

**TRADITIONAL INGENUITY: PUBLICIZING THE NON- POPULAR INDIGENOUS
GHANAIAN DISHES AND THEIR RECIPES THROUGH FOOD PHOTOGRAPHY**

by

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(BFA Graphic Design)

A Thesis submitted to the School of Graduate Studies,
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MASTERS OF COMMUNICATION DESIGN

Faculty of Art
College of Art and Social Sciences

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DECLARATION

I hereby declare that, this submission is my own work towards the award of M.A. Communication Design 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. Finally, all aspects of this study have been discussed with and approved by my supervisor.

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(Head of Department)

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ABSTRACT

Diverse indigenous Ghanaian dishes are becoming unpopular in contemporary Ghanaian society, but who should care? Globally, societal changes are reshaping indigenous cultures and influencing lifestyles. As a result, several foreign dishes are being patronised at home and by the catering industry in Ghana. A major reason for the non-popularity of indigenous Ghanaian dishes among Ghanaians is the high labour and time required for cooking these dishes. Conversely, custodians of indigenous cooking tradition also argue that the authenticity, as well as the cultural and social symbols for unity and identity attached to traditional cooking is being lost in the modern “fast food” cooking. Thus, indigenous Ghanaian dishes that are popular can be verified only in terms of patronage but not necessarily in the authenticity of its preparation. This research work therefore is an attempt to explore the use of food photography to publicize currently non-popular indigenous Ghanaian dishes. The main task was to identify and document currently non-popular indigenous Ghanaian dishes, the ingredients and the cooking processes into a recipe photo book; focusing mainly on twenty (20) selected indigenous Ghanaian dishes from the KEEA District. This study would want readers to appreciate the authentic cooking traditions that have been handed down as part of Ghanaian cultural heritage. It provides information to scholars, ethnographers, policy makers, food scientist and researchers, catering service operators, sociologists, women organizations and the general public to foster collaboration in promoting currently non-popular indigenous Ghanaian dishes.

ACKNOWLEDGEMENTS

Glory be to God for His grace and wisdom that have brought me this far. A study of this nature could not be achieved without owing debts of appreciation to those who contributed in diverse ways to make the research possible. First and foremost, I wish to express my sincere gratitude to my supervisors, Mr. Adam Rahman for his constructive criticisms and comments, and more so their tolerance and professional commitment.

I am also particularly grateful to Mr. K. E. de-Graft Johnson for proof reading and his relevant inputs, and the motivation to carry on.

I also wish to express appreciation to several women in KEEA Municipality of the Central Region (C/R) of Ghana who participated in the focus group discussions and the many cooking exercises for this research work.

Special thanks goes to Mrs. Barbara Baeta Entchill, Flair Restaurant Ltd, Accra and Mrs. Fran Ossoe-Asare, Betumi: African Culinary Network, for their invaluable contribution to and interest in this research.

The Ashanti Regional Union of Professional Photographers (ARUPP) must be commended and individual photographers in the KEEA Municipality must also be recommended for their participation in this study.

DEDICATION

This study is dedicated to all women who have by patience and discipline helped to preserve the rich cooking tradition of indigenous Ghanaian dishes from completely dying out in contemporary Ghanaian society and to my husband and children for their support and endurance.

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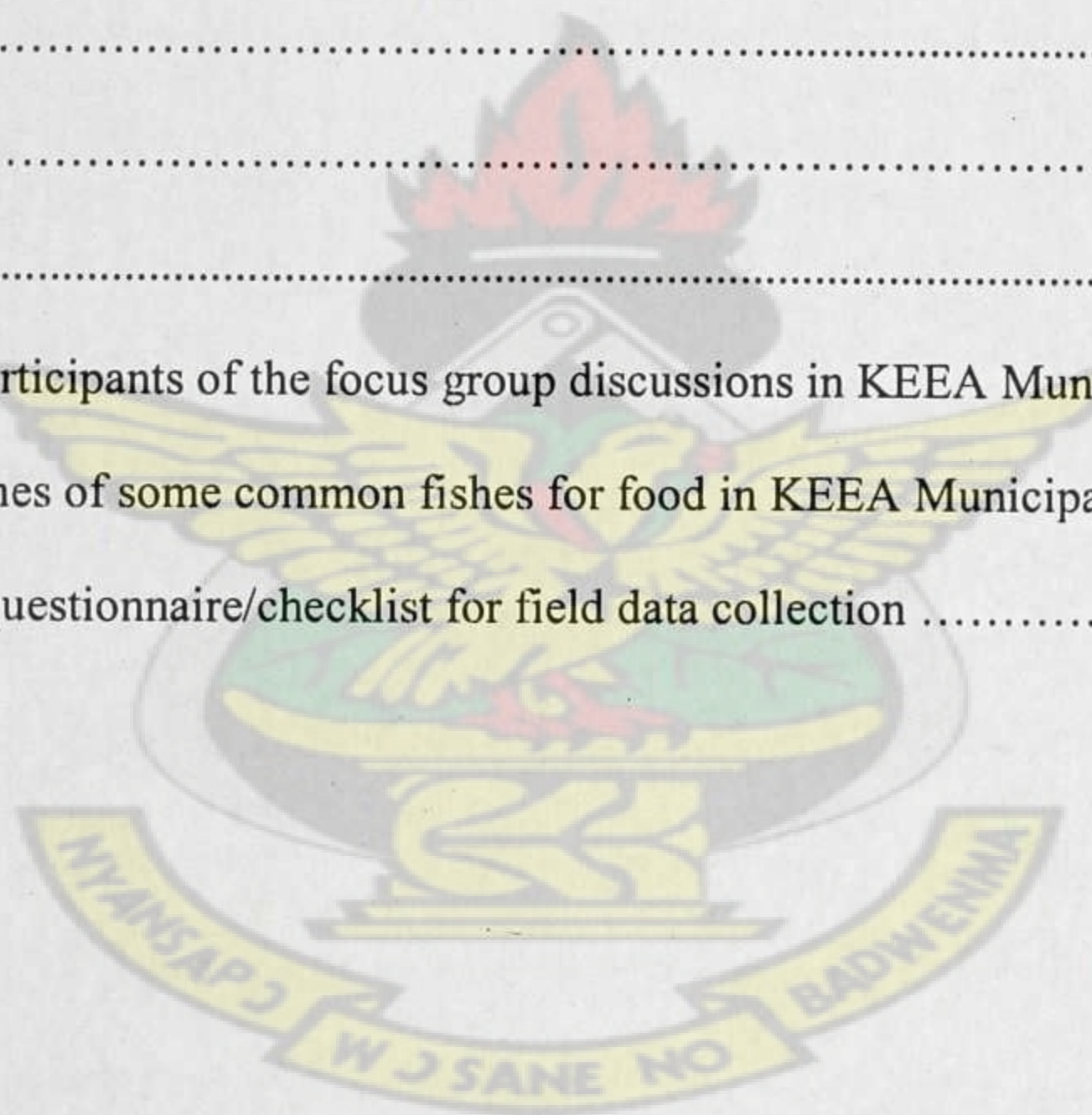
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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

A statement by Janeja (2009), a social anthropologist at the University of Cambridge, motivated the researcher to consider food photography. According to Janeja (2009), "what we eat, how we cook, what we feel about different foods, and how they trigger and form memories are aspects of everyday life inextricably bound up with our identities - in terms of ethnicity, family, cultural and religious practices and perceptions". Kwan (2003) explains further that such an interpretation of traditional food consumption is often seen as a bridge for crossing ethnic boundaries and fostering inter-ethnic harmony. Food defines individuals and groups. It also establishes bonds, partnerships and common purposes.

The various ethnic groups in Ghana have their own indigenous foods that have evolved from time immemorial and contributed to Ghana's cultural diversity. Mwizenge (2012, p 136) explains further that it is speculated, with compelling reasons that traditional cooking tastes better and more satisfying than modern-style cooking. This is probably because traditional folks use pure and organic ingredients, delicate variety of seasonings and spices, and also due to the fact that families reserve the best produce from backyard gardens and farms for domestic consumption (Harrigan, 2004). Different groups of people have created different kinds of cuisine, very distinct from each other. There is great diversity and meaning in the types of food consumed by groups, families, clans and ethnic groups.

In Ghanaian traditional society, meal preparation formed the greater portion of a housewife's daily chores. Valuable time was spent in providing decent, nutritious meals for the family in unbroken drudgery and routine. Cooking, as a practical art, is passed down from mother to daughter (because young girls in our traditional home setting spend more time with their mother in the kitchen than young boys), and those families which have preserved their great cookery with great pride. One may ask why our traditional dishes are fading out? It is sad to know that in modern life, part of the price paid for being 'modern' is the steady erosion in the quality of the foods consumed. To most modern folks, for whom cooking provides little satisfaction, this represents valuable time wasted in a rhythmic and worthless cycle of hard work and this is what is wiping away many indigenous dishes (The Ceylon Daily News, 2003).

1.2 Statement of the Problem

The proliferation of restaurants and fast-food ventures with concentration on international cuisine, poses a major threat to indigenous Ghanaian foods. Currently, many local meals that were once popular hardly exist on the menus or in recipe books in homes, restaurants and elsewhere. A few have been preserved for special occasions such as festivals and other cultural ceremonies. People with special knowledge about the preparation of these foods are dying out. Foreign dishes are nonetheless portrayed regularly in both electronic and print media with persuasive photographic images. They appear more modern, attractive and nutritious than local Ghanaian foods. Consequently, people who prepare food for domestic or commercial consumption tend to concentrate excessively on international dishes. Only a selected number of local dishes have high patronage because they have been branded and promoted as cross-cultural dishes – jollof rice, fufu, banku, groundnut soup, light soup, etc. Again, local Ghanaian dishes

lack the in-depth knowledge and information needed by today's discerning consumers.

To be sure, several cooking competitions have been organised by churches, business establishments, community associations and others to develop and promote indigenous Ghanaian food. Organised as special occasions, these cooking competitions are meant to unearth the creativity and traditional ingenuity in the preparation of indigenous Ghanaian dishes. These efforts at re-enchanting the unique recipes of indigenous Ghanaian dishes end up as mere public spectacles. Moreover, there is little publicity about these indigenous Ghanaian dishes and their recipes, to make them accessible to consumers, homemakers and food industry players. Not enough is being done to foster public appreciation for the rich variety of local foods. The seeming lack of professional food photographers in the country is a major setback to the promotion of indigenous Ghanaian dishes. The recall of the appearance of many indigenous dishes is vague and fuzzy in modern Ghana.

It is on account of these challenges that this research topic is being proposed to publicise, through food photography, the currently non-popular indigenous Ghanaian dishes. Public awareness about variety and diversity of Ghanaian foods is certain to produce favourable socio-economic benefits. Providing a source of reference to caterers, restaurant chefs and other food industry players about our local foods will preserve and ensure historical continuity of these recipes.

1.3 Research Questions

- What indigenous Ghanaian dishes exist that are currently non-popular?
- How can food photography be used to publicise the processes used in preparing currently non-popular indigenous Ghanaian dishes?
- How can food photography provide local knowledge about currently non-popular indigenous Ghanaian dishes?

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1.4 Objectives of the Study

The overall aim of this study is to foster change of perceptions among food consuming populace and promote Ghanaian cultural identity through food photography. The specific objectives are to:

- identify and document the currently non-popular indigenous Ghanaian dishes
- explore the use of food photography to record food preparation techniques for these non-popular indigenous dishes identified
- elicit and record indigenous knowledge about these dishes
- design and produce a recipe book cataloguing these non-popular indigenous Ghanaian dishes

1.5 Delimitation

This research work entailed taking shots of dishes during and after preparation. It explored and identified indigenous Ghanaian dishes and categorised them according to cooking method and/or meal type. The following food photography techniques have been considered: props, composition, styling, camera angle, depth of field and lighting. Still-life photo-technology has been used to capture unique features of food in the shots. The study area has been restricted to the fishing and farming communities in the Komenda-Edina-Eguafo-Abirem District of the Central Region of Ghana.

1.6 Limitations

- Inadequate funds to travel round all the fishing and farming communities in the KEEA District and to pay for the cost of food preparation.
- Limited time to conduct the research.
- The researcher having to participate in the cooking of the dishes, and taking photographs as well, was a big challenge since these, non-popular dishes were being cooked together simultaneously.

1.7 Importance of the study

1. The study seeks to showcase indigenous Ghanaian foods and stimulate the appetite for them from among Ghanaians and foreigners. It is anticipated that by bringing visual contact with these non-popular indigenous dishes, there will be reconnection with those vital aspects of Ghanaian cultural heritage.

2. To create awareness and enhance appreciation for the food preparation methods for indigenous Ghanaian foods. Identifying with the cooking processes through food photography is key to fostering change of perception and behaviour towards indigenous Ghanaian dishes.
3. To help generate a baseline photo archive and offer opportunity for regular updates of indigenous Ghanaian foods elicited through research and cooking competitions. Focusing on only one district for this study, it could be upscaled to cover all districts of Ghana in subsequent studies. Also, various cooking competitions organised by communities or corporate organisations could also be captured by food photography to add to this study.

1.8 Facilities Available for the Research

KNUST Main library- Kumasi

University of Cape Coast Library – Cape Coast

Flair Restaurants Ltd. Accra

Ghana Tourist Board, Accra

1.9 Definition of terms

For the purpose of the research, some terminologies have been used to achieve the desired meaning for which they are used. Such words may be in the English language, or local Ghanaian languages. The terms and their meanings have been explained below.

A dish is a prepared item for food

A meal is a collection of prepared dishes that are eaten at a sitting

Food is anything solid or liquid which when taken into the body provides heat, energy and nutrients.

Indigenous Ghanaian dishes refer to dishes that have originated from Ghana and forms part of our cultural heritage.

Non-popular indigenous dishes refer to Ghanaian dishes that are rarely being cooked or eaten.

Cooking is the art of changing raw or uncooked food into a state ready for eating.

Indigenous cooking tradition refers to the ingenious cooking processes that have been passed from generation to generation as part of Ghanaian cultural heritage.

Staple food is a food eaten regularly and in such quantities in a community or society as to constitute the dominant part of the diet and supply a major proportion of energy and nutrient needs.

Porridges are simple dishes made by boiling cereals (grains) in water, milk or both.

Stew is a combination of solid food ingredients that have been cooked in liquid and served in the resultant gravy.

Soup is generally a combination of ingredients such as meat and vegetables with stock, juice, water, or another liquid and usually served in a bowl.

Snack is a portion of food oftentimes smaller than that of a regular meal, that is generally eaten between meals.

Breakfast is the first meal taken after rising from a night's sleep, most often eaten in the early morning before undertaking the day's work.

Lunch is the name of the midday meal.

Supper refers to the evening meal or the last meal of the day.

Dessert is a course that typically comes at the end of a meal, usually consisting of sweet food.

Photography is the process of recording permanent images by the action of light projected by a lens in a camera onto a film or other light-sensitive material

Food photography refers to taking pictures of food including the ingredients, cooking equipment and utensils and cooking processes.

Food styling is the art of composing food on a plate.

Depth of field (DOF) is the portion of a scene that appears acceptably sharp in the image when taking shots

Rule of third is a technique for making reasonably framed pictures by positioning the subject at one third distance from the edges of the frame.

Aperture controls the amount of light reaching the film or image sensor through the lens.

1.10 Abbreviations

ARUPP – Ashanti Regional Union of Professional Photographers

CASS – College of Art and Social Sciences

C/R – Central Region

DOF – Depth of Field

FP – Food Photography

IGD – Indigenous Ghanaian Dishes

KEEA - Komenda-Edina-Eguafo-Abirem

KNUST – Kwame Nkrumah University of Science and Technology

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

The role of photography as a visual communication tool in influencing behaviour and structure of society has attracted scholarly and literary interests. Thus, an appreciable amount of literary works have been produced on this subject. Nevertheless, additional research is required to add to the existing knowledge. Hence, a review of related literature is essential to broaden understanding and identify gaps to be filled. The review would provide adequate knowledge to solve any problem the researcher may encounter. It would also serve as the basis for the discussion of the findings of the research.

This chapter has been segmented into the following broad topics to make easy the review exercise:

Food and cultural Identity

Cooking

Photography

Food photography

Books

2.2 Food and Cultural Identity

Food is one of the most important needs of mankind. Among the three most important needs of life, food will definitely be number one which will be followed by shelter and clothing.

Throughout human history, food has been an important element that distinguishes one group of people from another and fosters cultural identity (Janeja, 2009).

According to Hendee and Boglioli (2003), “our identity with food is transformed at the speed of technology, and food specialists, by sharing skills and information, help manage this transformation that shapes our history and forms our future”. Presently, there is hardly any pure indigenous society that is untouched by modernity. Thus, through information and communication technology even the remotest places and cultures are now reachable leading to the transformation of indigenous lifestyles. Historically, different ethnic groups could be identified by the food they eat. The identity with food stems from the unique way of combining different food ingredients to make a meal that is different from another group of people who may use similar ingredients or may not know that such ingredients could be used for food. For instance in Ghana, corn dough can be used to prepare a kind of kenkey by the Fanti tribe that is different from that of the Ga ethnic group. The food photographer is undoubtedly one of the specialists in the management of this social transformation..

Nakagawa (2010) explains that food is not something that just satisfies biological hunger. She adds, “it is a way in which we also elicit our sense of normality, our world, our relationships, who we are and our sense of identity.” In some religions, restrictions are placed on members regarding eating certain foods and in so doing creates a sense of normality. A Muslim regards eating pork as abnormal or abomination and if compelled to eat his/her sense of normality would be affected. Again, it is easy for a vegetarian to link up with another in any location because they share a sense of identity. Nakagawa (2010) further contends that other social variables such as language, religion, ethnicity and gender may be more important than food. However, despite the

roles these variables may play, they may also disappear or become quite irrelevant, for which food is never the case. She concludes, "food is central to identity construction". Interestingly, what we eat as humans or not eat, offers a basic criterion for identifying people in society. A person is a vegetarian because of what he/she eats or not eats and to the extent of how that particular food is prepared.

According to Abbey et al (1990), food provides nourishment and revitalizes the body from the nutritional point of view; but culturally food is more than just being a source of nourishment. An internet record, *cultures and rituals of food*, (at <http://www.bizymom.com/food-and-drinks/cultural-ritual.html.html>, Retrieved April 2011), indicates the close companionship of food to man throughout history and how different cultures have idolized food. This is evident in the many food festivals around the world in which the farmers, other people who produced food and the food itself are honoured for being a source of life. For example: Ghana has acknowledged her food seller with her portrait on the fifty Ghana Pesewa (Ghp 50) coin. Honouring food sellers and the people involved in food supply chain is laudable because of their hard work and valuable contribution to the sustenance of society.

It can be seen that in many cultures all the members in a family eat from one plate as a symbol of unity and family bondage. Hence food, since time immemorial, has evolved from being just a substance that quenches hunger to a source of heritage and cultural identity.

2.3 Food Systems

Before the invention of technologies for mechanization of farming, farmers in traditional food production systems cultivated a large number of different, often locally-adapted, varieties of crops on a piece of land to meet household food requirements.(Abubakar, 1997). In developing

countries, such as Ghana, factors including technology, market and politics influence a farmer's decision as to what to cultivate. Moreover, cultivated foodstuffs go through many processes before being consumed. Undeniably, food production worldwide is gradually conforming to a pattern of over-concentration on few food resources which pose a major threat to crop diversity. The situation has attracted the attention of scholars and policy makers, as well as the general public.

