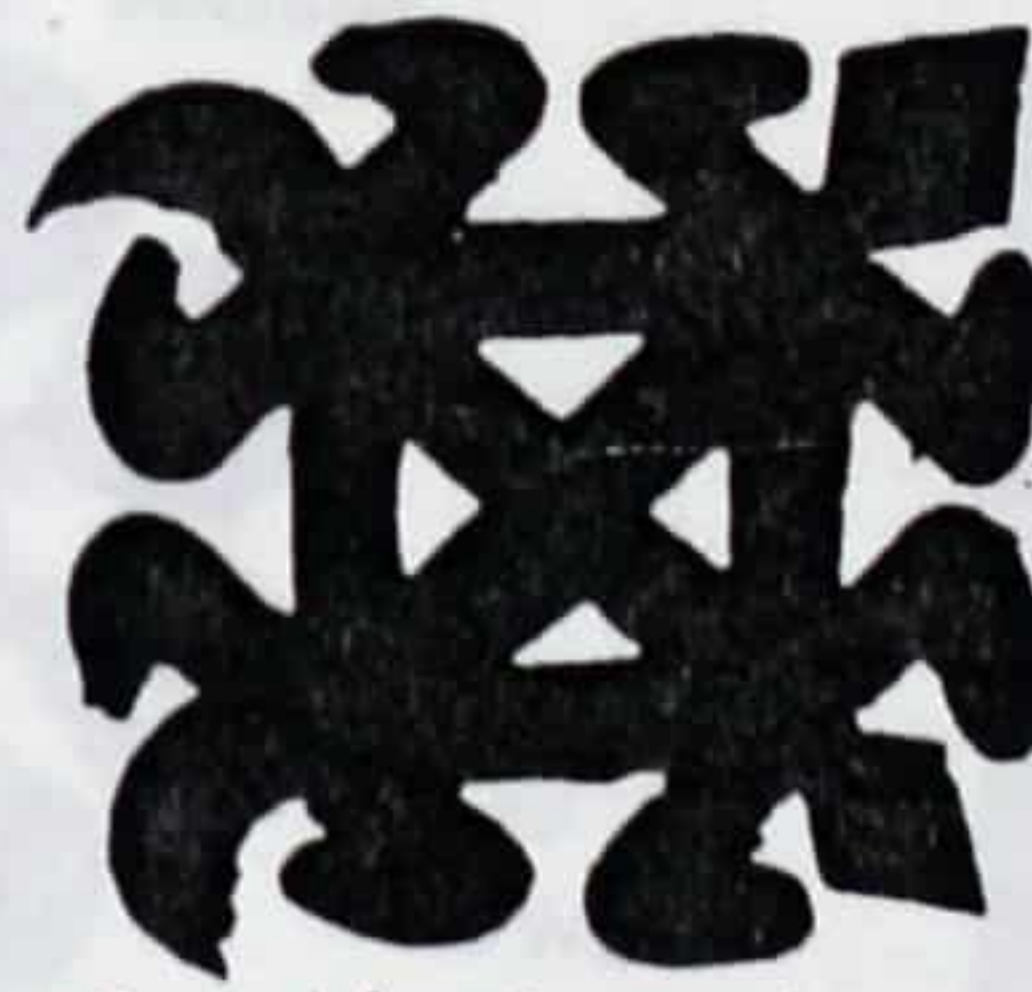
16. Bi-nka-bi



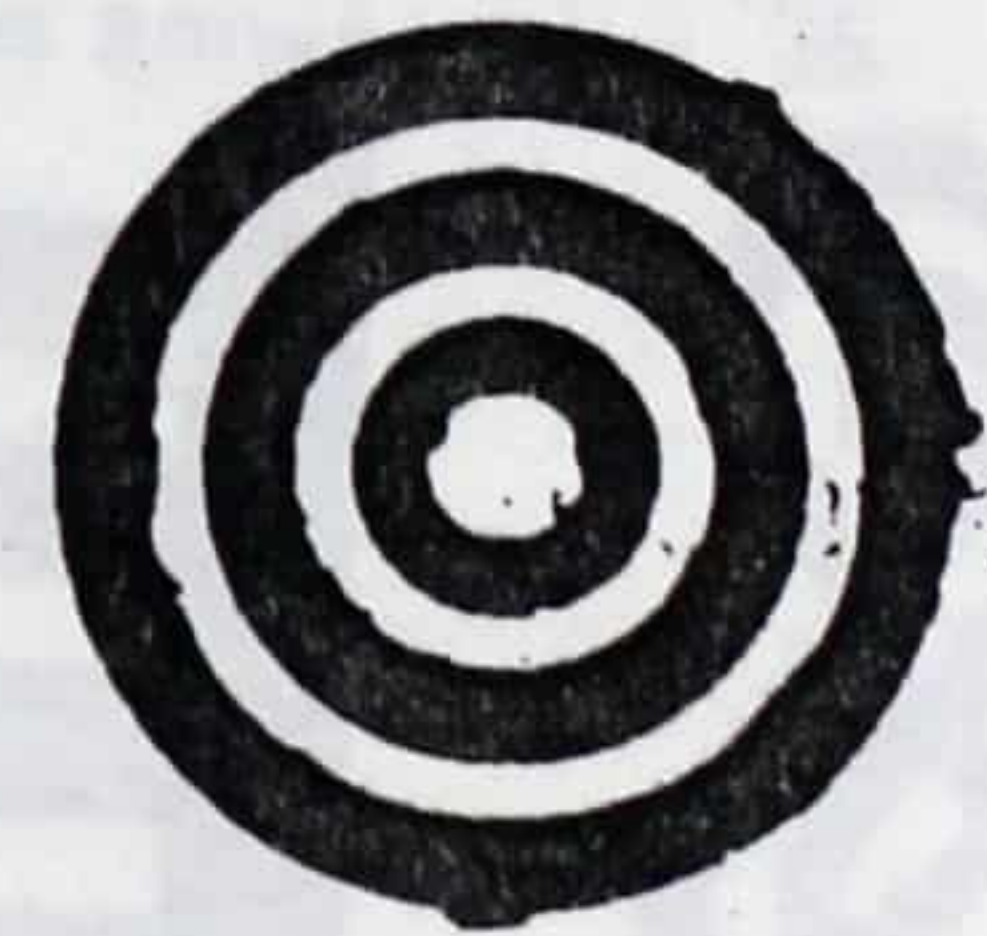
17. Sankofa



18. Niesio or Mate masie



19. Afuntummireku-Denkyommiroku



20. Adinkrahene

FIG 3:3 A.