According to a research by Food and Agriculture Organisation (FAO) (in Rosenthal, 2005), plant species that have been utilized historically by humans to meet basic food needs were more than 7,000. This number has reduced to only 150 plant species that are under cultivation with the majority of humans depending on only twelve (12). Here, crop diversity loss is clearly evident and efforts must be directed to preserve those food crops that are vanishing from the current mechanized food production systems.

According to Fowler (2011) new varieties are not possible without access to crop diversity, adding that "if past is prologue, we need to be coming to grips with the fact that conserving the crop diversity necessary for increasing food production, particularly in a climate changing world, is a national security issue for all countries". In linking climate change and crop diversity, Muir (2008) highlights the implications on food production (<http://people.oregonstate.edu/muirp/cropdiv.htm>). Muir (2008) explains that in the short term, the higher the crop diversity in a landscape the greater the stability in food production and vice versa. In the long term, the over-concentration on few plant species leads to loss of well adapted, genetically variable varieties through lack of use.

From the above, the researcher is compelled to assert that by revisiting indigenous food resources the over-concentration on few food crops to feed the world can be shifted to boost effort at conserving crop diversity and avert the imminent food insecurity in the world. In Ghana, most crops have many varieties, a rich heritage that most contemporary Ghanaians are not aware of. Shifting from local, native crop varieties to modern, high-yielding ones, old crops are vanishing from farm landscapes.

Food processing is another aspect of our food systems that is influencing what is eaten and not eaten today. Nestle (2010), in making reference to Professor Monteiro's article "*The big issue is ultra-processing*", emphasized that the most important factor now when considering food, nutrition and public health, is not nutrients and is not foods but so much as what is done to foodstuffs and the nutrients originally contained in them before they are purchased and consumed. The big issue is food processing or to be more precise, the nature, extent and purpose of processing and what happens to food and to us as a result of processing.

Monteiro (2009) makes it clear that all foods and drinks today are processed to some extent and distinguishes three types of processing, depending on their nature, extent and purpose. These are:

Type 1: Unprocessed or minimally processed foods that do not change the nutritional properties of the food.

Type 2: Processed culinary or food industry ingredients such as oils, fats, sugar and sweeteners, flours, starches, and salt. These are depleted of nutrients and provide little beyond calories (except for salt, which has no calories).

Type 3: Ultra-processed products that combine Type 2 ingredients and, rarely, traces of Type 1

Monteiro (2009) explains further that ultra-processed products are characteristically formulated from 'refined' and 'purified' ingredients freed from the fibrous watery matrix of their original raw materials. They are formulated to be sensually-appealing, hyper-palatable, and habit-forming, by the use of sophisticated mixtures of cosmetic and other additives, and state-of-the-art packaging and marketing. Furthermore, ultra-processed products are 'convenient' – meaning, ready-to-eat (or drink) or ready-to-heat. For instance in Ghana, the domestic poultry industry is severely affected by the influx of processed foreign poultry products. Except on special occasions such as Christmas or festival or special rituals are when live locally-produced fowls are patronised. More often modern Ghanaians see it as time consuming to kill and dress the fowls when already-dressed chicken can be conveniently and easily purchased from the supermarket. Gradually, a habit of buying dressed chicken is being formed among Ghanaians contributing to the dwindling of our domestic poultry farms that may not have the machinery to process their fowls to the standard of the imported ones.

Though Monteiro (2009) seems to suggest that the impact of food processing on human health is relatively modest, Nestle (2010) is of the opinion that the cultural and other social impacts of ultra-processed branded products, their use by transnational and other giant industries to displace traditional food systems and small businesses and other economic impacts is briefly touched upon or neglected. To be sure, Wilder (2010) also argues that not all "processed" foods are bad, indicating that, this vague term processed food could be defined in some sort of meaningful way and this is what his working definition became of unprocessed food: "Unprocessed food is any food that could be made by a person with reasonable skill in a home kitchen with readily

available, whole-food ingredients” (Wilder, 2010). He goes on to explain his point that, if one picks up something with a label and find an ingredient (s)he has never used in the kitchen, it is processed. This criterion could be called the “Kitchen Test”.

The researcher contends that the Wilder’s kitchen test may not be absolutely valid because in the kitchen there are many processes of transforming ingredients into usable states and that is a form of processing. The researcher hereby argues that, for instance, extracting oil from palm kernel to be used for cooking in the same kitchen or orange juice from fresh oranges, does that make the oil or orange juice unprocessed? Not really, because the extraction is a form of processing only that it is done domestically but perhaps not refined to the level of the industrially processed oils or juices. Hence, processed foods or food ingredients are not only found in the supermarket but can also be made in the kitchen.

Therefore the researcher is of the view that Wilder seems to contradict himself here to some extent, by saying “it is time to fight back against the big businesses that push this processed junk on us” and concluding that “eating wholesome, unprocessed, local foods is good for our bodies, good for the environment, and it brings us back to a valuable connection with our food that we have lost in this age of convenience, waste and overindulgence”. Due to convenience, today’s consuming populace crave for processed foods that require less time and energy to prepare. Waste is inevitable where it appears there is abundance of such processed foods which can be easily obtained and having them in quantities is an expression of wealth. Eventually, people tend to overindulge by excessive demand for these processed foods.

From the Encyclopaedia of Food and Culture (2003 Ed.), most people are familiar with the terms “national security” or “home security,” but relatively few are familiar with the term “food

security." According to the World Food Summit (1996), food security exists "when every person has physical and economic access at all times to healthy and nutritious food in sufficient quantity to cover the needs of their daily ration and food preferences, in order to live a healthy and active life". Diouf (1996) adds that in its simplest form, food security means that all people have enough to eat at all times to be healthy and active, and do not have to fear that the situation will change in the future.

Bindell (2011) reveals a false impression we often have about food security by saying, "walking through the aisles of the supermarket might give us the feeling that we have many options because of the sheer volume of products on the shelves". There are various brands and different kinds of food products in the supermarkets. For instance to prepare a breakfast, several cereal or grain food products such as Quicker oats®, Wheatabix®, Kelley's cornflakes®, and so on exist for a consumer to choose from. The sad truth is that most of what is available to us has been predetermined by food industry giants who dominate the marketplace. This dominance is what has unfairly displaced the traditional farming systems, particularly in the developing countries. These giant industries through persuasive advertising strategies are shaping tastes and preferences of consumers to choose processed foods over unprocessed ones.

2.4 Indigenous Ghanaian Dishes

Variety of indigenous dishes exists among the different ethnic groups, tribes or clans throughout Ghana. In a review of Ghanaian dishes by Kumar (2008), most Ghanaian dishes consist of a starchy staple eaten with a soup or stew saturated with fish, meat, snails or mushroom. However based on the major food crops that constitute Ghanaian dishes, there is some kind of North-South divide that exist. In the north, millet (a type of grain), yams, and corn are eaten most frequently,

while in the south plantains (similar to bananas), cassava, and cocoyams (a root vegetable) predominate. To the researcher however, corn could be seen as a common food crop across the North-South divide. For instance, the Ewes depend on corn for “akple”; the Gas, Fantes and Achantas for their respective kenkey types and many other corn foods among the various ethnic groups throughout Ghana.

From an internet record (at <http://www.foodbycountry.com/Germany-to-Japan/Ghana.html>), indigenous diets are eaten at all social levels. Ghanaians traditionally consume three meals a day and each meal is usually only one course. Breakfast is occasionally more substantial than the light, midday snack that some groups consume while dishes served for lunch and dinner are typically very similar. Typically, leftovers of previous day’s dinner are reheated and served for breakfast, hence breakfast is not always beverages or porridges. This may be related to the nature of work done by the food consumer. For instance, a manual worker who requires enough energy to work in the morning may prefer heavy food than light beverages.

In another online article “*culture of Ghana*” (at <http://www.everyculture.com/Ge-It/Ghana.html>), it is indicated that due to the significance of food most households raise chickens and dwarf goats or sheep, which are reserved for special occasions, such as marriage, traditional festivals, and religious ceremonies. Muslims celebrate *Eid-el-Adha*, a festival of sacrifice in which domesticated animals are killed in observance of religious ritual. Food crops are also celebrated through special festivals such as *odwira*, a harvest rite, in which new yams are presented to the chief and eaten in public, and in domestic feasts. In *Homowo*, another harvest festival, *kpokpoi* is made from mashed corn and palm oil. Thus, it could be said that indigenous dishes portray the unique cultural heritage of Ghanaians. However, there seems to be scanty scholarly publications

on indigenous Ghanaian dishes. The available publications tend to concentrate on the popular dishes that are currently being cooked in homes or restaurants. The concentration on these popular dishes tends to reduce or ignore the rich diversity of indigenous Ghanaian dishes. As a result, most once popular indigenous dishes are increasingly becoming extinct from among the ethnic groups.

However, Mensah (2008) laments that most African food remains still untapped and points out some of the reasons why African cooking has failed to make the transition from 'foreign food' to 'global cuisine'. Theories include everything from its old-fashioned cooking and preservation techniques, to marketing and customer-service practices.

Spivey (1999), adds that West Africa has been a major contributor to world cuisine in terms of the migration of its indigenous crops, methods of production of those crops, and culinary customs, but few of West Africa's currently known native food plants have received the recognition or research deserved and warranted for so vast a larder. The scientific community has not been able to provide an exact count of foods actually native to the continent nor the age of most of its crops. Many biases exist against native African foods, biases that have kept alive perceptions of the inferiority of African crops. It is therefore hoped that there will be an eventual understanding and appreciation of Africa's endangered agricultural species, as they have much to offer, not only to Africa but the rest of the world as well in terms of solving major hunger, disease, and energy problems.

Spivey (1999), concludes that in the British empire, Indians who came to build the railroads forever influenced West African cuisine with dials, lentil soups, and curries. Game, and lamb, and a vast repertoire of fish add to a truly cosmopolitan cuisine. Still, in the bush and smaller

towns with mostly native Africans, the main meals remain starch and stew based. Cooking techniques of West Africa often combine fish and meat. Flaked and dried fish is browned in oil and combined with chicken, yam, onions, chili oil and water to make a highly flavored stew.

2.4.1 Indigenous Dishes and their Transformation in KEEA Municipality

The overshadowing influence of modernity has threatened many indigenous cultures with extinction across the globe. For most of African continent, lack of written documentation prior to European colonization and restricted time depths of oral histories have created significant knowledge gap in the history of food and daily life over the time (Logan, 2012). Hence, scholarly attention has focused mainly on modern famine and food security to the neglect of the roots of those problems (Mandala, 2005). However, the few attempts to document African food history (Goody, 1982; Mandala, 2005; McCann, 2005; Rich, 2007) have leaned towards macro-economic and political events rather than daily food habits and could not address the periods when exotic food crops invaded the continent (Logan, 2012).

Due to lack of appropriate documentary sources on indigenous dishes in the KEEA municipality, the researcher resorted to personal communication with selected elderly women (the queen mother of Asafo II- Anafo, Obapanyin Basia Adowa-Mansa) in the study area to recount how continuity and change of indigenous dishes have occurred in the past based on what was passed on to them and what they have witnessed. The findings have been incorporated into broader

studies on food history on the continent, particularly (Logan, 2012) to generate useful insight into the indigenous food practices of the people of KEEA municipality.

Conventionally, plants and animals constitute the food eaten by humans. Throughout the world, various ethnic groups have evolved creative ways of transforming the raw plant and animal parts into culturally defined cuisines. Cuisine here refers to a collection of different dishes often associated with specific cooking styles or traditions (Logan 2012). Among the people of KEEA municipality, two distinct indigenous cuisines can be identified – soup-based dishes for the predominantly farming communities (called Adesifo) and stew-based dishes for the predominantly fishing communities along the coast (called Apofu). The Adesifo cuisines are mainly soupy because they depend a lot on game (or bush-meat) while the Apofu cuisines are mainly stews and pepper soup called “*agyabin*” because they depend much on fish as source of protein. Historically, it is known that fish has great versatility to be transformed into many different dishes than bush meat. Different processing and preservation techniques were developed for fish, including frying, smoking, drying and salting, than bush-meat that could only be preserved by smoking. Hence, the Apofu have been more creative in generating many recipes even before the European presence in the municipality according to oral history. Logan (2012) affirms that there are many differences in the cuisines between coastal towns and the hinterland in Ghana. It is well acknowledged that cuisines of the people of KEEA municipality are rich in

animal protein and this is supported by the findings of DeCorse (2001b) which revealed that animals such as sheep/goat, fish and many species of wild game were important components of the diets at Elmina – the capital town of the KEEA municipality.

Regarding the transformation of indigenous food habits, Logan (2012) indicates that the adoption of new foods by locals initially was not necessarily in response to food insecurity, but to satisfy curious minds. Considering the indigenous culinary creativity exhibited by the Apofu before contact with the Europeans in the land, it was easier and a welcoming experience to try out new recipes out of curiosity. Hence, the people of the KEEA municipality were the first to use sugar as sweetener and many other European foods according to oral history. Originally, sweet sap from a native palm species called “*nkreshie*” was used as sweetener. The cultural and historical placement of the ways people choose to adopt new foods and techniques is emphasized in literature (Sutton, 2001; Wilk, 2006b; Holtzman, 2009). Moreover, Logan (2012) adds that the transformation of indigenous food practices is mediated by biological necessity, environmental capabilities, preferences, religious and cultural proscriptions, and economic realities. These complexities make constructing food history among the various ethnic groups in Ghana an enormous task.

Interestingly, the soup-based and stew-based cuisines still persist today in the KEEA municipality demonstrating continuity of food practices. DeCorse (2001b) mentions that past foodways share resemblance with those of present, emphasizing soup/stew and a thick starch like kenkey is still common in the KEEA municipality. Despite evidence of continuity of traditional foodways in the municipality, change is inevitable. The changes can be observed in the many

aspects of the food cycle – from production to consumption. Due to the centrality of food to human survival many stakeholders are drawn in from all spheres of society in taking custody of the continuity and change of the food practices in the municipality. Traditionally, the younger generation learns the cherished food practices from the elderly women through participant observation and verbal narrations due to lack of written recipes. However, the past few decades have seen the transformation in food and daily life in the municipality by the adoption of new recipes and the documentation of indigenous recipes. Essentially, the media is mentioned to be a key player in the transformation of indigenous food practices and particularly, the youth and the middle age classes in the municipality are the most innovative in trying out new recipes. For instance, refined and ready-to-use spices are being adopted to replace the old tradition of extracting spices as part of preparation for cooking of meals for the household. Hence, the cooking tradition, as part of the indigenous food practices, is significantly being transformation to meet modern lifestyle.

2.5 Cooking

Cooking is a common everyday practice in most societies. According to Wrangham (2009) preparing food with heat or fire is an activity unique to humans and believes the advent of cooking played an important role in human evolution. By making food more digestible and easier to extract energy from, he adds “cooking increased the value of our food, changed our use of time and social lives”. Cooking generally makes food attractive and stimulates appetite by its aroma. With the exception of fruits and some vegetables, eating uncooked food is unusual in Ghana. However from the nutritional point of view, cooking can potentially destroy nutrients, while some foods actually have an increase in nutrient content when cooked. For instance, while

vegetables are susceptible to nutrient-loss when cooked, raw meat would be difficult to chew and unsafe to eat because of micro-organisms and toxins in some foods (Davies and Hammond, 1988). However, Symons (2003) argues that a modern interpretation of this subject recognizes that food's attractiveness is for the most part socially conditioned, as proved by the wide variety of cultural taboos and preferences. Cooking does not enhance food's intrinsic attractiveness so much as transform it into a cultural or social symbol.

Traditionally, cooking constitutes the most involving part of a woman's daily household activities. Due to the importance of food to humans in the life of a woman/ caregiver a day could be divided into three meal times – breakfast, lunch and supper/dinner. Actually in most cultures, the day begins with cooking of breakfast for the family and other activities revolve round these meal times. Thus, cooking has contributed to shaping our daily life in society. Again, cooking is no longer the exclusive responsibility of wives or women. Today, cooking has been taken over as a commercial activity for both men and women and brought perceptible changes in our social lives.

Symons (2003) also indicates that cooking often means the transformation of raw food by the use of heat. The contribution of cooking to human pleasure, culture, and survival could hardly be overstated. Cooking is so universal that it has even been seen as the distinguishing trait of *Homo sapiens*. Symons (2003) further explains that, the paradigmatic cultural transformation of "raw" into "cooked" which to him was brought into a more recent scholarly context by the anthropologist Claude Lévi-Strauss (1970), who wrote in "The Raw and the Cooked", "Not only does cooking mark the transition from nature to culture, but through it and by means of it, the human state can be defined with all its attributes". From the above it is interesting how cooking

has distinguished humans from other creatures. Across the globe varying cooking techniques, ingredients and kitchen tools and equipment have been developed to improve this cherished tradition. Cooking to some extent has been examined in the context of its narrow definition as heating. Other techniques in cooking which include cutting, grinding, mixing, drying, fermenting, and attractive presentation are often overlooked.

The unique cooking traditions among the different cultures often come from historical necessities. Also, what people eat may be influenced by religion, culture, media, as well as psychological and economic factors (Kinton and Ceserani, 1992).

In writing about Ghanaian foods, an internet record (at <http://www.foodbycountry.com/Germany-to-Japan/Ghana.html>), mentions that the typical Ghanaian kitchen contains an open fire, a clay oven, a large pot for cooking large quantities of food (such as stew), and a large iron griddle for frying. In addition, some basic cooking implements commonly found in the Ghanaian kitchen include: mortars, pestles, earthenware bowls, wooden ladles, spatula, calabash spoons, baskets, bamboo sieves and strainers.



Plate 1: Some kitchen tools and implements in a typical Ghanaian kitchen

Source: Faniyan (2011)



Plate 2: Typical Ghanaian kitchen setting

Source: Timbuktu Chronicles: Re-Designing the African Kitchen (2010)

Although each ethnic group has its own style of cooking, most Ghanaians cook by their own instincts, adding ingredients as necessary and determining preparation and cooking times simply by monitoring their meals (<http://www.foodbycountry.com/Germany-to-Japan/Ghana.html>). The cooking tradition has been typically handed down orally and by observation from generation to generation in traditional Ghanaian culture. Currently, written recipes with estimated quantities of ingredients for cooking have been introduced into cooking indigenous Ghanaian dishes, but it is rare to see the use of these measurements for cooking. This, to the researcher, may be due to the fact that Ghanaians typically cook in large quantities at a time to cater for unexpected visitors and the fact that the intuitive cooking art is a habit that cannot be easily changed.

2.5.1 Cooking Methods

There are some basic methods used in cooking food. These cooking methods can generally be divided into moist heat and dry heat methods based on the type of heat used and the way the food is cooked. From an internet record (at <http://www.members.tripod.com/homefood/typ.html>,) and Davis and Hammond (1988) the various methods of cooking are explained below.

Dry Heat Cooking Method

Baking: food is baked by cooking it in an oven. The word baking usually refers to the cooking of foods made from a batter or dough. Baked food has a crisp brown surface when cooked, as in breads, cakes, cookies, and pastries. However, casseroles, a few vegetables, fruits, fish and some cuts of meats can also be baked.



Plate 3: Boodoo Ngo (baked ripped plantain) Source: Faniyan (2011)

Roasting is cooking food uncovered in hot air. The term usually refers to the cooking of meat. In roasting, the meat is usually placed on a rack in a shallow pan, and sometimes cooked uncovered in an oven.

Broiling and grilling are cooking by the application of direct heat. In broiling, the food lies directly under a continuous heat source. Meat can be broiled by placing it on a rack in a shallow broiler pan. The surface of the meat lies 3 to 5 inches (8 to 13 centimeters) under the flames in a gas range broiler or below the broiler heating unit in an electric oven. Leave the door open slightly when broiling in an electric oven to prevent the air in the oven from becoming too hot.

In **grilling**, the food lies directly over the heat source. Cooks sometimes grill sandwiches in a skillet on the stove.



Plate 4: Grilling Fish, Nam towtowe

Source: Faniyan (2011)

In **barbecuing**, highly seasoned meat is grilled over hot coals. In pan-broiling, the meat cooks in a skillet over a burner. The fat that melts from the meat is poured out of the pan as it accumulates.

Wet heat cooking method

Steaming is cooking food in the steam from boiling water. The equipment must be arranged so that no water touches the food but so that steam can circulate freely around or under it. It is used

mostly to cook vegetables. To steam vegetables, place them on a rack or perforated pan in a saucepan and add water to the saucepan. The water collects below the rack or perforated pan, and the vegetables remain above--and out of--the liquid. Cover the saucepan and heat it on a burner until the water boils and forms steam, which surrounds and cooks the vegetables. Steaming takes longer than boiling. Steamed vegetables however, retain better color and flavour than boiled vegetables do. They also have more nutrients because certain vitamins, including Vitamin C, dissolve easily in water and may be removed by boiling.

Frying is the cooking of food in fat, such as butter, animal or vegetable oil. Frying adds fat and calories to food because the food absorbs some of the fat in the pan.

There are three main methods of frying:

(1) **deep-frying**, (2) **shallow frying**, and (3) **stir-frying**.

In **deep-frying**, a large amount of fat is heated to about 350 °F (177 °C) in a heavy saucepan or an electric appliance called a deep-fryer. The hot fat completely covers the food.

Deep-frying is a popular way of cooking chicken, French fried potatoes, fish and shrimp.

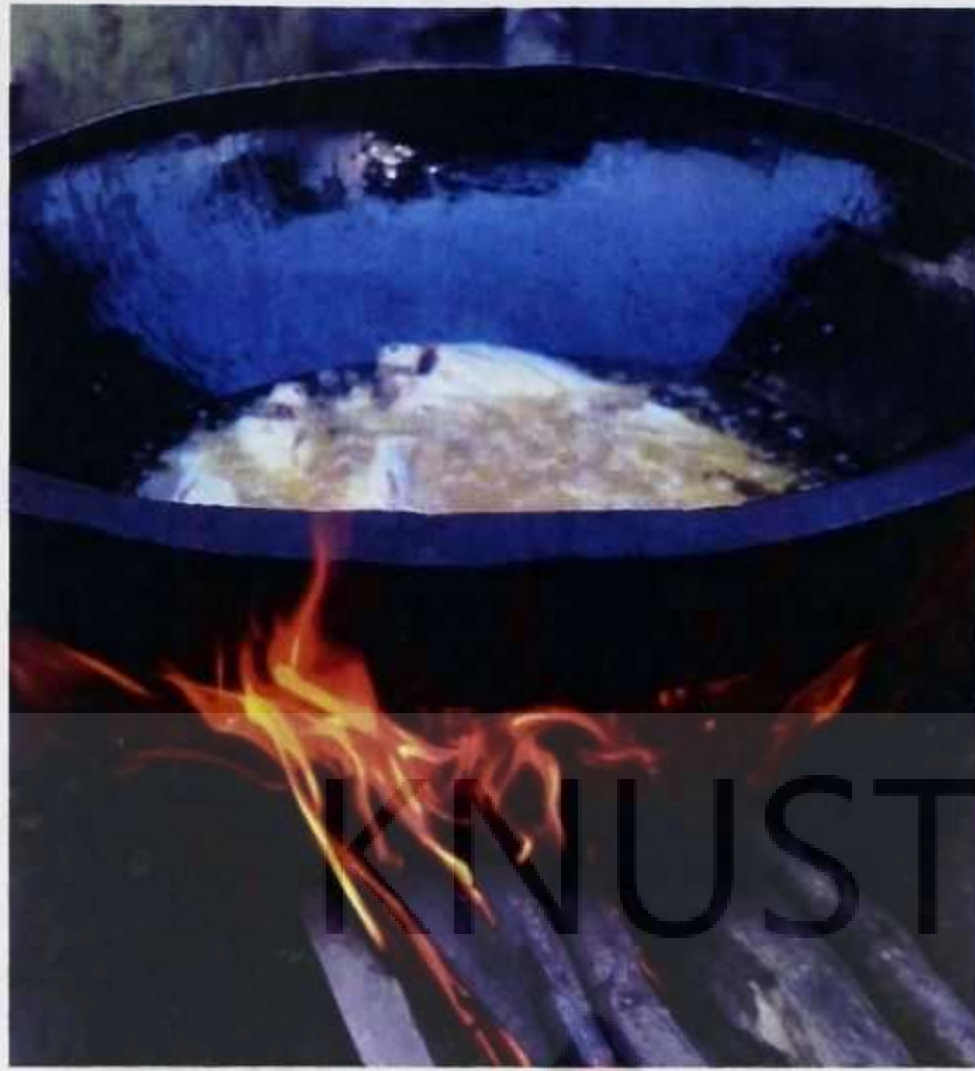


Plate 5: Deep frying

Source: Faniyan (2011)

In **shallow frying**, also called “sautéing”, the food cooks in a small amount of fat, usually in a skillet. Chicken, eggs, fish, and red meat are often pan fried.



Plate 6: Pan Frying, Tartar

Source: Faniyan (2011)

In **stir-frying**, meat or vegetables cook in a skillet or in a wok, a large, thin metal pan with a round bottom. The food is cut into small pieces and cooked in an extremely small amount of fat.

The cook fries the food at a high temperature for only a few minutes and stirs it constantly with a tossing motion.

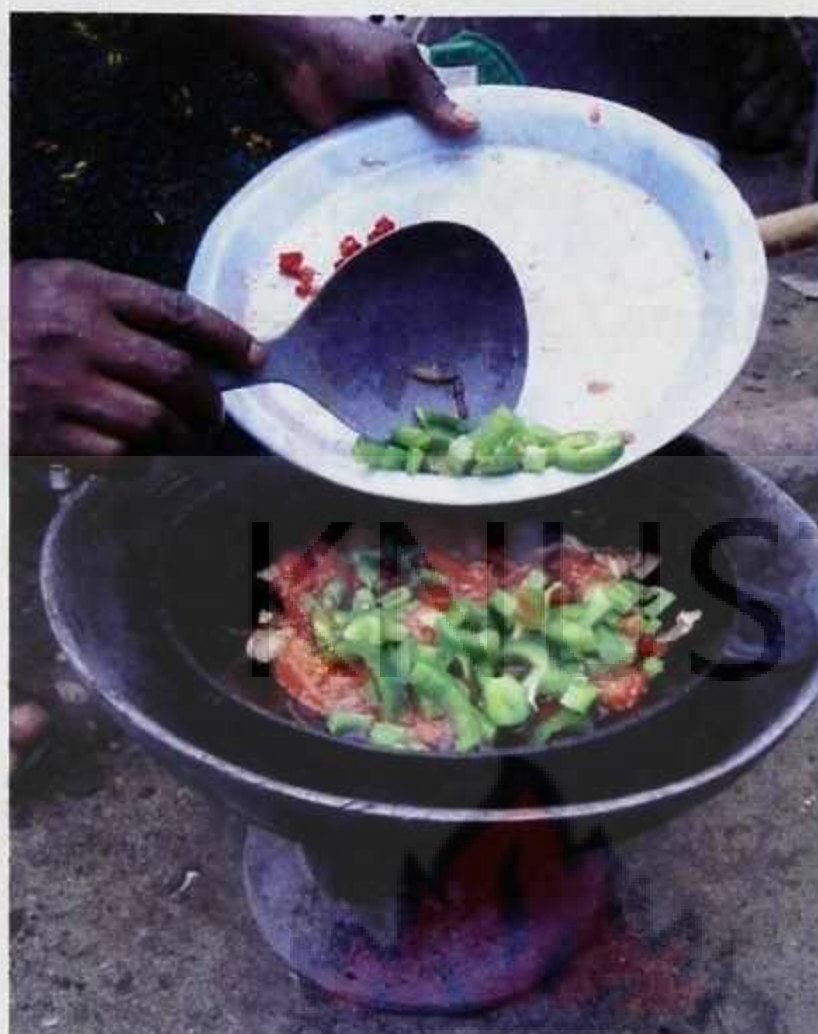


Plate 7: Stir Frying.

Source: Faniyan (2011)

Boiling is cooking food in boiling water, which has a temperature of about 212 °F (100 °C). In boiling, air bubbles rise to the surface of the water and break. Potatoes and other vegetables are often boiled in a saucepan over a burner.

Simmering is cooking food in water that is just below the boiling point, where bubbles form slowly and break just below the surface. Such foods as eggs and meats should be simmered rather than boiled. Cooks often use covered saucepans to simmer foods. Slow cookers are electric appliances that simmer foods at low temperatures for 4 to 12 hours. A cook puts the food and some water in a slow cooker and sets the temperature. Health experts recommend caution when using a slow cooker for meat and other foods prone to bacterial growth at warm temperatures.

Aside the above cooking methods there are also several cooking processes that are widely recognised. One of such processes that is used locally and of interest to the study is caramelization. According to an internet record at (<http://www.exploratorium.edu/cooking/candy/caramels-story.html>,) **caramelization** is the familiar browning of sugars through exposure to heat. Caramels are the chewy candies you are familiar with. They are made by cooking sugar, cream, corn syrup, and butter to about 310° F. Their brown color comes from a reaction between the sugar and the protein in the cream.



Plate 8: The preparation of Kube (Coconut) cake *Source: Faniyan (2011)*

2.5.2 Socio-Cultural Importance of Cooking

Cooking has been a deeply cherished tradition among households in societies throughout history. Today, due to changing lifestyle in society, the tradition of household cooking is losing grounds to professional catering services. Various arguments are being put forward about changing lifestyle.

Harrigan (2003), submitted that among the modern imports currently enjoying popularity in the contemporary world, one is that of 'fast food', which he defines as "commercially-processed foods requiring minimal preparation or delay for busy housewives, students, office workers and others willing to exchange taste and nutritional value for 'image' and convenience". The special taste of home cooked food is being sacrificed for professional catering services. Eating from restaurant is associated with wealth and status in contemporary Ghanaian society. Again, it is argued that old-fashioned cooking is laborious, time-consuming and altogether impractical when seen from the modern perspective. On the other hand, modern cooked food is said to be insipid, unbalancing, and sadly lacking as a source of nourishment for mind and body (Harrigan, 2003). These arguments reflect more the cultural values the different people attach to cooking and not necessarily the nutritional values. In the present information age with increasing health consciousness, catering service providers and food consumers alike are keen on quality of food as a source of nourishment. Hence to the researcher, the art of cooking is dynamic and must suit the lifestyle of society.

Symons (2003) indicates that the fundamental social and cultural purposes of cooking have often been depicted as part of women's housework. Cooking has played a significant part in role differentiation between men and women throughout history. Thus, traditionally men's role was food production—whether farming, fishing, or hunting— which goes in a natural annual cycle, while women's role of food preparation follows a daily cycle that is equally rich in symbolism when conducted according to the tradition. In this respect cooking is not just similar to ritual—it is ritual. The traditional cook does not merely do what is quickest and easiest; she does what is

right. However societal change is seeing to more men taking up the art of cooking and doing it with a touch of excellence.

Trozt (2002), adds that the earliest division of labour between the sexes, women have generally been more intimately involved in cooking than men and existing literature strongly suggests the traditional role of women to manage the household, including food preparation. However, contemporary view of food as a source of empowerment and fulfilment reveal a changing cultural understanding of traditional gender norms (Mills, 2010). Some men enjoy cooking as a hobby for pleasure while others engage in cooking as livelihood empowerment. In addition, Brown and Miller (2002), attest to the abounding gender asymmetries in cooking. For instance, baking, brewing, vinification, sauce-making, and the likes have become important spin-offs of cooking performed by specialists, often (but not always) men while the cooking of women have a domestic focus (home and health), that of men is generally more public, or market-oriented.

The shifting gender bias in cooking and the commercialization of the practice have led to the development of recipes for both cooks and consumers. These recipe books tend to be highly illustrated by the use of food photographs to stimulate appetite and attract viewers or readers. Hence, photography is a useful art form in promoting food from being local dishes to global cuisines in the world today.

2.6 Photography

Photography is one invention of man that has had grave impact on society. Long before photography was invented, early paintings and drawings portray man's desire to record himself, events and his environment. The possibility to capture images from nature on a sticky canvas

was however predicted by de la Roche (1729-1774) in a work called Giphante (Leggat, 2000). It is interesting how this imaginary tale, few decades after the author's death, became a reality to be known as photography. According to Leggat (2000), the word "photography" is owed to Sir John Herschel, who first used the term in 1839, the year the photographic process became public. The word is derived from the Greek words for light and writing.

It is important to emphasize that photography is not a onetime invention but the result of several technical discoveries which occurred virtually simultaneously by a diverse group of individuals of different nationalities, working for the most part entirely independently of one another. In a description of the history of photography, an internet record at (<http://fi.edu/pieces/watson/hist.htm>) and Leggat (2000) mention the following discoveries that led to photography.

- As early as the 1400's it was documented that inserting a lens in the hole would produce a crisper, clearer image. This technology is called "camera obscura". A drawing, dated 1519, of a Camera Obscura by Leonardo da Vinci had been made and about this same period its use as an aid to drawing was being advocated.
- In the sixteen hundreds Robert Boyle, a founder of the Royal Society, had reported that silver chloride turned dark under exposure, but he appeared to believe that it was caused by exposure to the air, rather than to light.
- Angelo Sala, in the early seventeenth century, noticed that powdered nitrate of silver is blackened by the sun.
- In 1727 Johann Heinrich Schulze discovered that certain liquids change colour when exposed to light.

- At the beginning of the nineteenth century Thomas Wedgwood conducted experiments; he had successfully captured images, but his silhouettes could not survive, as there was no known method of making the image permanent.

While the camera was not invented until the 19th century, these discoveries led to the two scientific processes that make photography possible, namely optical and chemical. The optical process refers basically to the camera obscura while the chemical process refers to the reaction of chemicals with light to obtain a permanent image (Leggat, 2000). Raiford (2009), makes reference to Oliver Wendell Holmes who first described photography as a “mirror with a memory”. For Holmes, the photograph serves as a reminder to us of who we are and how we are perceived. Regarding its uniqueness, Gilbert (1995) defines photography as “the art form that best demonstrates a basic truth”. However, the general definition of photography tends to dwell on the two scientific processes that brought photography into being. For instance, the Cambridge Paperback Encyclopaedia (1995) states that: Photography is the recording and reproduction of images on light-sensitive materials by chemical processes”.

Photography, though a product of scientific discoveries, its usage requires creativity of the photographer. Hence, Sontag (2000) writes of her concern that the ability to censor pictures means the photographer has the ability to construct reality and reconstruct the past. It is in this light that the Researcher conceived the idea to use photography as a tool to bring to light currently non-popular indigenous dishes in the KEEA district.

Photographing food employs photographic processes to capture images of the finished food on display as well as the ingredients, cooking processes and the environment in order to stimulate appetite in the viewer. Food photos can link the past, present and future and thereby foster continuity and change in food practices (Bastien, 2011).

2.7 Food Photography

Food photography is a specialized aspect of still life photography that deals with food and involves all the processes from cooking to the presentation of food. Porfyri (2009) defines food photography as “an art form, approach to presentation and skill in styling which together bring about a beautifully balanced image that looks good enough to eat”. This is of great essence in food photography in that it is the small details which make all the difference. The choice of garnishes, colour schemes, and cutlery are all important factors which must be taken into account in food photography. According to Manna and Moss (2005), the job of a food photographer is to elicit that same mouth-watering reaction, but without the benefit of scent or taste. Turkell (2010) adds that food is all about people, places, and stories. These depth and intricacies are precisely what must be captured in food photography. Therefore a great food photograph is when the food can nearly be tasted just by looking at it for long enough.

Turkell (2010) also highlights the two distinct areas in food photography. The first is for the promotion of a particular food product, the end result is used in advertising, advertorials, food packaging, point of sale and public relations. The second area includes recipe books and

magazines; this area is more relaxed as the photography is allowing the food to speak for itself. Hence the image is able to lead the content.

In defining its limits in the broad spectrum of photography, Tuck (2010) classifies food photography as a subcategory of still life and product photography but the use of it may be for editorial or advertising purposes. Tuck (2010) further explains that most editorial shots end up in still-life, shelter and food magazines and this is the branch in which the most creative works is done. Here photographers, food chefs, food stylists are free to create, prepare and display food in any way that they choose so long as it meets the needs of the magazine or the target. They are not constrained to follow the rules that advertising photographers and their crews must work under.

Due to its influencing role, the food photography task is a challenging one. Pollack (2010) emphasises that, because we eat with our eyes food speaks to several senses at once. The ultimate challenge is to shoot the food in a way that almost brings the aromas out in the picture; after all, a food shot is never just a food shot. It can make a big difference whether the photo is for an editorial medium or a commercial client. A food photograph is a gift to be allowed to convey the sensuous pleasure that food by definition possesses. Food is, after all, about pleasure, mouth-watering delights and energy for the body. Interestingly, Steinkrans (2004) explains that one of the needs for food to be photographed is the wide interest in nutrition, health and the public desire to explore the taste of different cultures. In addition, Querol and Fleet (2004) indicate that food is photographed because of its appetising appeal, and this to him is the primary reasons to shoot food in large format cameras to see colour and texture, there is also the need to

render in great detail these shots in reproductions and on colour transparencies because of the importance of colour in creating appetising look.

From the above discussion, it is clear food photography is about appealing to the senses of people and to preserve the memories, the purpose it was served and the people the food was served.

2.7.1 Food Photo Composition

According to food photographer Wiley (1996), food photography is not only about getting the excellent "final shot". There are all sorts of great detail shots that emerge throughout the cooking process - the environment, the raw ingredients, the chopping, the motion, the flames and all the action that comes into play in the cooking act, and then the final plated image itself. To capture these great details, Ray (2008) emphasises that experience does matter in food photography. Each time food is shot one learns a little more, and all that experience can help is to show itself in the quality of work that one produces. Not only does quality depend on experience, but with experience, the speed of work increases too.

Professional Food Photographers [Rowse (2007); Ray, (2008); and Alana (2012)] attest to the truth with food photography that its highest level takes many specialty photographic techniques, and even specialty photo equipment, different types of lights to create different moods, mirrors and reflectors in very unique and seemingly mysterious ways to bring out the shape and texture in food, so that the viewer can see, feel, and almost taste the food.

2.7.2 Factors to Consider when Photographing Food

The following points summarize the views of Food photographer (Ray, 2008). Nevertheless, supporting or contradictory views of other food photographers are incorporated where necessary.

1. Working distance

In digital food photography, working distance is something to consider. The working distance can make photographing easy or difficult. Ray (2008) contends that some may argue that food is usually seen from a 45° angle looking down, but to him it is a good idea to photograph food from different angles because and in the world of photography, different means unusual and unusual means interesting. Shooting food from a 45° angle is usually boring. Another reason that shooting food from a low perspective is a good idea is because the food ends up looking a little more majestic. From a low angle, the food's thickness and height become much more apparent than if the shot was taken from a high angle or from directly above.

Pollack (2010), seems to offer a counter argument that one can just pick one zoom length for the entire shoot, center the food in the frame and look down on it at a 45-degree angle – after all, this is how food appeared when the eater sits down to eat but better shots play with angles and perspective: Some food looks best when looking directly down on it, while other food has an interesting side profile that can only be seen when photographed from a lower perspective. It is evident that there is no rigid rule regarding which working distance must be used but the decision lies with the kind of food being photographed and the purpose of the photograph.