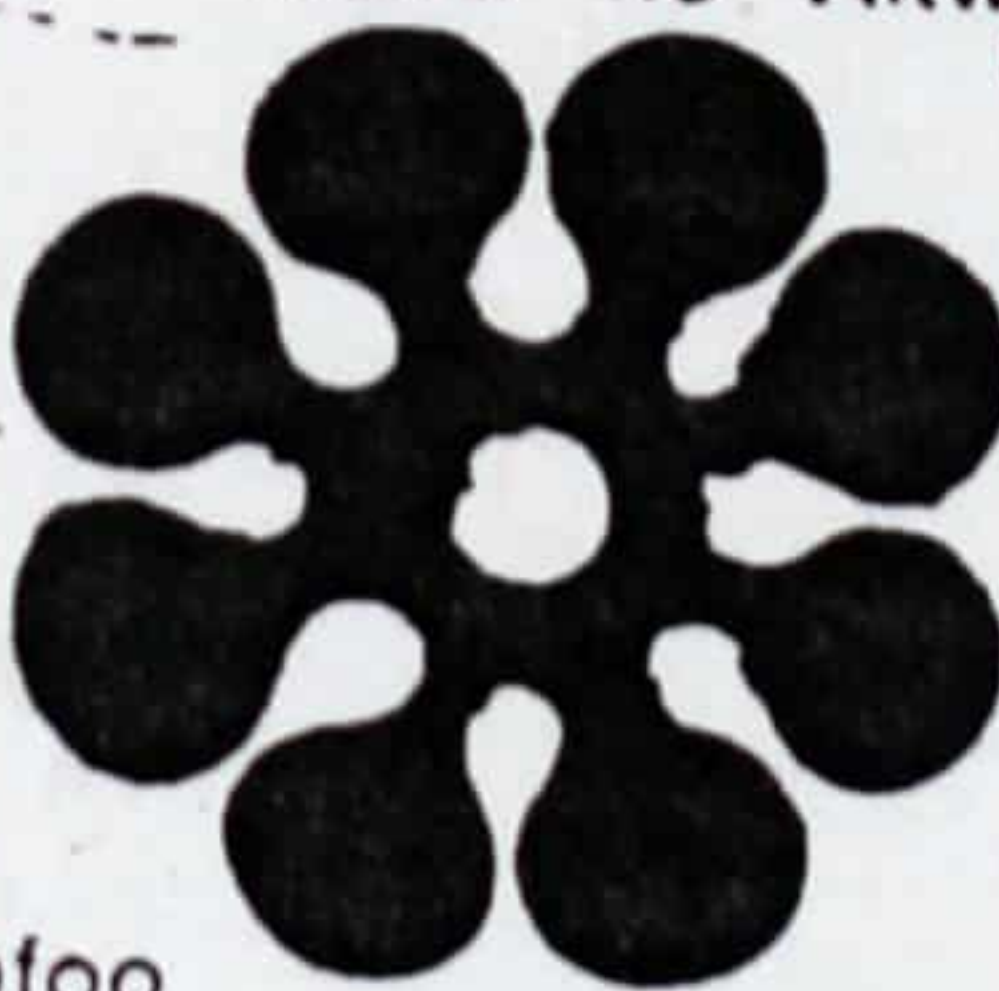
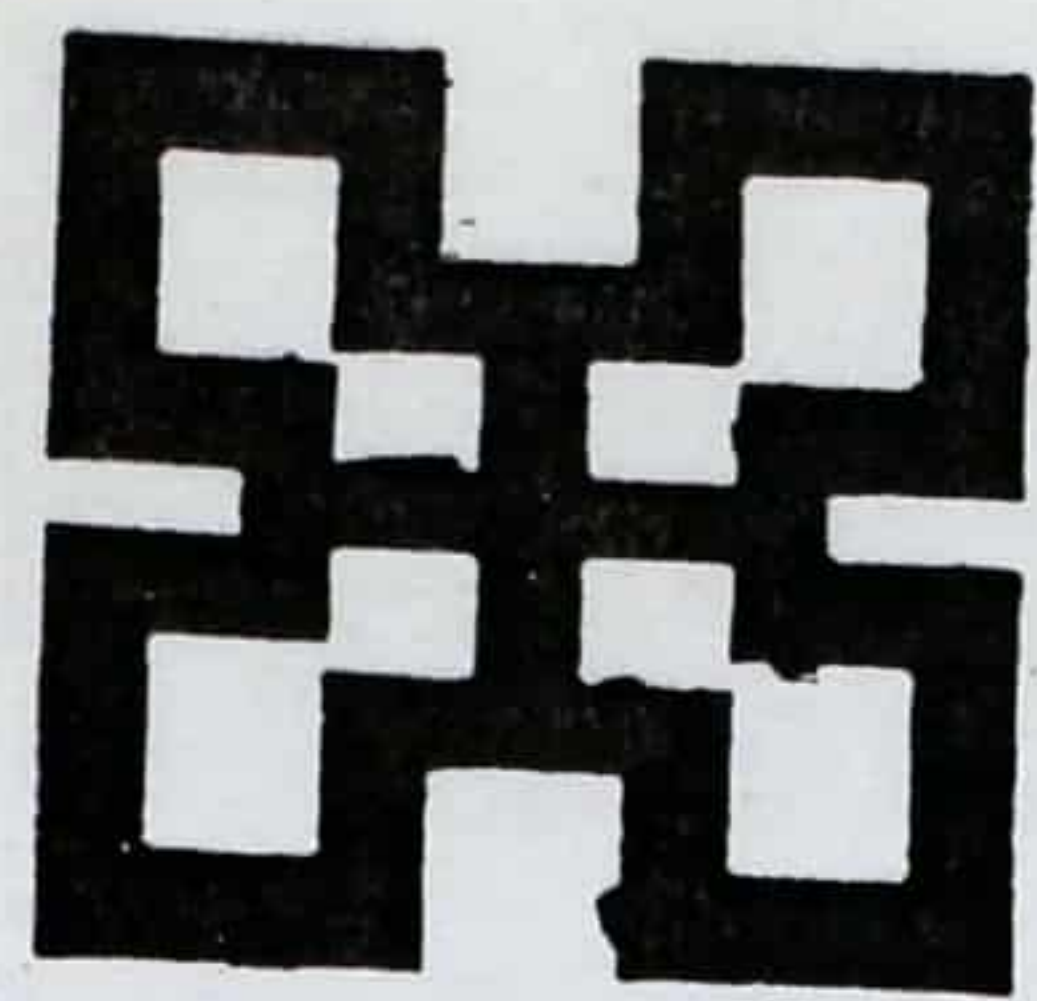
- 21 Akoben 
- 22. Ese ne tekrema 
- 23. Pempamsie 
- 24 Jwa-foro-adobe 
- 25 Mmara krao 
- 26 Akofena 
- 27 Epa 
- 28. Damedame 
- 29 Aya 
- 30 Wawa Aba 
- 31 Tabono 
- 32. Mframadan 
- 33. Ani bere a ensa gya 
- 34. Konti ne Akwamu 
- 35. Dhene aniwa 
- 36. Fi-hankra 
- 37 Dwennimmen 
- 38 Fofoo 
- 39 Owu atwedee 
- 40. Kramo bone amma yeanhu Kramo pa 