2. Cropping

In the world of photography, tighter is almost always better. A tight crop simplifies the shot, makes it more tactile, easier to see the details, and lessens the need for props. The tighter one move in on a food shot, the less stuff there is to distract from what subject is being shown or communicated. The exception to this might be when trying to show the environment as a major element of the photo. For example, if the objective of the food photo is to show the kitchen as well as the cooking accessories, then one might want to consider backing out a bit and making the crop include more of the environment. Besides simplifying the shot, moving in closer allows the texture and details of the food to be seen better.

3. Depth of field.

The key here is to get the right things in focus. Using a limited focus strategy will end up that the photo usually becomes "prettier". Some of those background elements become an attractive mass of coloured tone, instead of an object that the viewer tries to identify. It simplifies the shot and the viewer's eye is less distracted by objects in the background or on the plate. Thus, minimum focus usually results in prettier food photography. Another reason that minimum focus works so well is because the objects that are in focus jump out at the viewer as being the important elements of the photo. For instance, if the only thing in a food photograph that is to be in focus is maize then the photo is obviously about the maize. This technique helps communicate the story behind the photo.

A small aperture provides a long depth-of-field with everything in focus, and a large aperture, say $f/2$, provides a short depth-of-field picking out the main subject to focus on at the expense of

everything else. The depth of field (DOF) is the portion of a scene that appears acceptably sharp in the image.

4. Oiling

The most often used tool is the paintbrush with a little bit of vegetable oil on it. A little oil brushed on foods makes them look hot, fresh and wet even if they are not. Oil also makes foods last longer on the plate but it must be emphasized that not everything on a plate should be shiny.

5. Propping

Digital Food photography is rarely about anything on the table other than the food. If the food is the hero object and that is what the photo is about, then the props must have modest tone. The props should enhance the photo without distracting the viewer. If someone looks at the photo and the first thing out of his mouth is “what a wonderful prop”, then the reason of the photograph is missed. Props are used to support the photo and to round out the composition by filling in compositional holes so that the food photo becomes appropriate for the consumer whether indigens or modernist.

6. Rule of thirds

In general, the rule of thirds helps to easily achieve compositionally strong photos, and this holds true not only for landscapes and action shots but for food as well. Nags (2010) outlines some rules that run through the execution of food photographs. These include:

- Do not use a photo flash, one of the best places to photograph food is by a window where there is enough natural light –daylight helps to keep the food looking much more natural.
- The use of macro setting and natural light, really focusing on just one part of the dish can be an effective way of highlighting the different elements of it.
- Also, the portrait mode in the camera tries to isolate the subject, so it gives a wide lens opening or a wide aperture to blur the background and gives little depth of field, thereby, isolating the subject so the subject stands out from the background.



Plate 9: Food photo showing an outstanding subject image with a blurred background.

The following tips from Ray (2008) guided the researcher in the task of photographing food.

- Make sure there is enough natural light to give the picture clarity.
- Place the camera at least one foot away from the subject and zoom in.
- Keep the camera as parallel to the subject as possible.
- Use a tripod. When you zoom in, your camera becomes more sensitive so using a tripod is very important.

- Click 20-30 pictures and pick out your favourites once you upload.
- The way food is set out on the plate is as important as the way it is photographed. Attention must be paid to the balance of food in a shot (color, shapes etc)
- Shoot quickly after it has been cooked before it melts, collapses, wilts and/or changes color. This means being prepared and knowing what you want to achieve before the food arrives.

The art of food photography requires time, skill and creativity to achieve high quality food photographs. Therefore food photos must be properly stored and presented in such a way as to be attractive and to last longer in consumption. With wide use of electronic media, food photographs are usually composed into various book formats for presentation and storage.

2.8 Books

Books in one form or the other are as old as civilization. The print media remains indispensable despite the technological advancement in electronic media.

According to World book Encyclopedia (2001) "book consists of written or printed sheets of paper or some other material fastened together along one edge so it can be opened at any point."

In elaborating about the origin of book, Hewitt -- Bates (1954) states that the word "book" as known today is probably derived from the name of the "Beech" tree. The English name is beech, Anglo - Saxons called it "boc" and in German, it is "buch". The term book comes from the early English word "boc", which means tablets or written sheets. (World book encyclopedia, 2001).

2.8.1 Parts of a Book

A book has two main parts: the exterior and interior. The exterior is mainly made up of the cover while the interior consists of the front matter, main text body and the end matter. The following terms describe the parts of a book according to an internet record (at http://desktoppub.about.com/od/booksmanuals/a/book_parts.htm.)

The **front matter** refers to all the material that appears at the front of the book, before one reaches the actual body content. The front matter may be as simple as a single title page or table of contents or it could comprise of multiple title pages, a detailed table of contents, and several pages for the preface and foreword. The **body of the book** contains the story, the description, the main text of the book. This is the main portion of the publication. In longer books and manuals the body is often sub-divided into chapters or sections. The number and type of sections that follow the final chapter vary by the type of book. Technical publications generally have more of this **end of the book components** including an index and an appendix.

Most books have covers and these covers serve as the outer covering which protects the leaves from destroying or tearing off. The cover could be made with either a hard card or a soft card. The design of a book cover comprises the title, the name of the author, the publishers and the illustration. However, not all books have illustrations. Book covers can be categorized into two main types: the **soft cover** and the **hard cover**. Examples of the soft covers include exercise books, story books and many others. Hard cover samples also include covers of notebooks, encyclopaedias, etc. Moreover, books can be bound using any of the following methods (Parker, 2011).

- **Hardcover binding:** book features a hard external cover (called a “case” by the binding industry). These are usually covered with cloth, leather, or textured paper. On some books, the spine has a different covering material than the front and back panels. This is called quarter-binding and is very popular in the publishing industry. Hardcover binding is a good choice for publishing, photobooks, yearbooks, dissertations, theses, high-end presentations, and proposals.
- **Tape binding** uses a thermoplastic adhesive on a strip to bind books. In technique, it is similar to perfect binding, where the individual pages are glued to the book spine. Tape binding is a good choice for office documents, review books, or other presentations.
- **Perfect binding** is a punchless binding method that works by fastening the book block to the cover spine. It is often used for softcover books and is most familiar to people in the form of paperback books. It is also called adhesive binding, or unsewn binding.
- **Sewn binding** is usually used in conjunction with hard cover binding. The book block, or sections of the book block are sewn together prior to the addition of the cover. This makes for a very sturdy book. The biggest disadvantage to sewn binding is that it requires specialized, expensive equipment, and, when done on a custom basis, is a slow process.
- **Wire stitching** is a form of binding that uses wire staples to bind sheets together. Wire stitching can either be used as side stitching, or saddle stitching. Side stitching is used for thin books that are usually either covered with a hard cover, or a tape strip. Saddle stitching binds the sheets together through the fold in the center of several pages. It is the form of binding commonly used on comic books and magazines.

- **Plastic comb binding** is a punch-and-bind system that is used for many office documents. Its main advantage is that it is inexpensive and easily edited. Its disadvantage is its appearance and the security of the final book. Also, like other punch-and-bind systems, it requires more labor than tape binding.
- **Wire-O** is a punch-and-bind system that is similar in technique to the plastic comb binding, but resembles wire spiral binding in appearance.
- **Velobind** is a punch-and-bind system that uses a two-part binding element. First the paper is punched with a series of tiny holes. One half of the binding element consists of a plastic strip with evenly spaced plastic spikes on one side. The other half of the binding element is a plastic strip with evenly spaced holes that match the punches. The spikes are pushed through one side of the paper and then fed through the plastic strip with holes. The ends of the spikes are melted off, creating the bind. A Velobound cannot be edited without rebinding.
- **Spiral binding**—as its name suggests—is a punch-and-bind system that uses a plastic or metal spiral wire that is wound through punched holes on the binding edge. It is the type of binding most often used for school notebooks and steno pads.

Book covers do not only serve as protective cover (packaging) but also as a promotion tool to promote the sale and reading of the book. The man who never sold a book is one who said; “do not judge a book by its cover”. This is because the cover plays a very important role in attracting the buyer. According to an online article by Scott Lorenz (2011), a book publicist, (at <http://www.evancarmichael.com/Public-Relations/285/Why-Your-Book-Cover-is-Like-a-Highway-Billboard.html>), the book cover is like a billboard and must therefore be attractive in nature to arrest the attention of readers and arouse their curiosity.

2.9 Recipe Book

A **recipe** is generally a set of instructions that describe how to prepare or make something, especially a culinary dish. Hence, recipe book, often referred to as cookbook, is typically a reference book containing a collection of recipes. As a practical cookery book, a recipe book is often designed to provide information on how to prepare various dishes. According to cookbook (2011) in *Encyclopaedia Britannica*, a recipe book is also a “chronicle and treasury of the fine art of cooking, an art whose masterpieces—created only to be consumed—would otherwise be lost”. Thus, cookbooks serve, aside giving instructions for cooking, to preserve the memories of recipes that have been generated and handed down from generation to generation.

Records of earliest recipe books date back to the ancient times and often attributed to Roman and Greek cuisines. However, modern recipe book derives its source from Medieval Europe with the commissioning of cookbooks that give impression of how food was prepared and served in the noble classes at that time. Moreover, competition among the noble families as to who could prepare the most lavish banquet saw to the progression of cookery as an art form with the publishing of more cookbooks. Interest in cookery has seen tremendous increase in the 20th century leading to thousands of national or regional specialty dishes that were previously unknown outside their own countries or areas (Cookbook, 2011 in *Encyclopaedia Britannica*). Cookbooks have value as historical documents that can provide us with insights into people or groups by examining their relationship to food. Since the mission of a cookbook is to instruct, the voice present in the text is authoritative and often didactic.

2.9.1 Types of Recipe Books

Though the main purpose of a recipe book is to provide instructions for cooking, the design of a recipe book is also influenced by the function or the audience to serve. An internet record (at <http://www.answers.com/topic/cookbook>) identifies the following different types of recipe books.

Community recipe books provide accurate and reasonably complete reflections of the food habits of the communities that produce them. These volumes are produced collaboratively by volunteer women from charitable organizations, churches, synagogues, heritage associations, clubs, schools, and museums, among others. Community cookbooks focus on home cooking, often documenting regional, ethnic, family, and societal traditions, as well as local history. Thus, community cookbooks serve to preserve the cooking traditions of the community. Community cookbooks are uniquely women's literature, created by and for women, one of the earliest ways in which women could relate their stories and history.

"Kitchen bibles" are cookbooks that serve as basic kitchen references which provide not just recipes but overall instruction for both kitchen technique and household management. Such books were written primarily for housewives and occasionally domestic servants.

Instructional cookbooks combine recipes with in-depth, step-by-step recipes to teach beginning cooks basic concepts and techniques.

International and ethnic cookbooks fall into two categories: the kitchen references of other cultures, translated into other languages; and books translating the recipes of another culture into the languages, techniques, and ingredients of a new audience. The latter style often provides

background and context to a recipe that the first type of book would assume its audience is already familiar with.

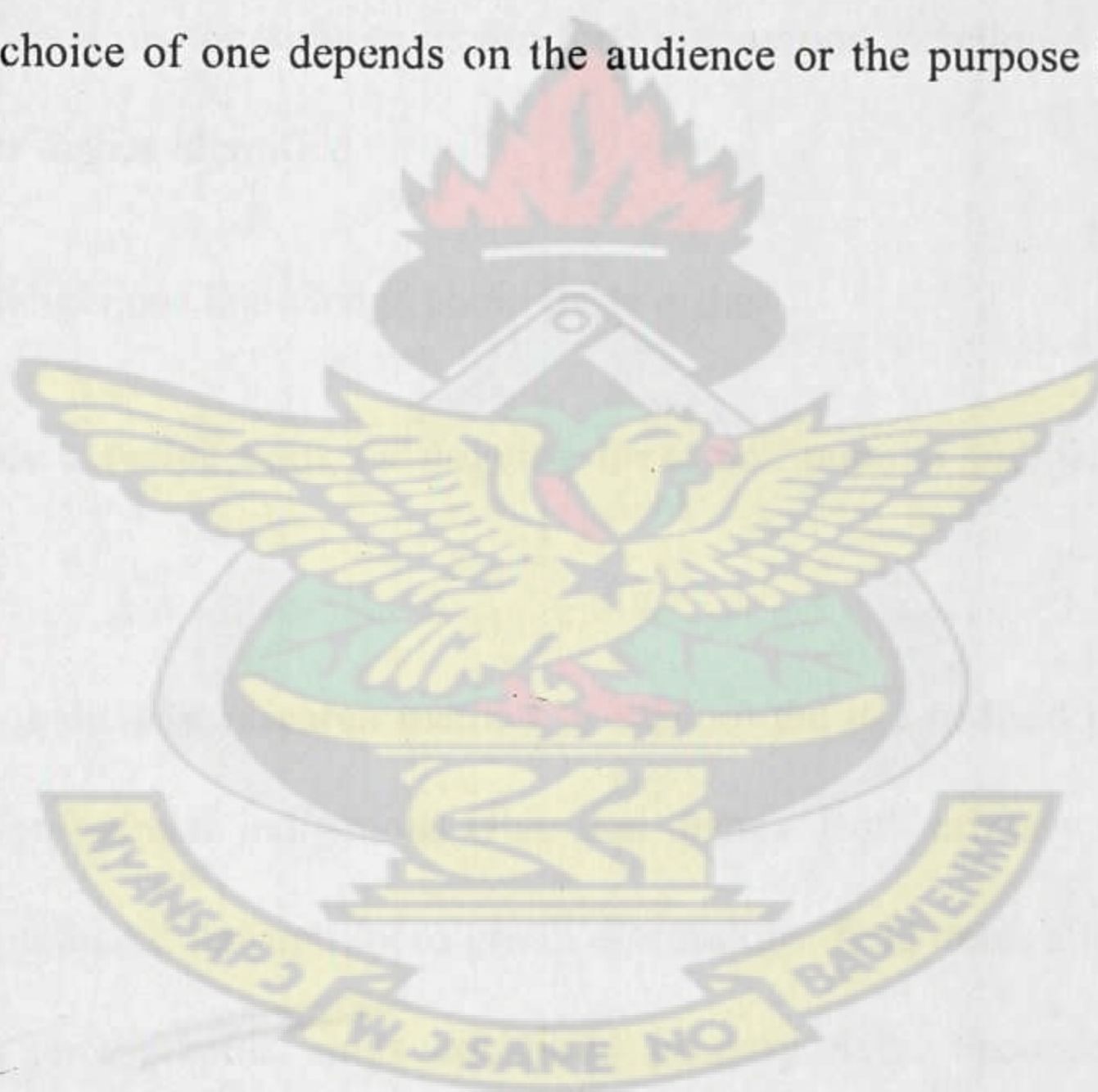
Professional cookbooks are designed for the use of working chefs and culinary students and sometimes double as textbooks for culinary schools. Such books deal not only in recipes and techniques, but often service and kitchen workflow matters. Many such books deal in substantially larger quantities than home cookbooks, such as making sauces by the litre or preparing dishes for large numbers of people in a catering setting.

Single-subject recipe books, usually dealing with a specific ingredient, technique, or class of dishes, are quite common as well. Popular subjects for narrow-subject books on technique include grilling/barbecue, baking, outdoor cooking, and even recipe cloning.

In summary of the review of the related literature above, the following conclusions have been drawn as valuable insight to the researcher in the course of this study.

Food has profound meaning and importance to humanity beyond quenching biological hunger. By fostering cultural identity, various ethnic groups and classes of people throughout the world can be distinguished by food. Essentially, the art of cooking among different ethnic groups is a cherished tradition that has been handed down from one generation to another. However with the interaction of cultures in today's globalized world, indigenous cultures are being adulterated or transformed by modernity. Consequently, many indigenous dishes and the cooking traditions are gradually losing their authenticity or becoming extinct from their places of origin. Several factors, both intrinsic and extrinsic, are contributing to this phenomenon. Technologically, the media is an important medium of influence that is shaping cultures and social behaviours around

the world. In this vein photography has been identified as a powerful tool in the whole process of global societal changes as it has been the means of invading indigenous cultures with attractive images of modernity through both electronic and print media. While food photography has offered a means of promoting global cuisines and modern lifestyles around the globe, indigenous cultures are becoming adaptive to ensure continuity while managing the changes in food practices. Food photography entails taking shots of the final plated dish, as well as the equipment and the cooking processes involved in food preparation and these can be stored and presented in well-designed decorative piece called recipe book for public consumption. Recipe books come in diverse formats and the choice of one depends on the audience or the purpose for which it is designed.



CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Overview

This chapter outlines the various procedures used by the researcher in order to achieve the objectives of the study. The objectives are to:

- identify and record currently non-popular indigenous Ghanaian dishes
- explore the use of food photography to record food preparation techniques for these non-popular indigenous dishes identified
- elicit and record indigenous knowledge about these dishes
- design and produce a recipe book cataloguing these non-popular indigenous Ghanaian dishes.

The study employed the qualitative research method to explore the use of food photography to bring to light currently non-popular indigenous Ghanaian dishes. Both primary and secondary data were collected. Data gathered through focus group discussions, field notes and observations, personal interviews and photographic shots constitute primary data. Secondary data were gathered from literary sources including books, journals, research papers, newspapers and the internet.

Topics discussed in this chapter are Research Design, Library Research, Study Area, Sampling, Data Collection Processes and Participant Observation.

3.2 Research Design

The researcher employed the qualitative research design for the study. The selection was based on the characteristics of the variables being studied and the nature of the sample.

3.2.1 Qualitative Research

Qualitative research method focuses on understanding human and social phenomena in the „real world“ context. It offers a way of digging deep to get a complete understanding of a phenomena (Leedy and Ormrod, 2005). Despite it being a bit subjective due to the impossibility to eliminate the interplay of the beliefs and values of both the inquirer and the respondents, Lincoln and Guba (1985), argue that making enquiries into human and social phenomena require frequent, continuing, and meaningful interaction between inquirers and their respondents and that inquiry must maximize rather than minimize this kind of contact.

In view of the above and with reference to Peshkin (1993), the qualitative method was employed for this study because it can enable the researcher to gain insight into the situation of indigenous Ghanaian dishes in the communities being studied.

3.3 Library Research

Library research constituted quite an enormous part of the study. In Kumasi, several libraries were visited a couple of times, in search of relevant information for the thesis. These libraries include the K.N.U.S.T. Main Library, the Faculty of Art Library, the Social Science Library, the Department of General Art Studies Library, all of K.N.U.S.T. In addition, the University of Cape Coast library and TV Africa video library were also visited.

3.4 Sources of Information

Sources of information gathered ranged from archival materials to written documents and included articles on food and photography in magazines, journals and books. All through these library visits, efforts were made to gather sufficient secondary data. However, not much was acquired from literary sources like books, magazines, journals, thesis and brochures. Out of the numerous books, journal, magazines, thesis and brochures read, little was written about indigenous Ghanaian foods and food photography.

Another source where the researcher gathered much information was the internet. The researcher was able to browse various food photography websites and found articles on foods in general and indigenous Ghanaian dishes. The information gathered was used for most of the literature review, and resultantly classified into the following broad headings as food, cooking, photography, food photography and books.

Also, as part of the research some prominent persons in the food and photography industries were interviewed to seek further information on the subject. These included: Mrs. Barbara Baeta Enchill - Flair Catering Ltd., Accra, Fran Osseo-Asare, Betumi: African Culinary Network and Ashanti Regional Photographers Association

3.5 The Study Area

The study area is Komenda-Edina-Eguafo-Abirem (KEEA) District in the Central Region of Ghana. The people of KEEA District have lived for well over seven hundred (700) years. It is made of four distinct traditional areas or states, which have been put together to constitute a political district called Komenda-Edina-Eguafo-Abrem District. KEEA was carved out of the Cape Coast Municipal Assembly in 1988. The district has Elmina as its district capital, which was the first point of contact in West Africa with early Europeans to this country. This town has therefore been exposed to Western civilization and international trade for over seven centuries.

During the 2000 Population and Housing Census, the district population was estimated to be 112,435 (53,755 males and 58,682 females). The district's share of the total population of the Central Regional is 7.1%. KEEA District is predominantly rural with a lower standard of living than the regional average. Out of the 158 settlements by 2000, the district has only four urban towns (with populations more than 4000) and five sub-urban towns (with populations more than 2000). The major urban settlements of the district are fishing towns and villages along the coast. The age structure of the district is characteristically youthful with a substantial segment of its population under the age of 15 years.

Agricultural activity is dominated by subsistence farming under which farmers in the district rely mainly on traditional methods of production. Eighty-six percent (86%) of total land area is arable. Average holdings are between 2 to 3 acres. According to the 2004 Multi Round Annual Crops and Livestock, about 51,571 people are engaged in farming activities in the district. Of this figure, women represent 41% while the males form 59%. Those in 40-49 age group (both males and females) form the bulk of farmers (31%), followed by 50-59 age group (19.4%). The

60+ cohort form 19% of the total. Major crop-producing areas in the district are Agona,, Birease, Dwabor, Ayensudo, Kissi, Dominase, Kwameta and Simiw. The animals reared are cattle, sheep, goats, pigs and poultry. Unfortunately, most of the people rear animals as part of their way of life. Commercial poultry farmers are few. However, almost every home has some local poultry birds. Some selected grasscutter farmers have been trained in grasscutter production technologies as part of efforts to boost the production of non-traditional livestock.

The KEEA District has some unique cultural festivals, notable among them, Edina Bronya and Bakatue, and Nyeyi. These festivals attract a large number of visitors from home and abroad, including tourists from Europe and America. The Bakatue for instance, marks the opening of the Benya Lagoon for fishing and also the harvest and admission of new food crops into the market after six weeks of prohibition of fishing and food crop selling.

The KEEA District was chosen as the study area for the following reasons:

Being the first point of contact with the early Europeans in Ghana, the Europeans had a significant influence on the culture and socio-economic development of the district (particularly, the Dutch in Elmina). One of such influences can be seen in the variety of dishes that have been developed over the years as part of the food culture of the people.

Also, the four distinct traditional states that make up the district can be split into farming communities (Eguafo and Abirem) and fishing communities (Elmina and Komenda) and this offers opportunity to make comparison in terms of their cooking habits. Moreover, the researcher hails from the district and that eliminates any language barrier, enables easy mobilization of

people for the cooking exercises and gathering of information needed for the study. The administrative map of KEEA District is presented in Fig. 1 below.

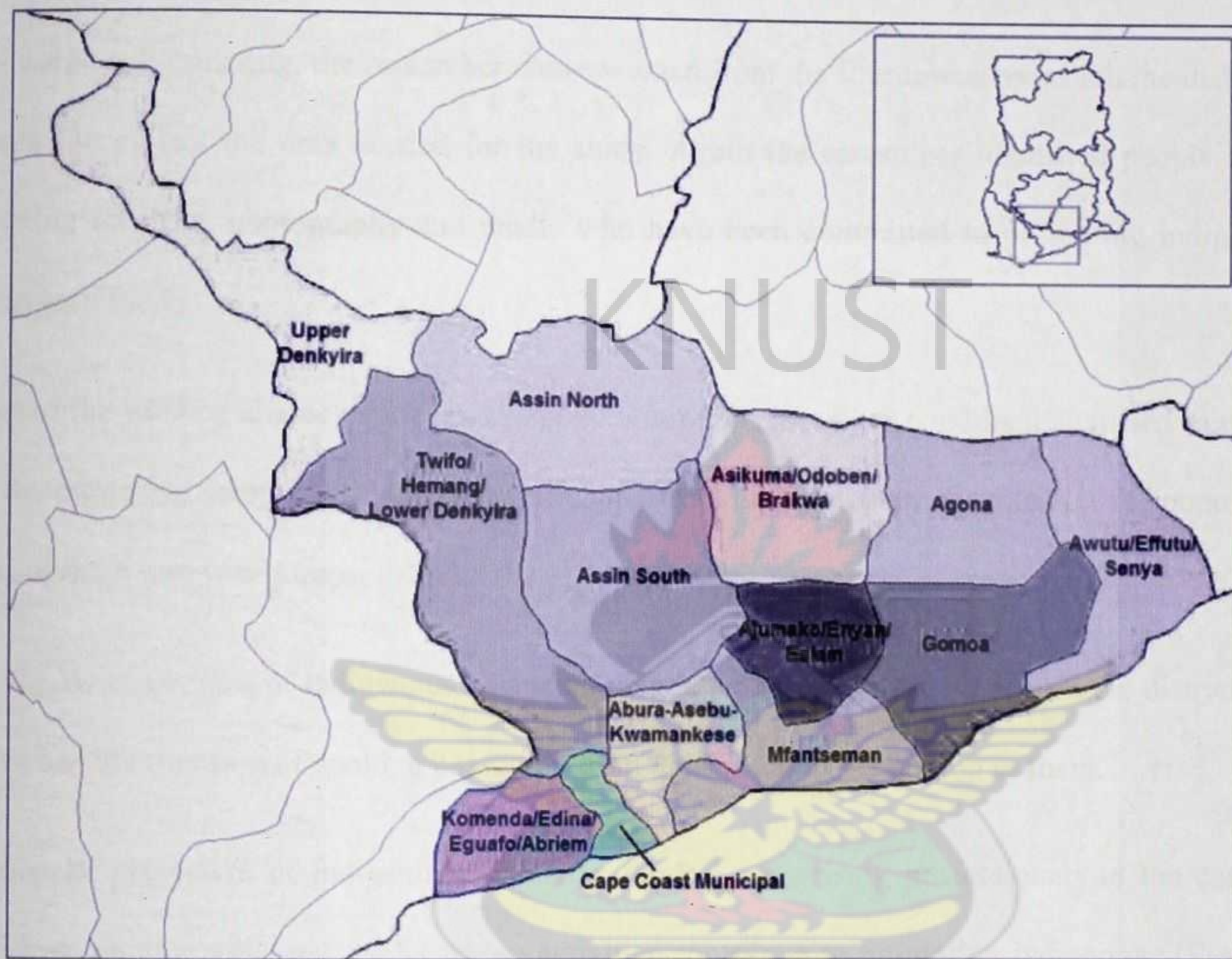


Fig.1: Administrative district map of Central Region showing KEEA

Source: Wikimedia Commons (http://en.wikipedia.org/wiki/File:Central_Ghana_districts.png)

3.6 Sampling

Sampling is an important technique usually employed in research to get a unit of the target population (the sample) that is representative of the population and can provide the information needed by the researcher. Within this background, women in the district, catering service

owners/operators, photographers, and media personnel could be conveniently referred to as a population for this study. Hence, the researcher employed stratified purposive sampling design to obtain the sample that could be reached to get the needed information for the study.

By purposive sampling, the researcher chose women from the four towns by which the district is named to collect the data needed for the study. Again the researcher identified people in the catering services, photography and media who have been committed to promoting indigenous Ghanaian foods.

Due to the varying characteristics of the population, the researcher combined stratified sampling to the purposive sampling to gather specific data from each category. Eventually, the population was divided into two groups, namely:

Group A: custodians of indigenous Ghanaian dishes – comprising the women in the district who have had the tradition of cooking passed on from generation to generation to them.

Group B: promoters of indigenous Ghanaian foods - comprising professionals in the catering services, photography and media whose activities contribute to promoting indigenous Ghanaian foods.

Table 1: Sampling frame for data collection

Respondent	Total sample size	Mode of Data Collection	
		Focus group discussion	Semi-structured questionnaire
Group A: Custodians			
Edina	10	X	
Komenda	10	X	
Eguafo	10	X	
Abirem	10	X	
Group B: Promoters			
Catering service operator	2		X
Photographer	3		X

X – indicates the mode of data collection employed for the different respondents.

The total number of respondents involved in the data collection is forty-five (45) of which forty (40) are custodians and five are promoters of indigenous Ghanaian foods. The custodians were women above 40 years in terms of age. This is because such women tend to have had the requisite experience with indigenous Ghanaian foods before the influx of foreign dishes and so

could provide adequate, accurate knowledge on the topic of study. The promoters are experienced practitioners in the media, photography and catering service industries.

3.7 Justification for Sample Selected

Based upon the information given earlier on the samples chosen for this research, a total of forty-five (45) respondents were purposively selected to represent the entire population. Since the study is focused on generating qualitative information, a sample of ten (10) women was chosen from each town to represent the entire population. The information needed collective rather than individual views about indigenous dishes that were the heritage of the communities. To enable effective management of discussions and efficient use of time, the number of women in each focus group was limited to ten (10). Interestingly, these women as homogenous as it may seem demonstrated specialties among them thereby reducing the risk of monopoly of the discussions and the cooking exercises. For instance, while someone was an expert in cooking soups, another was an expert in stews.

Some of the promoters were suggested by the researcher's supervisor and on contacting them they also suggested others in their respective fields that might contribute meaningfully to the study.

3.8 Data Collection Instruments

The data collection instruments used for this study were a checklist for the focus group discussions, a semi-structured interview questionnaire, participant observations of the women during the cooking exercises, and photograph as documentary evidence of the indigenous foods identified. The checklist and questionnaire were pre-tested with some students on KNUST

campus and women in the study area on a preliminary visit. The pre-testing was done to ensure that the relevant data is obtained from the field data collection and also to ascertain the clarity of the questions for the various respondent groups. Consequently, some questions were reviewed and rearranged so that data collected could be well organized.

3.8.1 Questionnaire Design

A three-page questionnaire was designed to elicit relevant information from the sample group B of the study. However, the questionnaire was adapted to suit the different fields of expertise in the sample group B based on the information needed from them.

The questionnaire was divided into the following sections:

Section one: General information

This section of the questionnaire sought for general information about the respondents including the name of interviewee, age, sex, profession and years of experience.

Section two: Status of indigenous Ghanaian dishes

In this section, respondents were required to reflect on the status of indigenous Ghanaian dishes and indicate the reasons why some dishes have become non-popular as well as the meaning of the non-popularity of these indigenous dishes to them.

Section three: Role of food photography in food choice/adoption

Respondents were demanded to explain how food photos influence through choice for food, how food photos of the non-popular indigenous dishes could be a medium of publicity and what benefit publicising these dishes could bring to them and the society.

For qualitative data, open-ended questions were asked to give respondents enough room to express themselves freely and provide valuable information from their experiences.

3.8.2 Questionnaire Administration

The questionnaire was administered purposely to respondents in the sample group B. In most cases, the questionnaires were administered personally by the researcher to the respondents at their offices or home. A few were administered via internet because those respondents could not be reached within the time frame for the data collection. Interestingly, one of the respondents the researcher met in the administration of the questionnaire preferred to be interviewed with the questionnaires. This was because the respondent was busy and had little time to spare and preferred to talk than to write. This also gave the researcher the opportunity to establish a pleasant relationship with the respondent and so obtained valuable information necessary for the study and also professional life after school. The exercise was conducted both in English and Twi languages where applicable.

Prior to the actual date for the questionnaire administration or interview, appointments had been booked with the respondents via telephone conversation, and it was ensured that date and time scheduled was convenient for both the researcher and the respondents. A letter of introduction was collected from the Department of Communication Design that granted the researcher the official permission to be recognised as a student researcher wherever she needed to obtain information. In addition, the researcher attached a personal introductory letter that explained the purpose of the purpose of the interview, the terms of confidentiality and the estimated time the interview would last to the interviewees. Recording of interviews with voice recorder was extremely difficult initially due to past experiences of some interviewees with students

interviews that were recorded secretly without their permission. As a result, the researcher was asked not to bring any voice recording device to the place of interview but rather encouraged to write as much as possible. Eventually, the researcher resorted to the notes taking for all interviews.

3.8.3 Focus Group Discussion

In some cases of a qualitative research, the researcher may want to interview several participants simultaneously in a focus group. Leedy and Ormrod (2005), indicate the number of people that a focus group discussion should involve (usually not more than 10 or 12) and the duration (to discuss a particular issue for 1 to 2 hours). Focus group discussion is found useful when time is limited, people feel more comfortable talking in a group than alone and interaction among participants may be more informative than individually conducted interviews.

Based on the above considerations, a checklist was prepared similar to the questionnaire to engage the women in the focus group discussions. The checklist was also divided into the following sections to enable easy facilitation and guide the discussions in order to generate the needed information.

Section one: status of indigenous dishes

In this section respondents were required to:

- I.** List the non-popular indigenous dishes stating their method of cooking and food category (e.g. snack, main meal, soup, stew etc).
- II.** Indicate the reasons why these dishes have become non-popular.

Section two: Significance and meanings of indigenous dishes

This section sought the knowledge of respondents by comparing the non-popular indigenous dishes with the commonly cooked dishes in terms of ingredients, preparation, attractiveness, health/medicinal values and cultural significance, as well as the meaning of the non-popularity of these indigenous dishes to them.

Section three: Role of food photography in food choice/adoption

Respondents were demanded to supply information on how food photos influence their choice of food, how food photos of the non-popular indigenous dishes could be attractive to them and what benefit could publicising these dishes bring to them.

A focus group discussion was held in Komenda, Eguafo and Abirem. However in Edina, being the capital and the most populous and busy town, a sub-community called Edina-Ampenyi was chosen for the focus group discussion. Averagely, each focus group discussion consisted of ten (10) participants and lasted for about an hour and half. The enthusiasm among these women to discuss their cherished tradition that seem to be lost in contemporary Ghanaian society was very commendable. It was also observed that the open space setting for the discussion was very appropriate to give the women the opportunity to freely express their views and to challenge individual views until a consensus on a particular issue is reached.



Plate 10: The researcher with a section of women after a focus group discussion

3.8.4 Participant observation

The researcher participated and observed the cooking exercises carried out by the women for the identified non-popular indigenous dishes in the KEEA district. This included taking part in the purchase of ingredients from the market through the cooking processes to the final set-up for photo shooting. This gave the researcher the opportunity to familiarize herself with the indigenous food ingredients used for cooking that are not easy to come by or visualized. Also, food photographs in various publications and personal albums were observed to see how foods are photographed to be appealing to the public.

3.8.5 Food Photo shooting

With the aid of a Sony α 330 SRL Digital Camera, the researcher took shots of the ingredients, stages of the cooking process and the end product. Some basic food photography techniques applied included cropping, propping, styling, composition and depth of field. In eliminating the use of special lights, the food cooking exercises were done during the day to allow for the use of natural light for the food photo shooting.



Plate 11. Digital Single Reflex Camera and Tripod

Source: <http://images.search.yahoo.com/sonycasekit> (2011)

To ensure uninterrupted shooting since the foods were being cooked in chains, the camera battery was fully charged with a spare battery and a laptop. Whenever the capacity of the camera's storage device was full the photographs were downloaded unto the laptop quickly and shooting quickly resumed so that no part of the cooking process was left out. The food photo shooting included the ingredients, the cooking processes, and the end products of the indigenous dishes cooked.



Ntropo



Apowfee



Powuntisie



S□saw



Nsamantroba



Moko

Plate 12: Some ingredients used for the cooking of indigenous dishes

Source: Faniyan (2011)

3.8.6 Food Photo Editing

The food photos were edited using Picasa®, Adobe Lightroom® and Adobe Photoshop®. The photos were first sorted into folders for each indigenous dish to make easy for editing. In most instances the photos taken for each dish were more than needed so some were taken out of the folder so that only the number of photos that were to be used to produce the recipe book was retained. Some basic photo editing treatments applied included cropping and photo enhancements.

3.9 Designing of Cover and Inside Pages of the Recipe Book

According to an internet record (at <http://kaganof.com/kagablog/2007/07/29/book-cover-design-some-basic-points-to-consider>) a bookcover, like a poster, is an attention grabber – a visual and

verbal message designed to make us react by wanting and buying what is offered. Thus the book cover is essentially the packaging that advertises a book and gives indication of what to find inside. The backcover gives us the blurb – a brief encapsulation of the content of the book – often no longer than a paragraph in length. Though there are no set rules, but generally the title comes first, then the author.

In the design of a book the following must also be considered:

Cover typology: is the design and use of typefaces as a means of visual communication from calligraphy to ever-developing use of digital types. A designer must limit the number of typefaces used, for example, one typeface for the title, and a contemporary one for the author's name. It is essential to avoid clutter and use legible typefaces for the title.

Cover image(s): normally, use of clip art, copyright free graphics and substitute of any image on the cover is unacceptable.

The researcher-designer drew inspiration from existing cover designs and contents and incorporated in the recipe book. Observations about recipe books reveal differing design dimensions and recipe photos can be designed in various formats including recipe cards, albums, books and boxes as shown below.



Recipe cards

Recipe box

Recipe Photo Book

Recipe photo album

Plate 13: Sample of existing Recipe Photo Book Design formats

Source: <http://www.smilebooks.com/photo-books/get-inspired/cook-book.html>

From the above considerations, it could be seen that recipe book design depends much on the creativity of the designer, and the expectations of the audience for which the book is being published. Hence, the researcher-designer chose a layout that would allow photos of the various stages of cooking and ingredients for the non-popular Ghanaian dishes. The photo shots of the ingredients, cooking processes and the end products were edited and processed with both Adobe Photoshop CS6, and converted to TIF file format to maintain the image quality, for proper arrangement of page layout in InDesign CS6 for the recipe photo book. Different colours were chosen for the background of the various dishes based on the particular colour of the food, so that the background would not conflict with the food but rather enhance the food image and stimulate the reader's appetite.

1. Launch the InDesign CS6 Application.



Fig. 2: Logo of InDesign software used to design the recipe book

2. From the main Menu, Select **File > New > Document (Ctrl + N)**

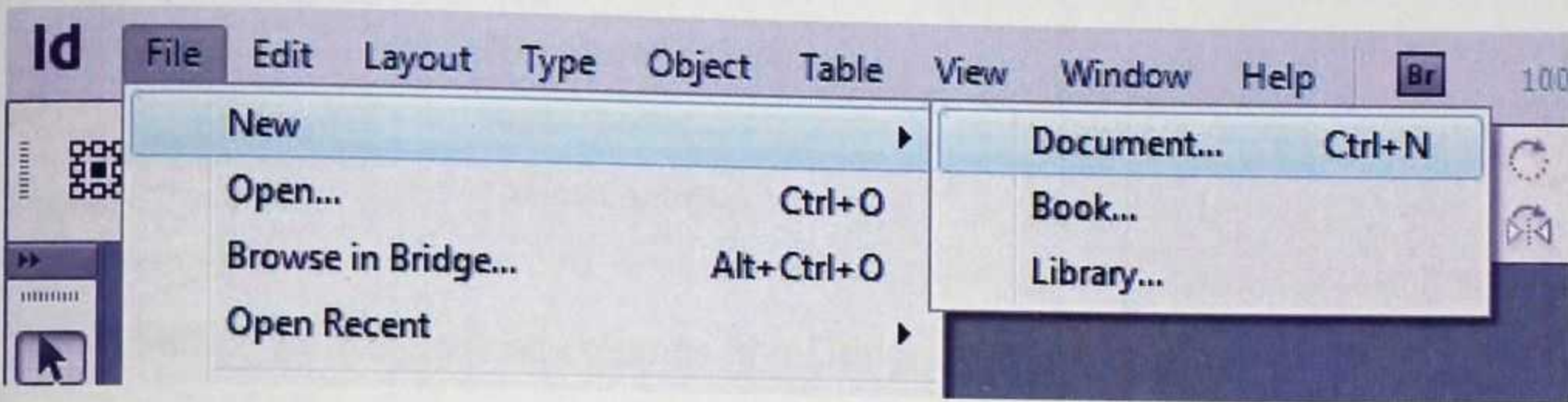


Fig. 3: Starting a new document in InDesign software for the recipe book

3. **Setting up Document** : Specify the Document settings in the dialog box that pop-up. Example, **Page Size (A4)**, enter the **Number of Pages** to start with, tick the option for **“Facing Pages”** , and then the **Intent (Print)**. Click **OK** to accept Document settings and exist dialog box.