FIG 3:3 B.



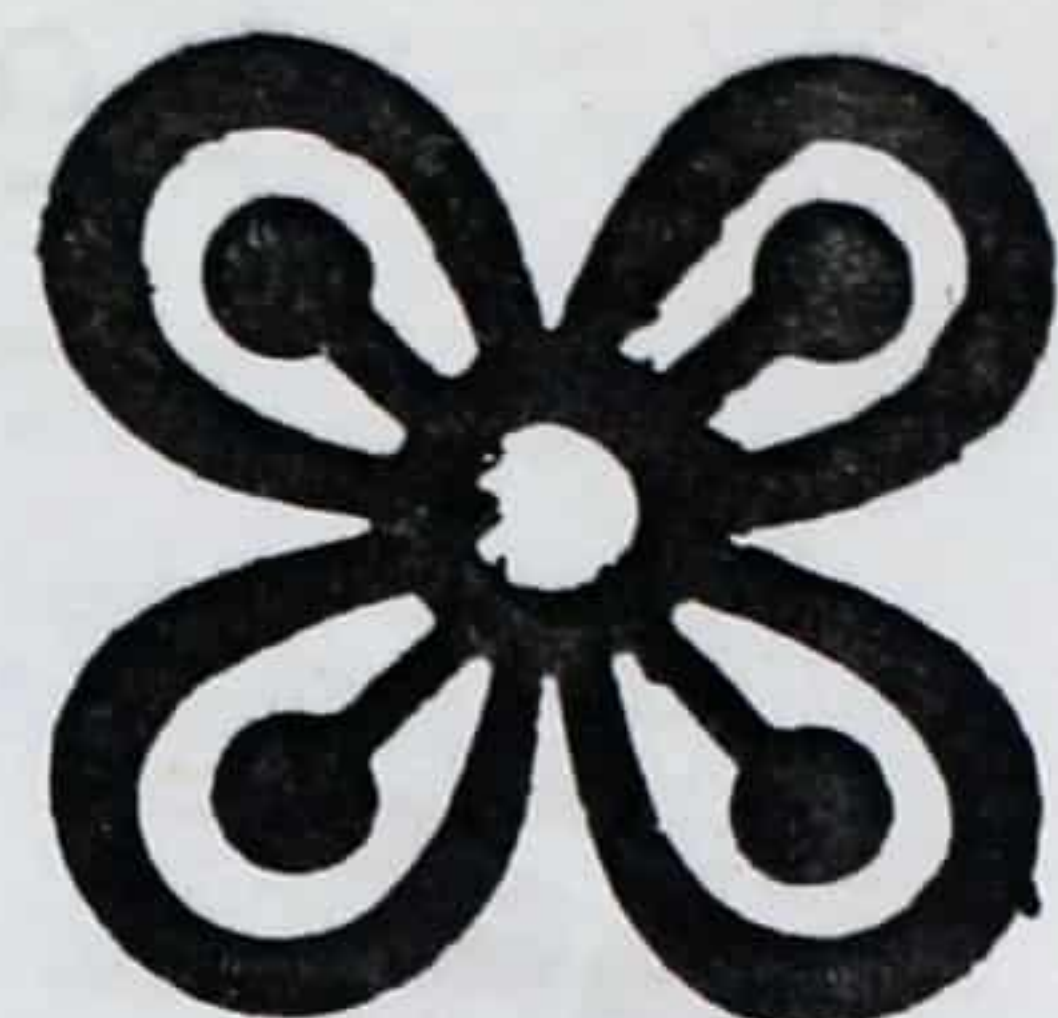
41. Nsaa. Nea onnim nsaa na ɔta n'a-go



42. Dono



43. Nkuruma kesee



44. Bese saka



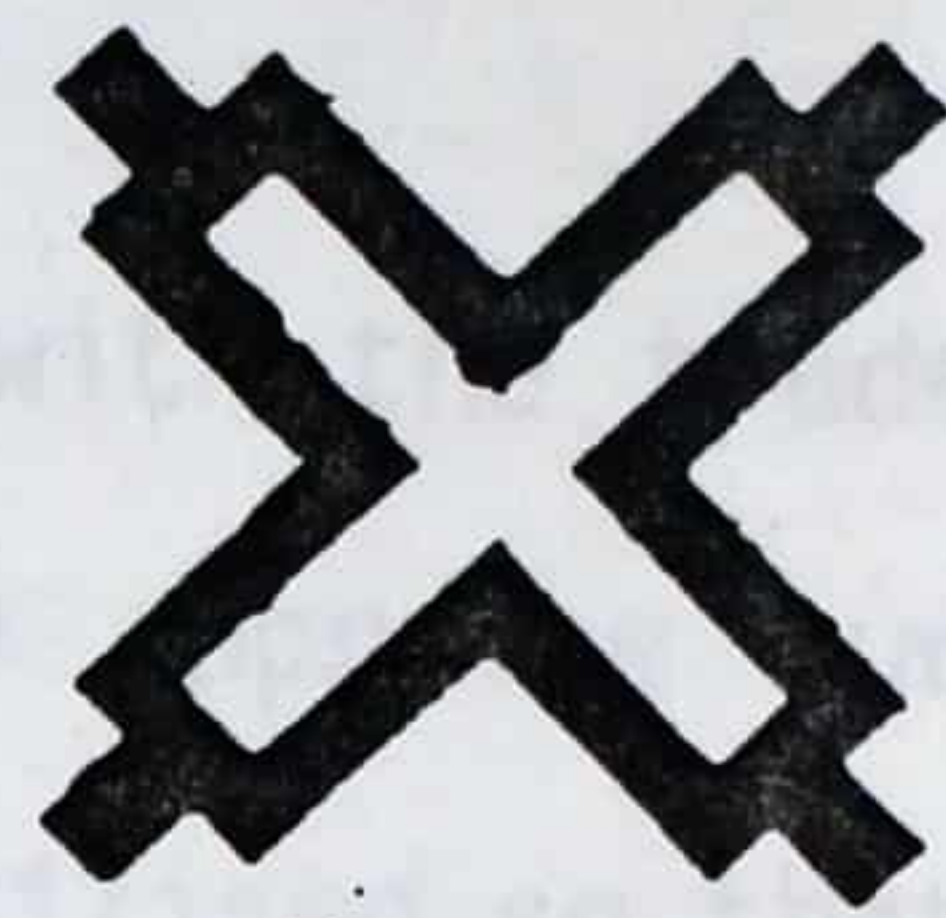
45. Kwatakye atika



46 Gyawu atika



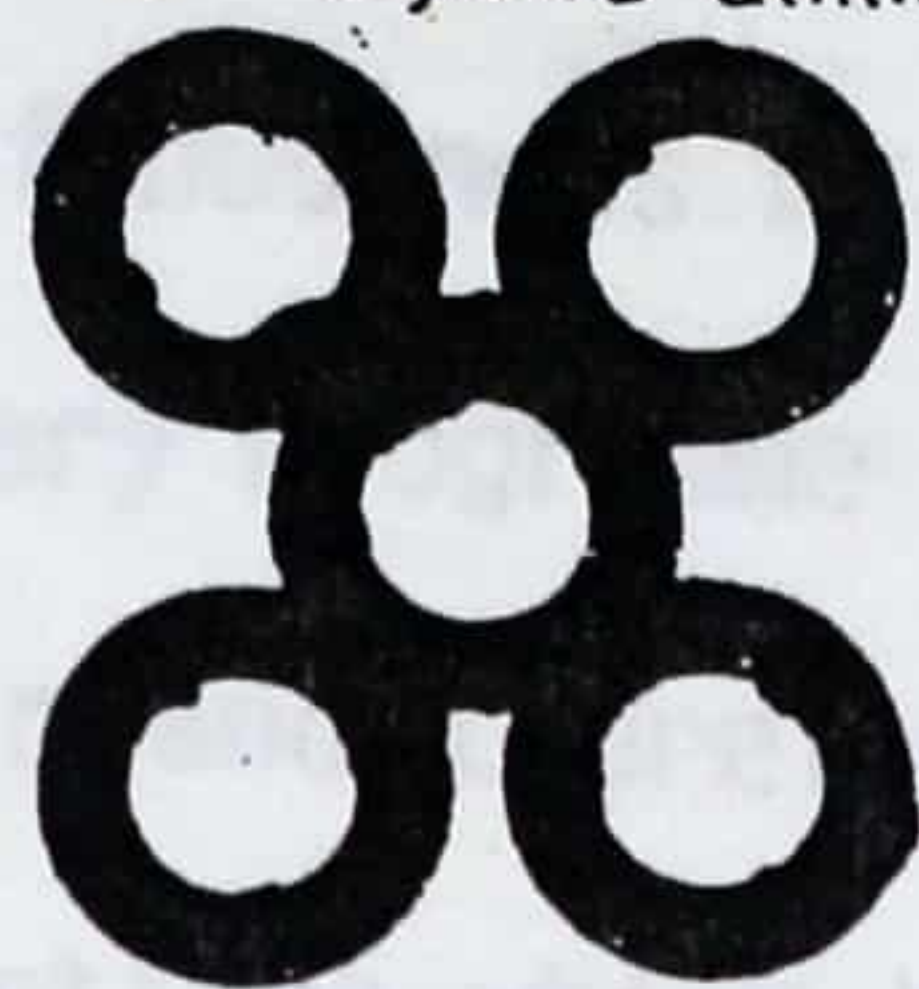
47 Jhene tuo



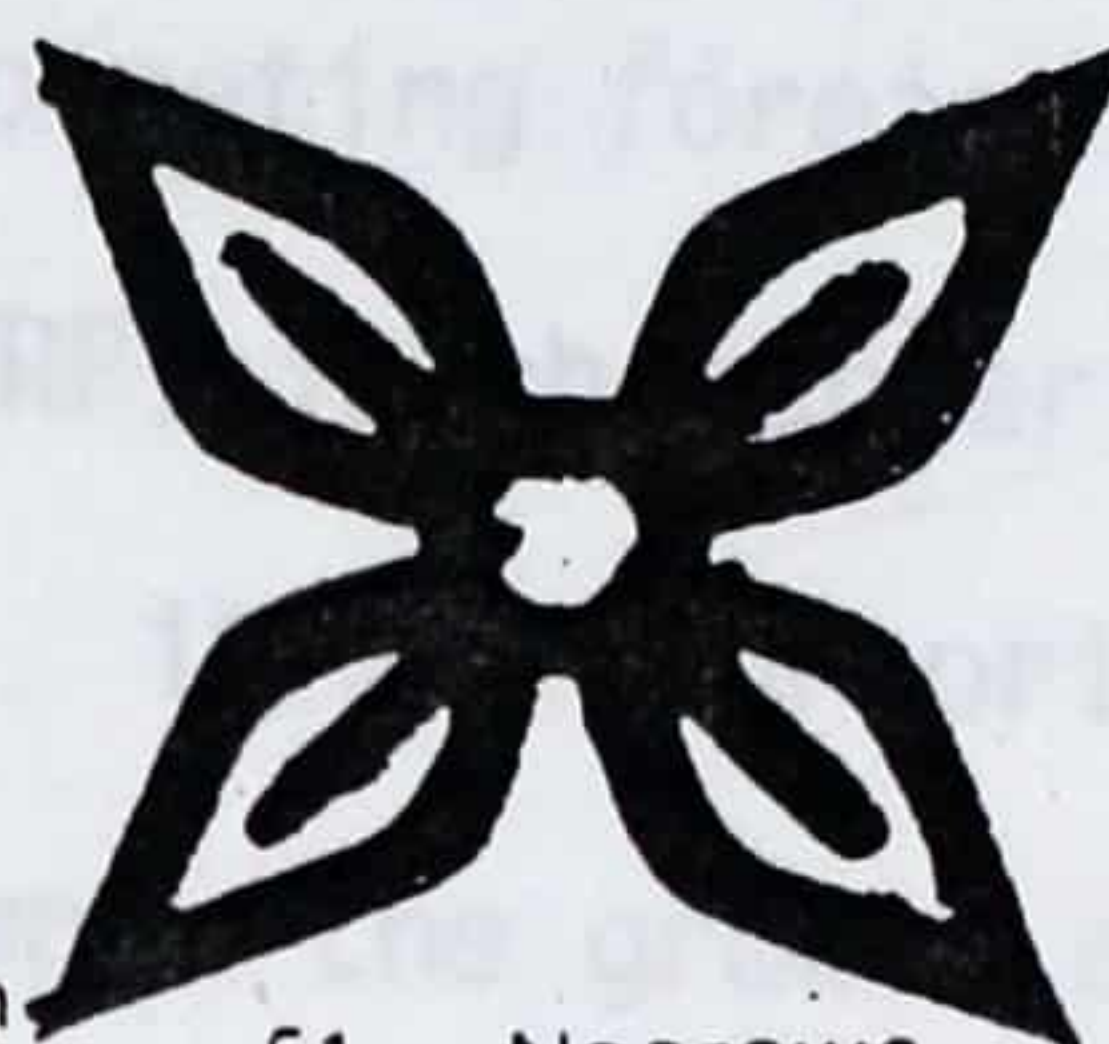
48 Aban



49 Pagya



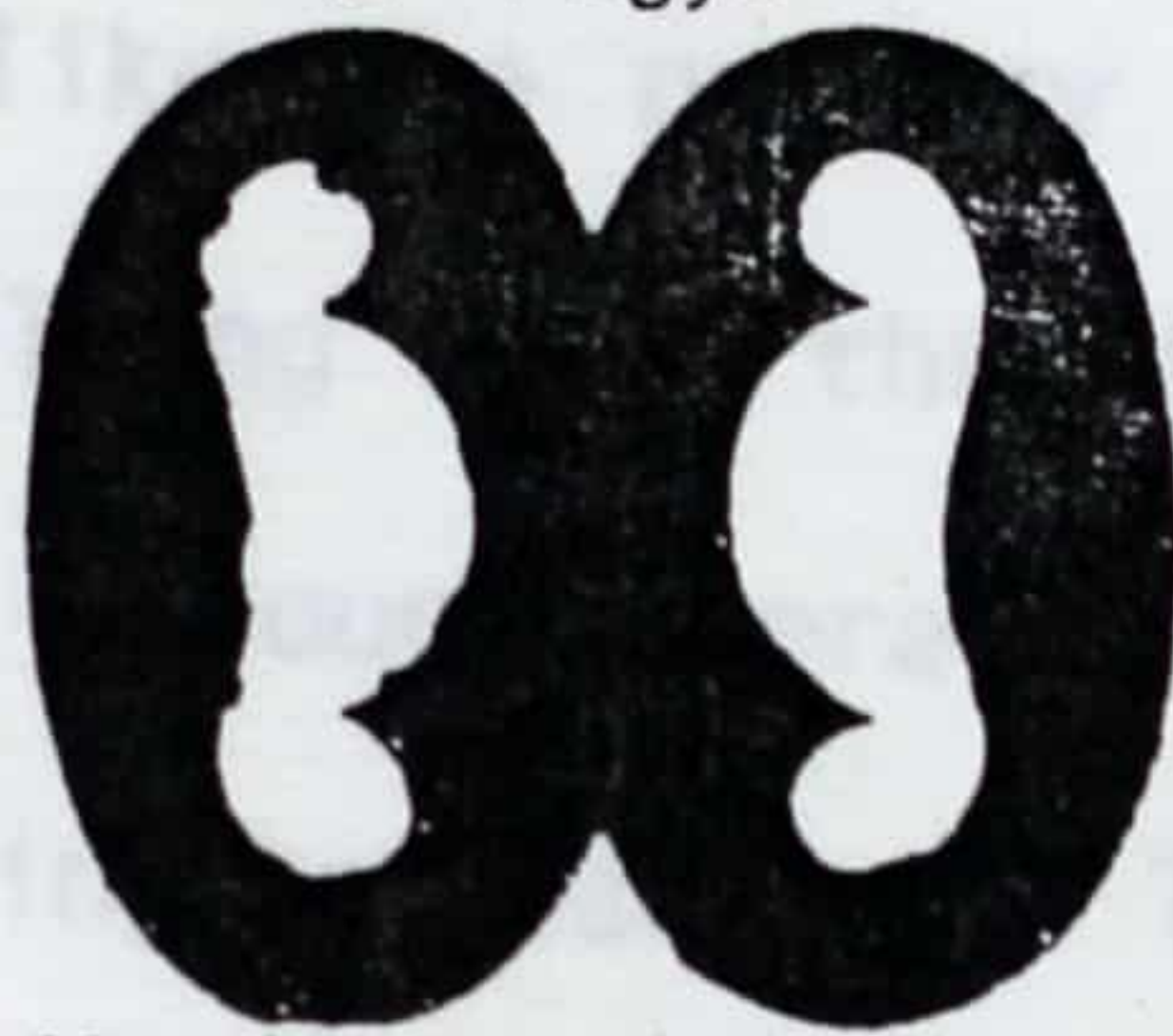
50 Apuaanum or Mpuaanum



51 Nserewa



52. Sepɔ



53 Nkansankanson



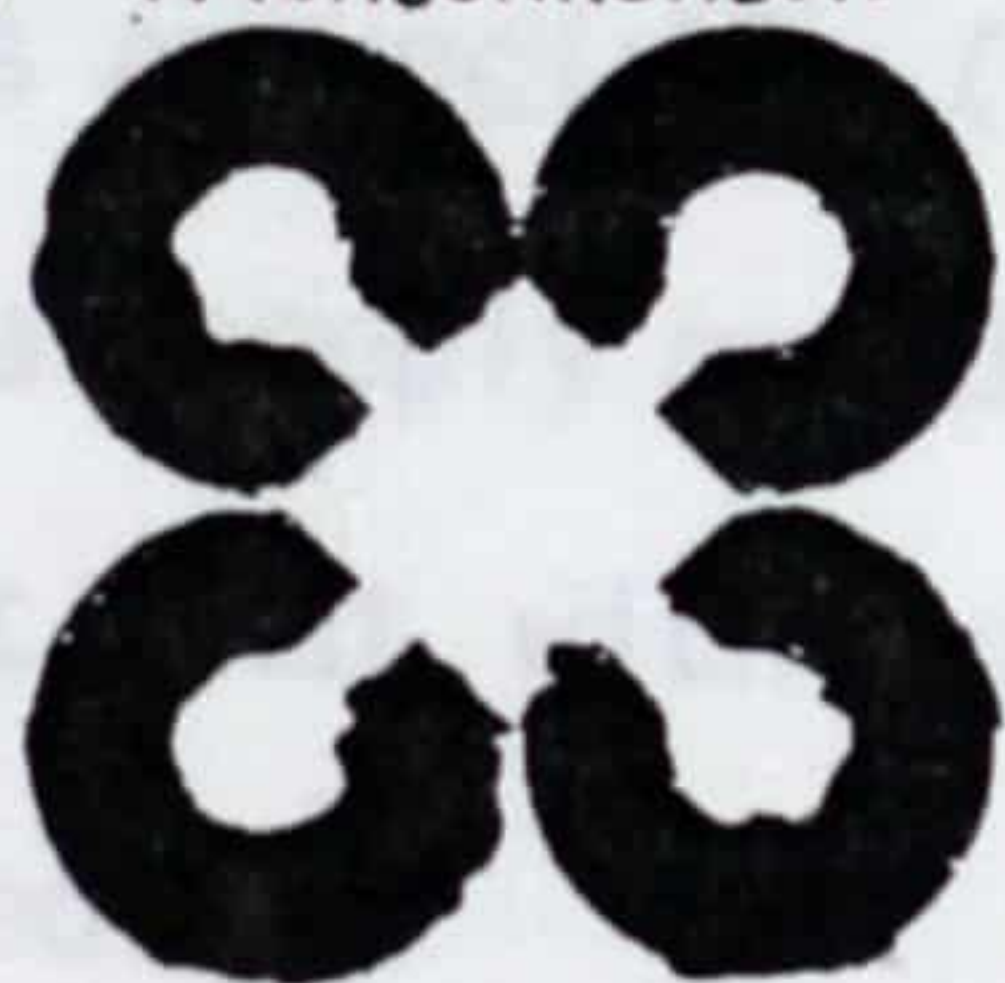
54 Duafe or Dua afe



55 Nkyimu



56 Nkotimsefo Pua



57 Agyindawuru



58 Hwemuskua



59 Akoma Ntoaso



60 Dono Ntoaso

FIG 3:3c

CHAPTER FOUR

CONCLUSION

Ghana is making a steady progress in industry and with the trade liberalisation programme, there is the need to properly appraise our industries in such a way that our resources can be fully utilised so that they are not pushed out of business by competing foreign firms.