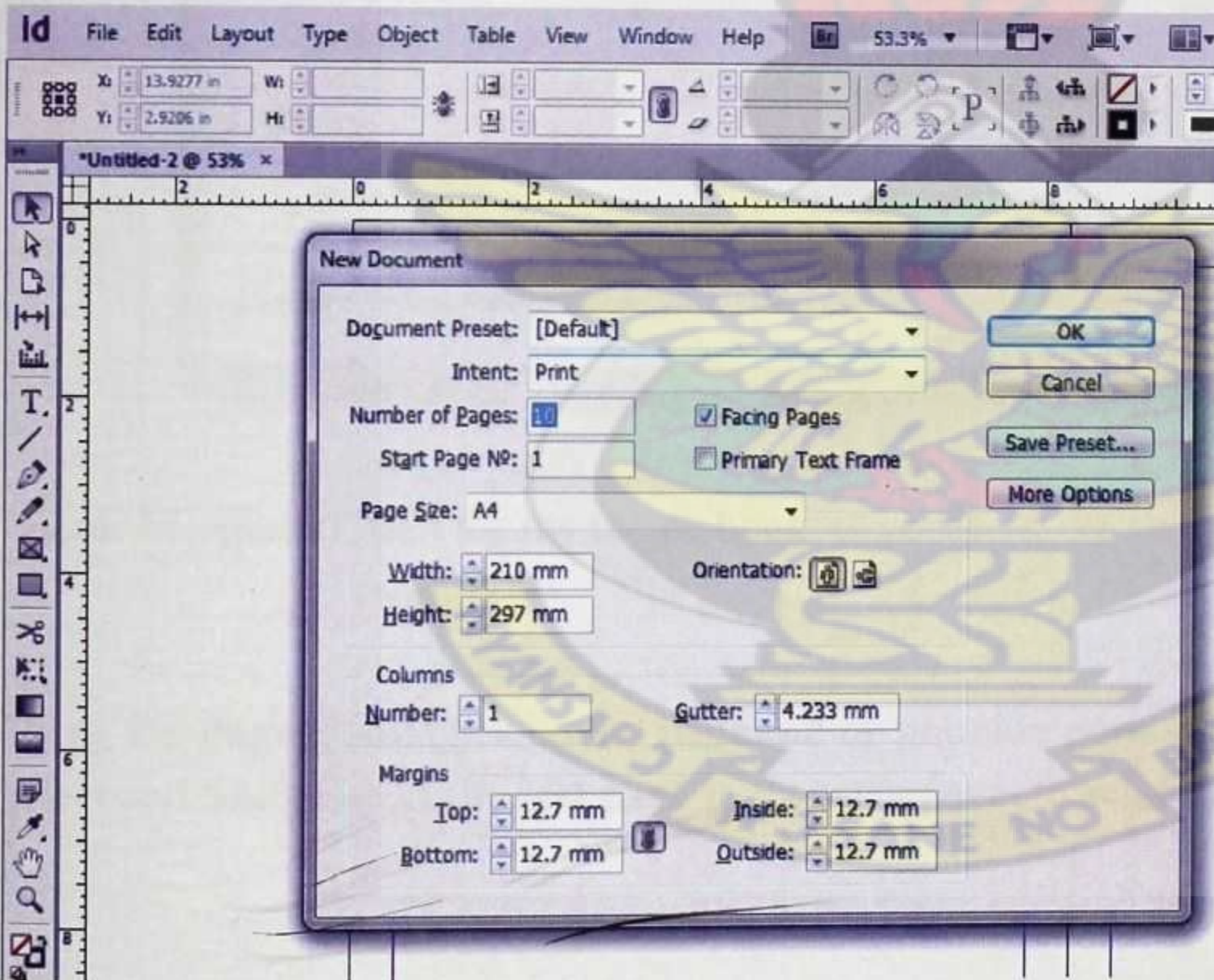


Fig. 4: Document setting up in InDesign software for the recipe book

4. Using the **Page Tool** to select all pages. Click on the **Layout tab** [from the menu bar], and select **Margins and Columns** from the drop down menu.

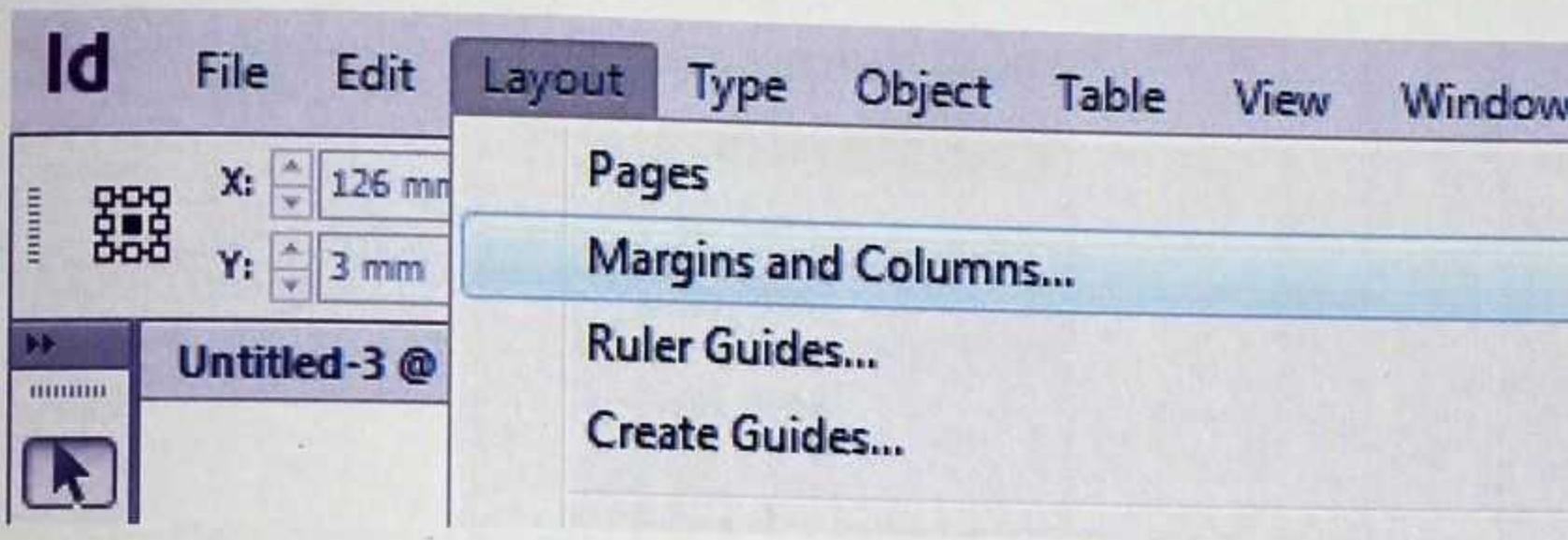


Fig. 5: Setting of margins and columns in InDesign for the recipe book

- Using the pop-up dialog box, set margins – **Top: 0.8 in ; Bottom: 0.6 in ; Inside: 0.99 in ; Outside: 0.8 in**

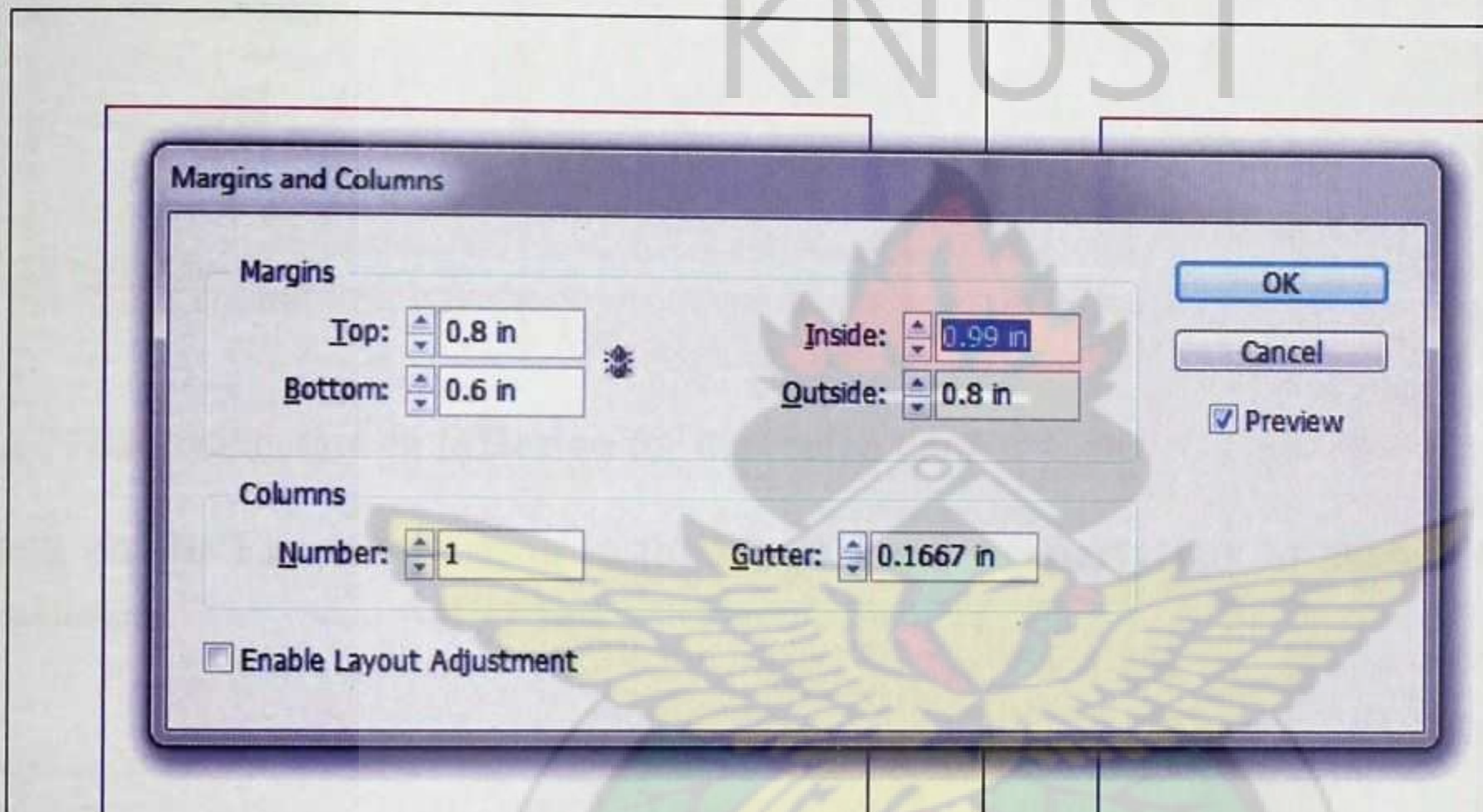


Fig. 6: Margins chosen for the recipe book

- Using the **Page Tool**, click on the **page tab or panel** to pop-up its fly-out. Click **page1** to select and **Shift-Select** the **last page** in the page panel to select all pages.

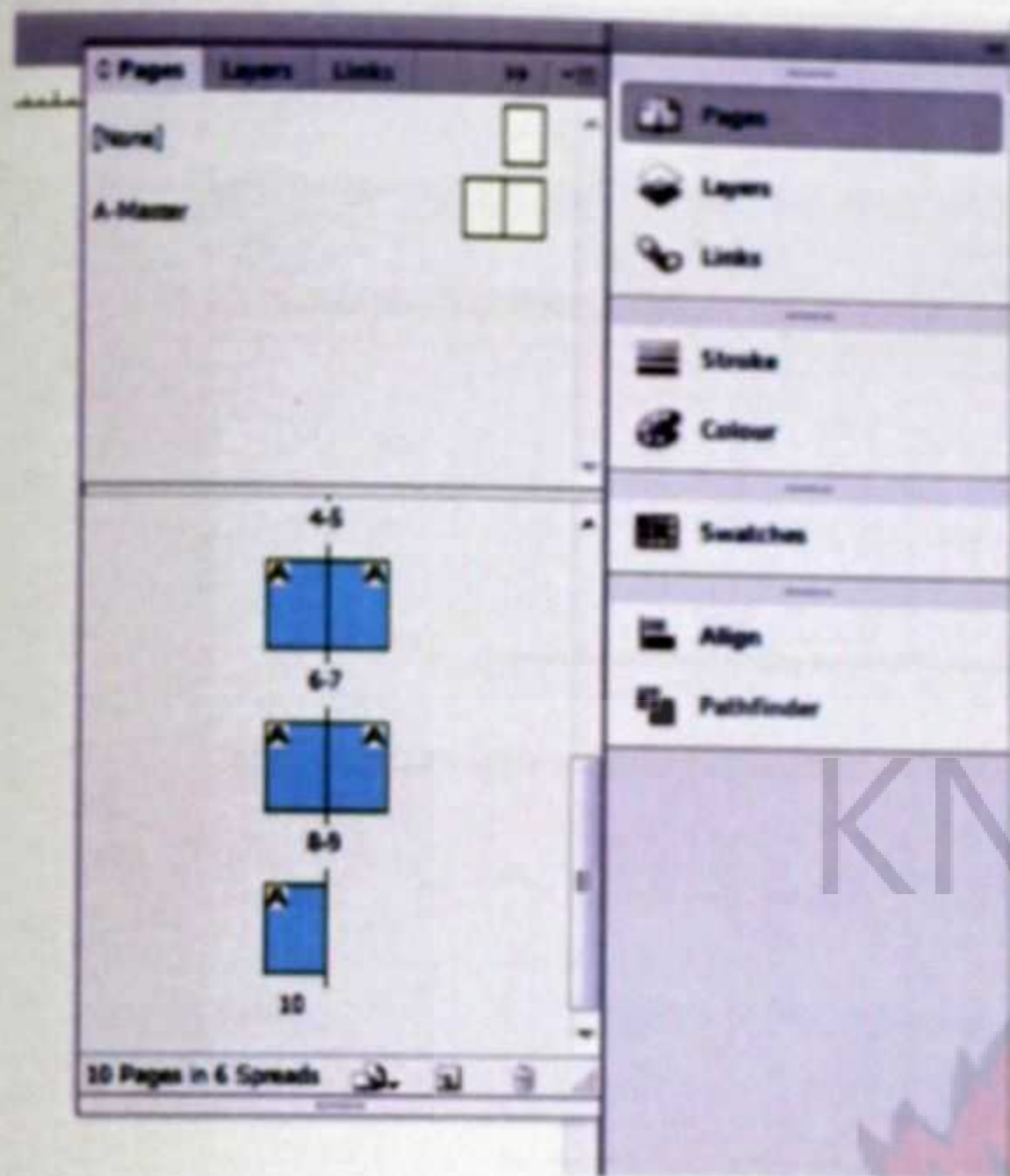


Fig.7: Page selection in InDesign for the recipe book

7. Click on the **Landscape** icon in the [*Page Tool*] property bar to change all pages to landscape.

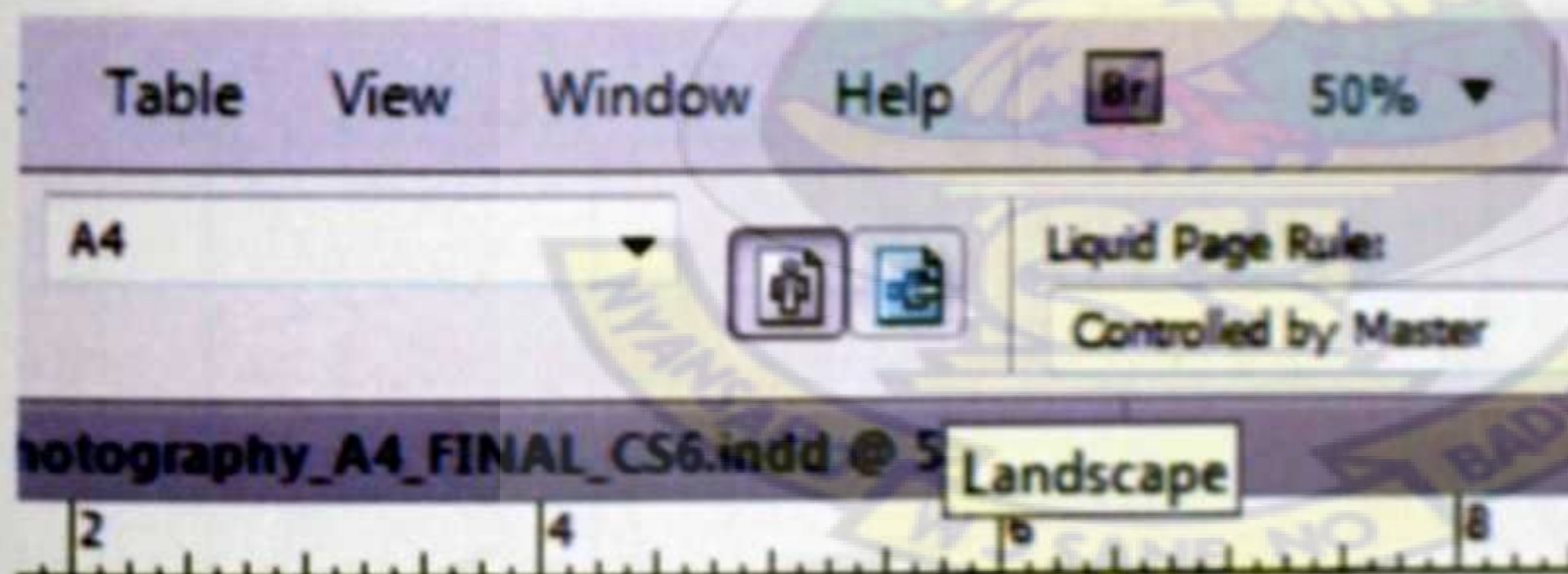


Fig. 8: Landscape design of the pages for recipe book

8. Preview of landscape pages and the set margins.

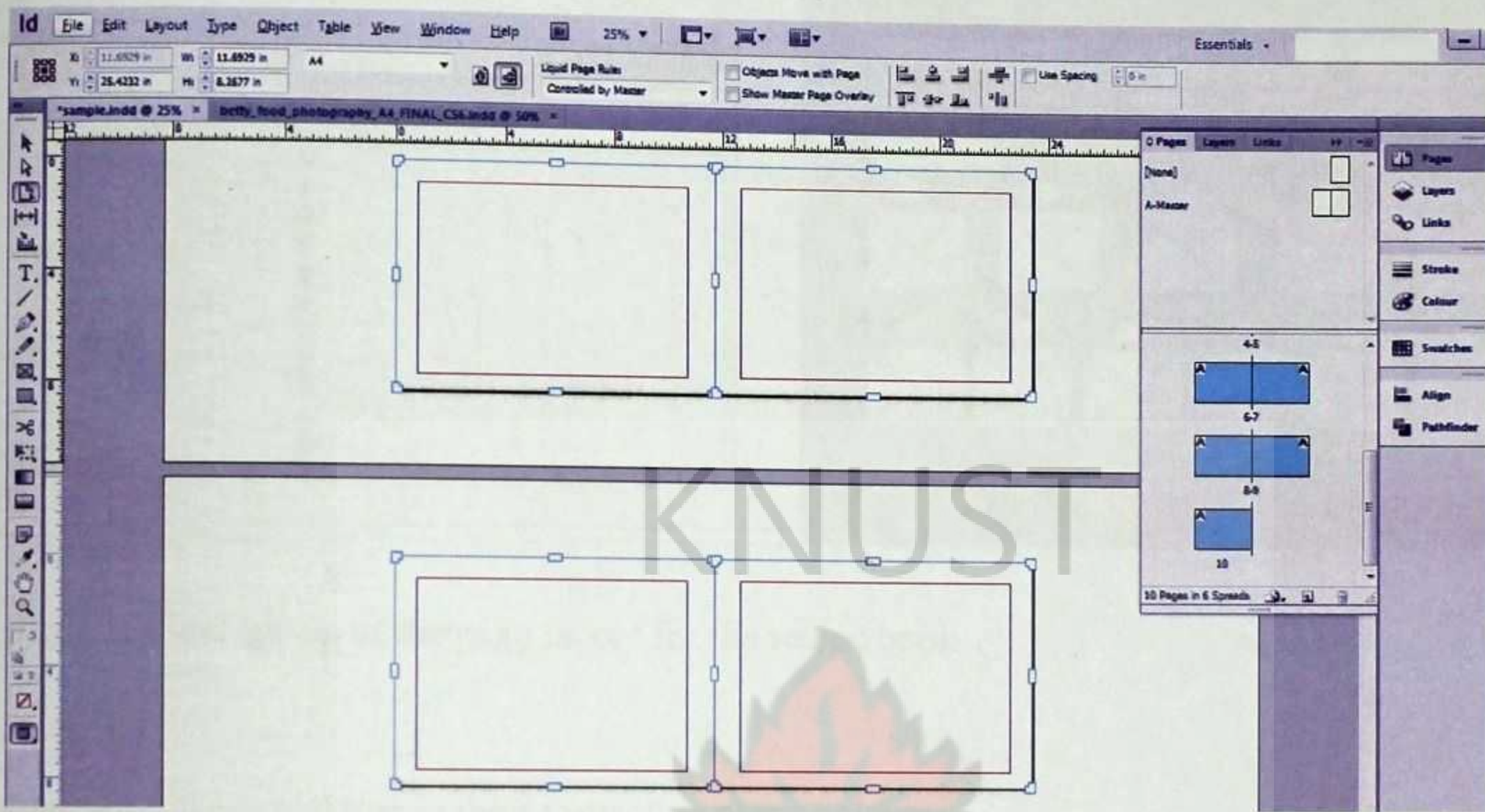


Fig. 9: Preview of landscape pages and the set margins for the recipe book

9. Using Image and Text **Place-Holder**s to layout page elements.

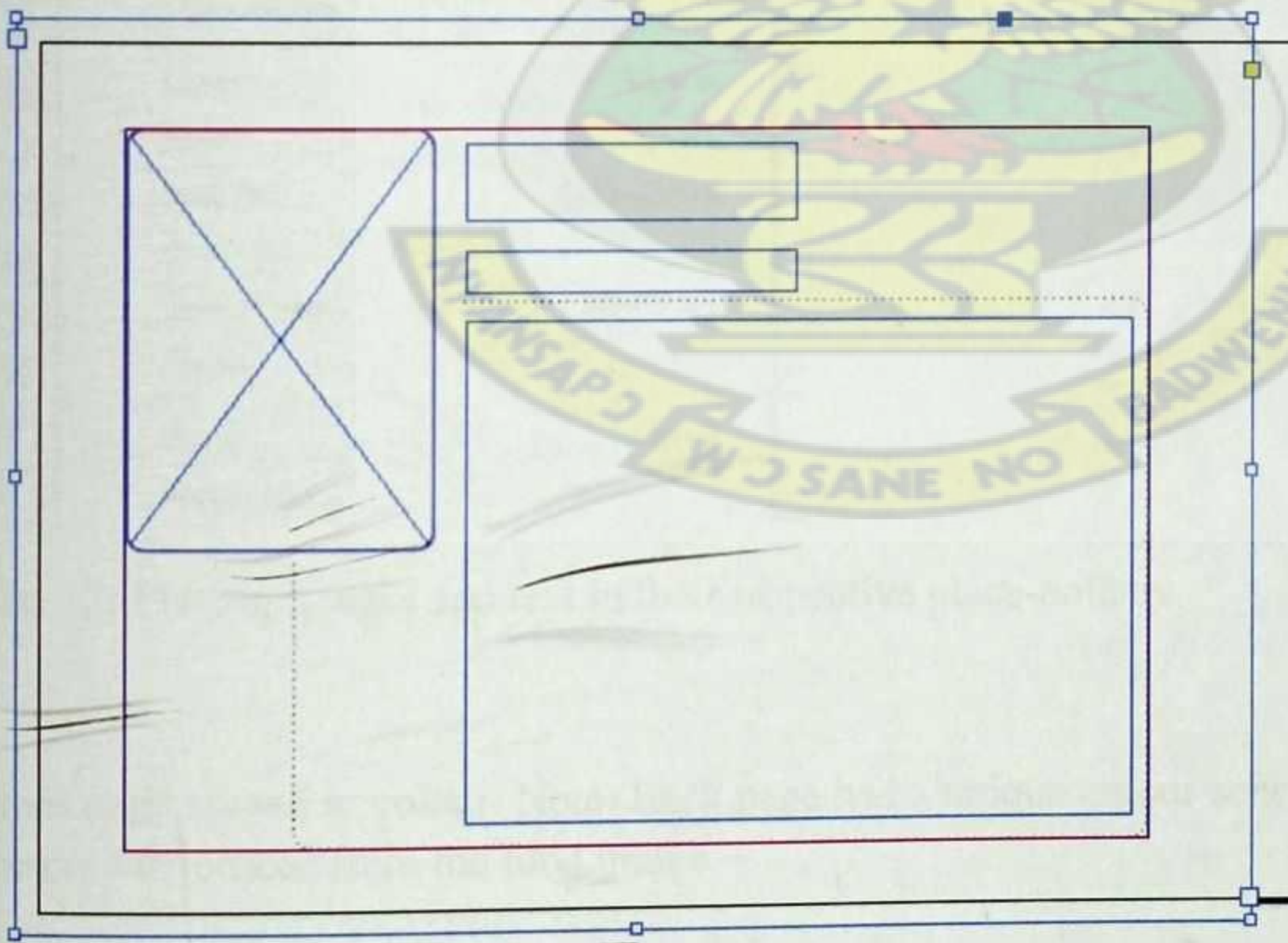


Fig.10: Setting up page layout for the recipe book

10. Final layout ready.

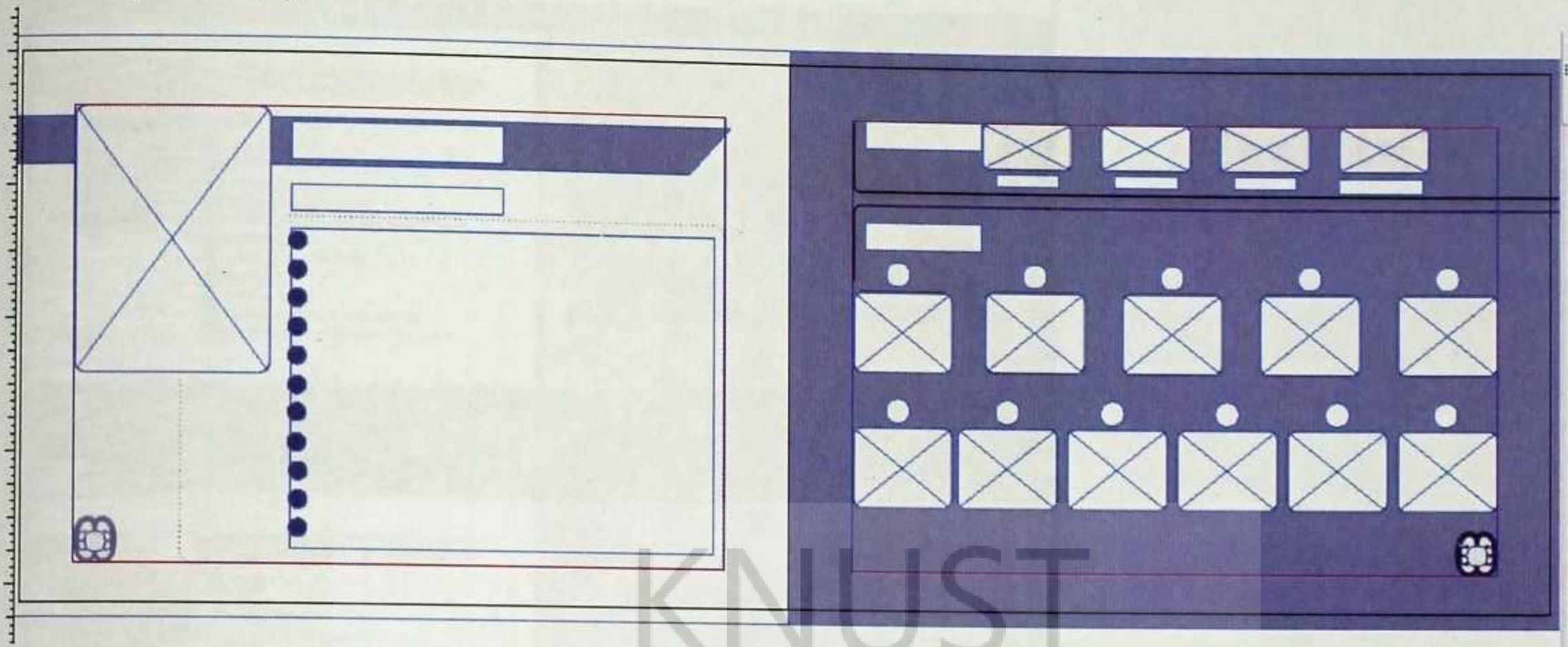


Fig. 11: Final set-up of the page layout for the recipe book

11. **Placing** images and text in their respective place-holders.

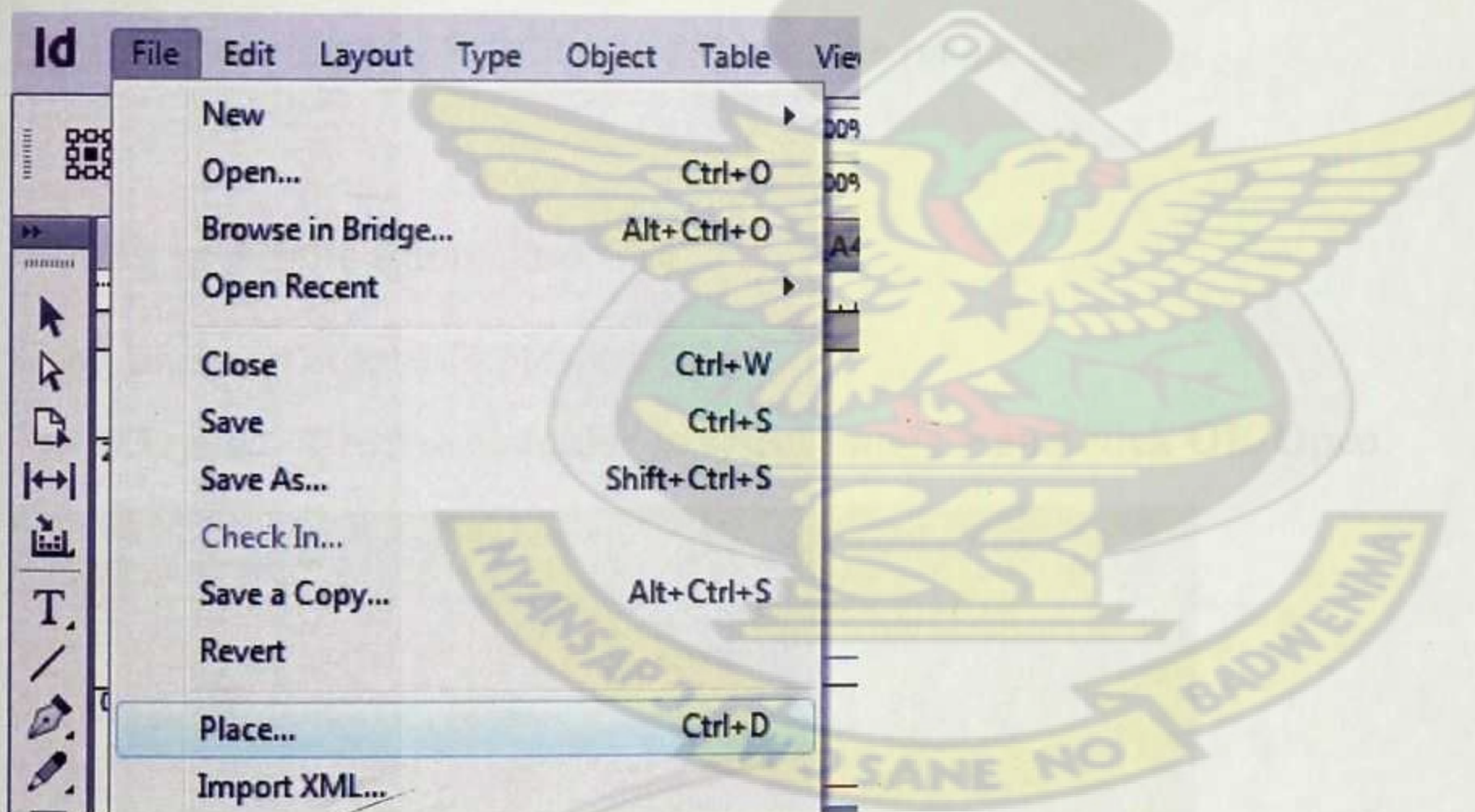


Fig. 12: Placing images and text in their respective place-holders

12. Final page spread in colour. Note: Each page has a unique colour scheme with respect to the colours picked from the food image.



Fig. 13: Final layout of the inside pages of the recipe book

Image Editing in Adobe Photoshop CS6

1. Open image in Adobe Photoshop CS6:

File > Open > Browse to folder to select image > and click OK/Open.



Fig. 14: Opening image in Adobe Photoshop CS6

2. Edit image Brightness and Contrast:

Image > Adjustments > Brightness/Contrast

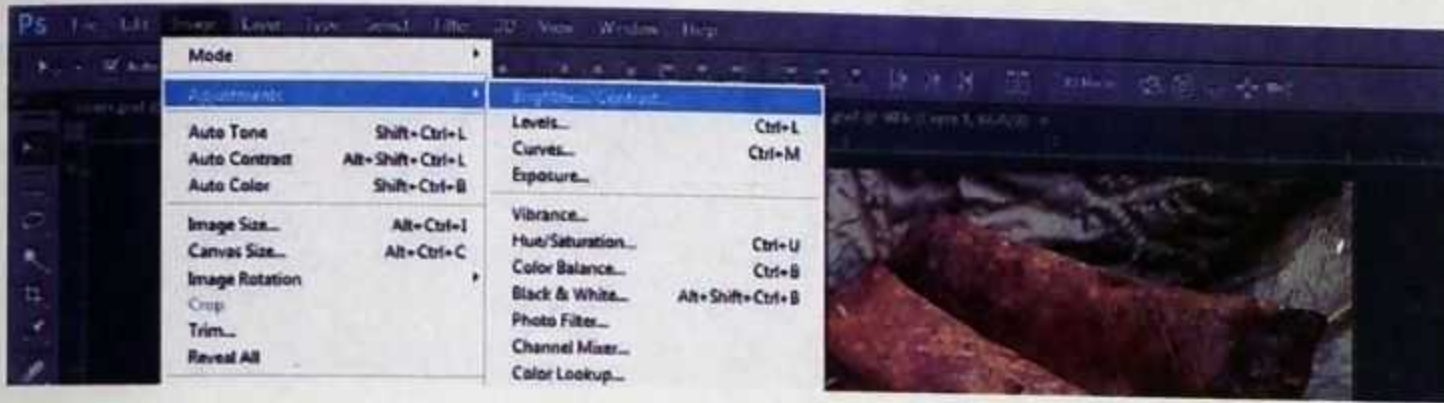


Fig.15: Image editing in Adobe Photoshop CS6

3. Use the dialog box that pop-up to adjust the brightness or the contrast of the image.



Fig. 16: Brightness/contrast adjustment of image

4. Save the finished editing in TIFF file format to preserved image quality (Resolution)

The cover design concept comprised images of indigenous ingredient and dishes creatively combined with the title of the study. The shell fish “Epusae” was chosen for the front cover design because it speaks loudly of the idea of non-popular indigenous dishes and the back cover shows an open firewood tripod stove in a typical indigenous cooking setup to portray the concept behind the study.

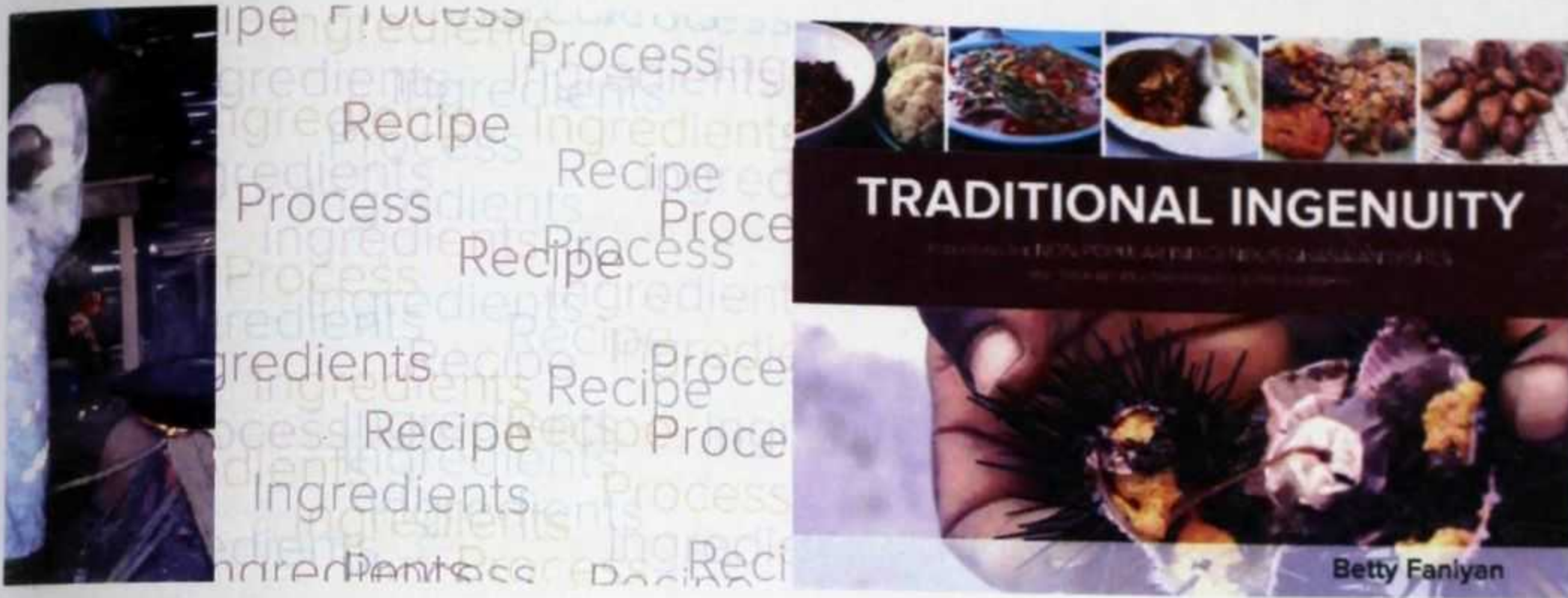


Fig. 19: Cover design of the recipe photo book

3.10 Binding of Recipe Book

Book-binding is the process of physically assembling a book from a number of folded or unfolded sheets of paper. It usually involves attaching a cover which makes it a book. After the printing, the book cover (measuring 21cm x 30cm) which serves as a protective covering was bound together with the pages of the content. The final recipe photo book was bound with a perfect binding style.