The Economic Recovery Programme (ERP) is characterised by increased competitive activity, etc and therefore, it is appropriate that certain cultural beliefs and practices which hamper the growth of our industries (- like the pottery industry) should be discarded, at the same time upholding those that favour their growth and development.

Though there is abundant clay in Ghana, the pottery industry is nothing to boast of. The export figures, for example, are still far below what is appreciable (table 4.1). The abundance of clay indicates that raw material supply could be sustained for a very long time and may therefore, suggest that with some little concerted effort export earnings can be improved.

4.1 FINDINGS

The research revealed certain findings which may be helpful in arresting the declining interest in the pottery industry. Among the findings are the following:-

- (i) Contemporary pottery is more in tune with the time than the traditional pottery done presently in some of the rural areas (like

Appiadu). Many of these contemporary pieces have "adinkra" and/or other symbolic figures - "nkukudin: pottery symbols - which speak volumes for themselves Traditional pottery cannot be totally replaced with something else, at least, what would be universally accepted by all will be a blend between the two:- a sort of contemporary Traditional Pottery.

To the Ghanaian, the meaning of the symbols add to the appreciation and enjoyment of Art. These are the pieces that now decorate churches, hotels, conference halls, embassies and other public places.

"Adinkra" pottery in Ghana is known to have begun in 1965 by J.K. Amoah of the University of Science and Technology, Kumasi. This innovation brought about a revival in most of the very old forms that were dead. According to J.K. Amoah, "it is a kind of renaissance of the old - a bridge to link the Traditional and the Contemporary.

- ii) The research also revealed that most of the old forms (apart from the "apotoyowa" which is still being used for its original purpose) are used as decorative pieces.
- iii) Another finding was that pottery in Pankronoo is in danger because the clay deposit areas are being taken over for residential purposes.
- iv) Traditional pottery wares are still in use even among the enlightened in the cities, especially with the "apotoyowa". It is gratifying to note that the presence of blenders have not been able to push aside the "apotoyowa" from these homes. Most people claim that pepper ground in the "apotoyowa" has a better taste than the blender.

v) Christian and Moslem religions have also changed some of the secondary cultural beliefs. Pottery of figurines of the dead is completely lost now. The "abusuaku" pots with figures have ceased performing their original functions they are only used as decorative pieces to enhance people's living rooms, etc.

In the same way most of the very ancient forms and practices of the past which have been found to be of no direct importance and are unfavourable to the development of the industry are gradually being changed. For example some men are now doing the mining of clay for the women.

vi) From the visits and observations made, it was proven that some of the youth are actively engaged in production than ever before using the old traditional pinching method.

vii) Another finding was the strong bond between culture and the pottery trade. This, to a large extent helped them to live chaste and orderly lives - especially the potters.

viii) The art of pottery is very strenuous yet the returns are not encouraging. This has discouraged a lot of people, and is the main reason why the youth, before now, were not interested in pottery.

ix) The desire to preserve the profession to make it really African (not tainted with any Western Styles) is the reason why some people still practise inspite of the low prices of pottery wares. The notion of

the traditional potter is to preserve a culture. This is, however, not very good if the industry is to survive and develop.

- x) Another observation was that most of the potters felt that the use of the potter's wheel or firewood, gas kiln were all time wasting. Using the potter's wheel the clay will then have to be refined through washing. The clay must be as "plastic" as possible to be able to be "thrown" (moulded on the wheel). It again needs to be dried slowly to avoid "cracking" and/or "warping". This is really demanding and takes time, especially since the wares will be "fired" (baked) and thereafter allowed to cool in the kiln for about 3 to 4 days. These delays and processes, to the traditional potter are time consuming and unnecessary, considering the relative cheapness of traditional pottery wares.

4.2 RECOMMENDATIONS AND SUGGESTIONS

1. The core cultures of a people are deep rooted and it is often difficult to change the attitudes and practices of the older generations, whilst it is much simpler and easier to influence that of the new or younger generation. It is, therefore, suggested that the Ministry of Education through the Ghana Education Service (GES) build into the teaching of vocations, skills such as pottery, ideas that will play down on some of the practices in the trade that hamper the modernization and development of the trade.
2. Any government decision either affects people adversely or favourably. The extent to which they can be better off depends on

how much government is willing to spend on the educational programme. It will also depend on the priority the government accords that particular industry and this depends on the prospects of the economic returns, e.g. how much foreign exchange can be obtained from this industry. In this connection, therefore, the government should intensify its efforts on export of non-traditional products (handicrafts like leather works, wood carvings, raffia/rattan products, pottery and ceramics, beads, etc).

3. Though the market potential of pottery works is high, it is seriously hampered (table 4.1) due to the fact that pottery wares are bulky. Thus attracting very huge freight charges when being exported. Consequently, the exporter is forced to increase his prices on the export market just to enable him to break even. Since this does not encourage exporters to deal in pottery products it is suggested that consideration should be given to concentrating on reducing cost during the production process so as to achieve an overall reduction in cost per total volume of production. This way a fairly reasonable price can be maintained so as to yield increasing returns in foreign exchange earnings as this will be accompanied by increases in total volume of exports.

"In the development of strategic business, a business should be viewed as a customer - satisfying process not as a good or service - producing process" - Cole, Personnel Management 1994. In this regard too, it is recommended that there is the need to study the market to specialise

in producing what is perceived to satisfy the customer.

4. For any successful exercise to be done, the community should be actively involved. In this regard, it is recommended that the people within any chosen community should be taught so that they can participate. Through participation a self-reliant and co-operative spirit is built. This could be done through workshops by cultural centres and other National Organs, (e.g. Workshop at CYCC in Aug. 1995).
5. (a) Pottery should be taught in schools as a first step to encouraging the youth to take up the profession. Its teaching should be integrated into the curriculum of the Junior and Senior Secondary Schools (J.S.S & S.S.S). Consequent to this, there should be a conscientious effort to train more ceramic tutors who will in turn teach these J.S.S and S.S.S students.
(b) Mass education programmes should be organised to educate, especially, the rural folks to discard obsolete practices and embrace modern ways of production.
6. A loan scheme should be instituted by some of the financial institutions in the country to provide facilities and equipment like the potter's wheel, pug mill, gas kiln, etc. to the potters. This is achievable if potters come together to form co-operatives.
7. Both foreign and local private investors should be encouraged by the

government to conduct feasibility studies which would result in the setting up of pottery industries using local labour as well. (This will serve as an employment channel and a model for the subsequent expansion of the industry).

8. The need to use gas or electric kilns as against firewood (open firing/firewood kiln) has been repeatedly emphasised by people in authority and concerned institutions. Consideration of the efforts of the Environmental Protection Agency (EPA) to educate people on the green house effect makes it necessary to recommend that potters turn to the use of gas or electric kilns which is safer, environmentally friendly and cost effective than wood fuel. Using gas or electricity for the firing of wares is better than firewood whose continuous usage and in greater volumes will eventually deplete our forests of trees and seriously affect the ozone layer. This recommendation is made in the light of setting up an industry on a sustainable basis. The gas/electric kiln retains heat and "fires" to a higher temperature than the bon-fire, so it is recommended.
9. It is again recommended that the clay should be experimented to ascertain its possible use in the production of brick and tile, glazed wares, etc.
10. A gas kiln could be built using burnt bricks as a cost effective means. Some potters too, (with the assistance of the government)

could request from VALCO, used refractory/insulating bricks free of charge to be used to construct an electric kiln (especially now that the National (electrification) grid is being extended to hitherto remote areas of the country). A sizeable and good electric kiln could be constructed from these bricks.

A potter's wheel, as well as a pug-mill could also be constructed at a minimal cost by the Bank for Housing and Construction (BHC) Metal Workshop (on the Spintex road, off the Tetteh Quarshie circle) Accra as potters form themselves into cooperative unions and go in for loans

Of course once a loan is granted to a union, they will be able to repay within a few years of operation. It is also recommended finally, that the potters endeavour to form an association or union to consider the welfare of its members. The benefits to be derived from such a venture far outweigh the cost, it is the risk-seeking business person who finally becomes successful not the risk-averse.

It is necessary and important to uphold ones culture, but then, it is just fool-hardiness to keep to beliefs and practices that have outlived their usefulness and do not have any essence to the present survival and advancement of the people they are to serve.

If potters will not organise themselves into cooperative unions then government as a policy can organise them. This will invariably

improve the quality of wares and consequently result in greater export potentials as insistence on quality by government and provision of contracts from government are made.

It is envisaged that; having known that (1) culture and pottery are closely inter-related; (2) that some practices and beliefs have not benefitted the pottery industry; and (3) that certain measures ought/need to be taken to improve the industry; - these suggestions and recommendations would be put into place to ensure rapid strides so that development of pottery in Ghana would be achieved in less than no time.

Table 4.1

GHANA - UK (£)

EXPORT FIGURES FOR HANDICRAFTS (LEATHER, WOOD, RAFFIA/RATTAN, CERAMICS) TO THE U.K.

	1992	1993	1994	1995 (SEPT)
HANDICRAFTS (TOTAL IN £)	1,471,058	2,576,467	2,327,262	1,549,756
EARTHENWARE (CERAMICS) (IN £)	7,257	1,786	11,861	27,688
% OF EARTHENWARE TO TOTAL HANDICRAFTS	0.005	0.0007	0.005	0.02

SOURCE: MR. ADU MENSAH - HANDICRAFTS DEPARTMENT, GHANA EXPORT PROMOTIONS COUNCIL, ACCRA

BIBLIOGRAPHY

1. ADU DARKO, F.A.N - "Changing Society and Attitudes to some Traditional Norms" (Unpublished thesis - No 217/72)
2. AMOAH J.K - "pottery at Pankronoo" (Unpublished thesis - No. 35/66)
3. BAIDOO GLADYS - "Evaluation of Ashanti Pottery (Unpublished thesis - No. 739/89)
4. DUODU J. KOJO - "Common Problems Encountered in the Teaching of Ceramics in Ghanaian Secondary School" - P/G Dip Art. Education unpublished thesis, No. 1924)
5. KOTLER, PHILIP - "Marketing Management - Analysis, Planning and Control" Prentice/Hall Int., 5th Ed, 1967.
6. LARBI, SAMUEL ODURO - "Contemporary pottery – means and Ends" (Unpublished thesis - No. 1727/89)
7. NSIAH ALFRED OWUSU - "Pottery in the Shai Tadtional Area (Unpublished thesis, 1971).
8. QUARCOO ALFRED KOFI- "Language of Adinkra Symbols Sebewie Ventures, 2nd Edition, Pub. 1994.



GHANA

Scale 1:2,000,000

Miles 10 5 0 10 20 30 40 50 Miles

APPENDIX II

CHIEF TRADITIONAL POTTERY CENTRES IN ASHANTI AND THEIR PRODUCTS

1. KUMASI (N/E)
- PANKRONOO, BUOKROM, TAFO, ASOKORE MAMPONG, MMEDOMA
PROD:- Ahina, (Akotokyiwa, Esen, Bukyia, Potoraa)
2. KWABERE NO. 2 (KODIE)
- SASA, SAYEEMO, BOMSO, ACHIASE, NTRI BUOHO
PROD:- Ayowa (Dwaresen, Anomkruwa)
3. ATWIMA (NKAWIE)
- AFARE, ABUAKWA, SEPEASE, AKROFUOM, BOKWAAAMENG, TAABUOM, ABURASO, DWENEASE, KWANWOMA.
PROD:- Apotoyowa, Dwaresen, Ahina (Akotokyiwa, Kwansen, Abusua Kruwa (& other ceremonial pots) Aburoboa & Ayowa).
4. KUMASI (S)
- APPEADU/APPIADU, OMENAA
PROD:- Ahina, (Akotokyiwa, Kwansen, Dwaresen, Kruwa) Apotoyowa.
5. BEKWAI
- BESEASE, AHUREN, ESIESE, ETWERESO, ODUMASE, KUSEASE NKYEKYEAM, ADUBEASE, AMPONNYA, JACOBU
PROD:- Apotoyowa, Kwansen, (Akotokyiwa, Ahina, Ayowa, Esen).
6. KOKOFU
- OYOKO, ADUMAM, DUNKURAA, KOKOBRIKO, NUNASE ADUNKU.
PROD:- Ayowa, Ahina (Akotokyiwa, Esen, Kwansen).
7. ADANSE
- ADUBEASE, ADEDWENEM, TARKWA
PROD:- Apotoyowa, Ahina (Akotokyiwa, Ayowa, Kwansen).
8. JAMASE & AGONA
- KONYA, ASSAMAN, KYEKYEWERE, APAA, YOONSO, TABERE
PROD:- Akotokyiwa, Ahina, Ayowa, (Dwaresen, Tankesen Aburoboa, Esen)
9. SEKYERE (EAST)
- NSUTA BAKO, EFFIDUASE, SENIAJA
PROD:- Ayowa, Ahina, Akotokyiwa
10. JUABEN
- ABETENEM, KYEREPUASE, NKWANKWAANUA
PROD:- Akotokyiwaa, Esen.
11. ASHANTI AKIM
- AGOGO, DOME, PATRIENSE
PROD:- Akotoyowa, Ahina, Kwansen, Esen, Coal pot.

APPENDIX III

SOME POTS IN THE ASHANTI REGION AND THEIR USES

POT	USE (ORIGINAL/PRESENT)
(a) Kuku, Osene, Aseaa, Apotoyowa, Esen (sen)	-: for cooking (original) -: flower pots/decorative piece (present)
(b) Mmarima-sanka, Mmaa-sanka, Ayowa, Asankason bobu.	-: for serving food (original) -: flower pots/decorative piece (present)
(c) Opoodo, Ahina, Akotokyiwa	-: containers for liquid eg. water -: big flower pots and for decoration
(d) Mukyia, Abadee, Baanu Yede Abusuakuruwa, Kunakukuo	-: special pots for special purposes (original) -: for decoration only

LIBRARY
UNIVERSITY OF SCIENCE AND TECHNOLOGY
KUMASI-GHANA