CHAPTER FOUR

RESULTS AND ANALYSIS

4.1 Overview

This chapter continues directly with the field study by means of the research instruments listed in chapter three. The first part assembles the data gathered and the second part makes analysis of them. Subjects discussed in the chapter include:

- Awareness and identification of non-popular indigenous Ghanaian dishes
- Meanings and significance of indigenous Ghanaian dishes
- Role of food photography in food choices

4.2 Data Gathered from Custodians of Indigenous Ghanaian Dishes

4.2.1 Responses from Focus Group Discussions with Women in KEEA District

Following the sections of the questionnaire used for the focus group discussions, the data gathered have been assembled and classified into the following.

Identification of non-popular indigenous Ghanaian dishes

In all the focus group discussions with the women in the district, who are the custodians of the cooking tradition, it was acknowledged that diverse indigenous dishes have become non-popular in the district. Thus, these dishes are rarely cooked or eaten at home or restaurants. By reflecting on the cultural history and cooking traditions handed over from generation to generation, diverse indigenous dishes were identified as currently non-popular in the district and presented in table 2 below.

Table 2: Non-popular indigenous Ghanaian dishes identified in the KEEA District

No.	Dish	Cooking method	Remarks
1.	Epitsi	Smoking/baking	Snack
2.	Tatar	Shallow frying	Eaten with beans stew and served as lunch
3.	Aprerensa	Boiling	Main meal
4.	Atinga	Baking in hot sand	Snack, eaten after swimming
5.	Mpɔtrɔmba	Boiling	Porridge served for breakfast
6.	Nkresie Kooko	Boiling	Porridge served for breakfast
7.	Peewa	Boiling	Eaten with kidney beans and served mainly for lunch
8.	Efɔn frɔwe	Simmering	Stew that can be served with any staple such as cassava, rice, kenkey, etc
9.	Epusae frɔwe	Simmering	Stew that can be served with any staple such as cassava, rice, kenkey, etc
10.	Egrei / Sinto	Boiling	Served for breakfast
11.	Emo na eduwa	Boiling	Main meal served for lunch or dinner
12.	Ntsitsii	Simmering	Sauce, served with rice,

			kenkey, etc
13.	Fomfom (Ntsew/Nsiwho)	Boiling	staple eaten with fried fish and/or with stew
14.	Kube t□ fee	Caramelization	Chewy candy as dessert
15.	Abreyaw (Eburow &Emo)	Boiling	Main meal served for lunch
16.	Kraakye awe esu	Deep frying	Snack eaten with groundnut
17.	Nduamba (Dusuw)	Boiling	Main meal eaten with fish and the stock served as porridge
18.	Esiat□	Baking	Snack eaten with dry-fried peanuts
19.	Nam totoee	Grilling	Eaten normally with Fante kenkey
20.	Sesaw fr□ we	Simmering	Eaten with any staple like rice, kenkey etc.
21.	Nkatsebe	Boiling	Groundnut - palmnuts mixed soup eaten with fufu
22.	Bankyihaban fr□ we	Simmering	Stew eaten with any boiled staple
23.	Ab□ mu	Simmering	Stew eaten with boiled starchy roots or plantain

24.	Aketsewa nkwan	Boiling	Soup eaten with fufu and other dishes
25.	Nkontomire nkwan	Boiling	Soup eaten with fufu.
26.	Gari ngu / Ab□muaedzi	Simmering	Eaten together as main meal
27.	Ehu	Boiling	Porridge served for breakfast
28.	Akr□	Boiling	Eaten with gari or kenkey
29.	Boodoo ngu	Baking	Snack eaten with dry-fried peanuts
30.	Pooloo	Frying	Snack eaten alone

From the focus group discussions a compilation of thirty (30) non-popular indigenous dishes were identified in the district. The cooking method and the type/category of food for each dish were also identified. It must be emphasized that the various dishes may employ more than one cooking method. For instance, "Nkatsebe" involves roasting of the groundnuts initially before the final boiling to obtain the final product.

In addition, the women mentioned some reasons for the non-popularity of these indigenous dishes. In assembling the data, six (6) distinct reasons were identified. These include the following:

Civilization:

Ghanaians today are more exposed to foreign cultures through television, books and other publications and by seeing these attractive ways of cooking and eating, most Ghanaians have adopted these foreign cultures. For instance, eating with fingers in Ghanaian traditional homes has been replaced with cutlery set in contemporary Ghanaian homes because it is a sign of civility.

Education:

Indigenous knowledge and Ghanaian traditions were passed on from generation to generation orally and were not documented. Through formal education, Ghanaians are getting used to only what they can see, read and practice. Hence, the popular indigenous dishes are perhaps the ones which have been documented while non-popular ones are not documented.

Land scarcity for food crop production:

Population increase has reduced land availability for farming so farmers want to maximize profit from their limited lands. As a result, farmers are concentrating on food crops that grow quickly and have higher market demand than those wild indigenous food crops which were being cultivated as part of their farming practice. For instance in the KEEA district, shallot (a small-sized onions) was a common crop cultivated by farmers, but today because demand for shallot is low due to the reason that it is difficult to use compared to the big onions, farmers no longer cultivate them as they used to and also the use of shallot is more for medicinal purposes than for cooking.

Migration:

People move in and out of the district for settlement and trade. Historically, fishermen who owned canoes were called “bossu” – which literally means the boss, would migrate to fish outside the district from May to August to get more money in preparation for their traditional festival in September called “Nyeyie” – which literally means “it is well with us”. Women usually accompany their husbands and settle in new places to trade the fish their husbands harvest. In so doing, these women learn and adopt new cooking and lifestyles because they cook for the people their husbands employ to work with in the canoe. For instance, the dish called “Fante-fante” was brought from Moree (another coastal town outside the district) to the KEEA district by women who went there to trade with their husbands and this has rendered the indigenous dish called “Ntsitsii” non-popular.

Busy and fast lifestyle:

Today, women are so busy because they are working in office so the time to cook food is limited. Cooking of indigenous dishes is time-consuming and labour intensive hence, contemporary Ghanaian women prefer to cook food that require less time and can be prepared using processed food products from the supermarket.

Society is dynamic:

Everything is changing around us because day in and day out ideas and products are circulating. We cannot keep doing things as were done years ago because knowledge is progressing and we must also change to fit into the world.

Meaning of Non-popularity of Indigenous Ghanaian Dishes

The women also gave their observations about the popular (commonly cooked) and the non-popular (rarely cooked) indigenous dishes. The views expressed have been classified under the following features of the dishes.

Ingredients

Ingredients are almost the same but the difference is in the "naturalness" due to the application of inorganic fertilizers. Non-popular indigenous dishes used natural spices without any chemical additives.

Preparation

The non-popular indigenous dishes required more time to prepare. Cooking of the non-popular indigenous dishes involves many processes of converting raw materials into useable forms before the application of heat to get the end product. Cooking methods are the same. From old the cooking methods have not changed but the cooking tools and implements have been changing. People use a blender instead of grinding stone.

Attractiveness

The non-popular indigenous dishes were as attractive as the popular ones today. Normally, people eat because food appeals to their taste. Again, women used to spend long hours cooking in order to present palatable and attractive food. What is attractive to a vegetarian may not be attractive to a non-vegetarian. .

Health/medicinal values

The non-popular indigenous dishes were healthy, that is the reason why people of old lived longer than today. Chemical spices that are available today are killing people

slowly. Herbs that were used for spices were of high medicinal value and are still being used in the preparation of herbal medicines.

Cultural significance

Cooking is a cherished tradition that identifies us as a family, community and ethnic group. Some of these non-popular indigenous dishes were cooked for specific purpose such as for twins, tenth-borns, intelligent children and so on.

Meanings derived from the non-popularity of the indigenous dishes include:

Loss of historical traditions: even the popular indigenous dishes have been adulterated in the cooking processes. For instance, popular "abenkwan" (palmnut soup) is being prepared with industrially-processed palm nut. Children shared quality time with their mothers as they assisted them in the kitchen, and learned many useful lessons and virtues by listening to and observing all the intricacies of cooking. Again, children learned the cooking tradition of the family or the community. Cooking helped children to be disciplined and to demonstrate responsibility at home.

Society is changing: the erosion of these indigenous dishes signifies that society is changing. Some aspects of the change is positive by reducing the burden of cooking but there are other aspects that are negative, making people lazy, and undisciplined.

Influence of food photographs in food choices/adoption

There is a saying that is literally translated as "what is on the eye is what we dream about". It is undeniable that food photos can make somebody to desire to taste the food, but it is what we have and can afford that we eat. So no matter how appealing the food is if we cannot afford or find them in our community, we only enjoy watching them on television or books. Persuasive

food photos on the signboards of fast food joints however, influence us to patronise popular dishes like fried rice.

Publicising non-popular indigenous dishes through food photography

Many people do not care about the non-popular indigenous dishes because they are not familiar with some of the local ingredients used to prepare them. Taking photos to show the various ingredients and how they are processed to get the end product can help people to appreciate our indigenous dishes that are currently non-popular. If you show only the end product, for example fufu, without capturing the beautiful relationship between a mother and son or daughter pounding, then people may buy fufu powder and miss such important aspects of our cooking tradition.

Benefits for publicising non-popular indigenous Ghanaian dishes

- “Sankofa”- reconnection with our rich cultural heritage.
- Today, we see beautiful photos of some indigenous Ghanaian dishes like fufu, emo-tuo, tuo zaafi, ampesi and banku and by so doing these dishes have become very popular even outside the boundaries of Ghana.
- It will promote the cultural identity of the district and also increase the diversity of Ghanaian foods.
- It can stimulate competition for improvement in our cooking to attract today’s busy women.
- Imported food prices are escalating everyday so going back to our indigenous food resources that have been left to the wild can reduce food costs for families.

4.3 Data collected from promoters of indigenous Ghanaian Dishes

4.3.1 Responses from Photographers

A total of five photographers of the Ashanti Regional Photographers' Union responded to the questionnaires. The views expressed have been put together and presented below. Similar views to a question have been noted and presented as one to avoid repetition of views.

Status of food photography

The views expressed reveal a lack of specialization in food photography in Ghana as seen in the following responses:

- We lack food photography in Ghana
- Food photography is non-existent
- We take food photos like portrait photos because we do not even know that food photography is a specialization that requires special skills

Publicity of indigenous Ghanaian dishes through food photography

From the responses food photography in Ghana is mostly used for advertisement by catering services.

- We take photos of cooked foods by restaurants or food served at occasions such as ~~birthdays~~ or other festivities.

- Food photos of indigenous Ghanaian dishes are used to design posters and billboards, but they concentrate on the popular dishes like ampesi, fufu and banku that are served by the catering services.
- Taking food photographs is not lucrative and is left to graphic designers who use them for posters and billboards.

Reasons for non-popularity of indigenous Ghanaian dishes

- Lack of documentation of indigenous dishes
- Advertisement focus on few indigenous dishes, we do not see photos of non-popular indigenous dishes
- People do not know about them

Influence of food photography on food choices

- What people see can attract them to eat.
- Attractive food photos stir appetite for new dishes including foreign ones
- Food photography enhances documentation and improves marketability of indigenous dishes

Publicising indigenous Ghanaian dishes through food photography

- We must organize food photo exhibitions
- Pay attention to our cooking to present appetizing dishes for food photography

It is clear that photographers expect food photo exhibitions to publicise non-popular indigenous dishes and also promote food photography in Ghana.

Benefits of publicising indigenous dishes through food photography

- It will bring the hitherto undesirable indigenous dishes to public attention and subsequently patronised.
- It will bring income to photographers
- It will make popular our indigenous dishes that are currently not known by people.

4.3.2 Interview with Mrs. Barbara Baeta Entchil, Flair catering services Ltd, Accra.

Non-popular indigenous Ghanaian dishes

Indigenous Ghanaian dishes that are currently non-popular are diverse and found among all the ethnic groups in Ghana. From the ethnic group, Mrs. Baeta Enchill could remember indigenous dishes like "agbelikaklo", "akyipipi" and "abooduo" that are currently non-popular.

Reasons for non-popularity of indigenous Ghanaian dishes

Historically, time demand for the preparation of indigenous dishes was very high because women were mostly housewives and tasked with the responsibility of cooking delicious meals for their family. Today, however, most women are working, and so have adopted many short cut methods for cooking. Again, foodstuffs are now expensive and the natural ingredients that were used for most indigenous dishes are now very scarce.

Differences between popular and non-popular Ghanaian dishes

The major difference between the popular and non-popular Ghanaian dishes is authenticity. A

food is authentic when it can be identified with a group of people, so the popular dishes that have been generalized have lost their authenticity because new methods of cooking such dishes have been developed by people or ethnic groups that are not the originators of the dishes. For instance, fufu is a popular Ghanaian dish that can currently be prepared from fufu powder instead of original pounding of cassava with mortar and pestle.

Specifically in terms of ingredients, most non-popular dishes used ingredients obtained from the wild and are not very common as compared to the ingredients used for the popular dishes. Most spices used to cook popular dishes today have been processed and tend to lose their freshness unlike in the past where fresh natural plant spices were used. For instance, thyme (called "eme" by the Fantes) is today processed into powder and used for cooking, but formally it was used fresh. Regarding time involved in cooking, many shortcut methods of cooking have been developed for the popular dishes but the others may be non-popular probably because no shortcut methods have been developed. Traditionally, indigenous dishes did not consider aesthetic values in terms of garnishing in cooking because they knew their dishes were delicious, but today garnishing food to make it attractive is considered very important. Increasing health consciousness is influencing the cooking of popular dishes. For instance, palm oil was used to garnish stews and so was used in excessive quantities but today this habit is changing because research has shown that excess palm oil in food is not healthy. Culturally, some dishes are non-popular because they were served on special occasions. For example, $\square t \square$ (mashed yam mixed with oil) is considered food for deity so it is rarely cooked at home or catering services.

Meaning of non-popularity of Indigenous Ghanaian Dishes

It means huge losses to our Ghanaian society in terms of our taste of tradition, cultural identity and diversity and the authenticity of our cooking (referred to by the Scottish as the Real McCoy).

Influence of food photographs on food choices/adoption

Beauty is an attractive force in today's world such that looking at the food photograph can stir one's appetite for the food. It stimulates imagination of how the food will taste in the mouth and the feeling or satisfaction it will bring to the consumer.

Publicising non-popular indigenous Ghanaian dishes through food photography

Actually, food photography showcases the uniqueness of our indigenous dishes. What could be interesting to consumers today include the history or indigenous knowledge about the particular dish(es), recipes, photos of the varieties of ingredients for people to appreciate and the food itself.

Benefits for publicising non-popular indigenous dishes

We need to tell our story and immortalize our cherished traditions. We can generate food brands after testing and obtaining consistency in our recipes. For instance, the Italians have become known for pizza.

4.3.3 Responses from Mrs. Fran Osseo-Asare, Betumi: African Culinary Network.

Non-popular Indigenous Ghanaian Dishes

The cooking of indigenous Ghanaian dishes in the catering industry is at an early stage. While several dishes are commonly found on menus throughout Ghana, especially in urban areas, they are appealing to the “lowest common denominator” and show little variation (i.e., groundnut soup, palmtree soup, light soup, w/fish, meat, chicken, bushmeat), fried rice, jollof rice, banku and fried fish or okro stew, nkontomire stew and ampesi, soup and fufu, omo tuo, etc. According to Mrs. Osseo-Asare there is little regional variation (e.g., while things like “benisi” or “TZ” and “ayoyo” soup are common in Northern regions, they seem not to be often found on menus in other regions.) Also, there is often a preference to include “Western” dishes, like pasta, pizza, fried potatoes, etc., and to plate the food in the western style, and an overpowering use of seasoning cubes, and wheat flour to the exclusion of indigenous flours. It also saddens interviewee (Mrs. Osseo-Asare, 2011) that over the years, people have begun calling “chichinga” “kebabs”.

Some dishes I find missing from menus in general:

- a. Sobolo (hibiscus tea) steeping beverage
- b. Abunabunu stewing/boiling soup
- c. Kulikuli frying snack
- d. Neri (sesame) soup boiling soup
- e. Wasawasa steamed staple
- f. Benisi steamed stew (bean leaves/millet)

- g. Puha (tamarind drink) steeping beverage
- h. Fonio boiling porridge
- i. Tatale fried snack
- j. Tigernut pudding strained dessert

Reasons for non-popularity of indigenous Ghanaian Dishes

The main reason is probably the need to keep the product low-risk. More regional variation of unfamiliar dishes means fewer sales. Ghanaians like the familiar products. Also, a package of biscuits or a can or bottle of juice or cola or beer has a longer storage life. And "Western" foods like cakes and fried rice and "continental" dishes are of higher prestige and therefore are purchased to meet other needs for feeling "contemporary" or "sophisticated." The question to ask is probably "who is your customer"? If people are trying to meet a need for inexpensive, filling "fast food," that will mean a quite different menu from someone trying to serve a fancy celebratory meal at a restaurant, or someone feeding people at a funeral

Meaning of non-popularity of Indigenous Ghanaian Dishes

Seeing bottles of imported hot sauces when Ghana has its own shito and fresh pepper sauces is very disturbing, to see wheat flour cakes instead of things like ofam. She maintains being not a Ghanaian by birth and cannot understand why Ghanaians do not take pride in their very rich and varied culinary heritage. It means (to me) they are still trying to prove they are as good as foreigners. It means people have a long way to go to celebrate their unique contributions to the global table. That it is easier to buy strawberry ice cream than mango, or pineapple, in Ghana is unimaginable.

Influence of Food Photography on Food Choices/Adoption

Looking at the *Gastronomica* article linked to on the web page: www.betumi.com, it could be seen what is titled "We eat first with our eyes." As a common saying in the culinary field, and it means that presentation is very important. (However, it may not be important to a taxi driver or office worker who just wants something quick and cheap to eat). Again, it depends on what is perceived to be a want of the customer.

Publicising Indigenous Ghanaian Dishes through Food Photography

It is not a surety that folks would want to use food photography to influence Ghanaians. However, in order to change the image of some of these under-represented dishes, it might be necessary to try linking them to some very sophisticated foreigners: showing them enjoying the best of Ghanaian cuisine and trying to let Ghanaians see their food through new eyes. Perhaps it would take a full-blown national campaign to popularize some of the lesser known (or dying out) dishes.

Benefits of Publicising Indigenous Ghanaian Dishes

Importing frozen potatoes, tons of wheat flour and tinned tomato paste when they have wonderful yams, indigenous flours, rice, etc. is very disturbing. One benefit to be derived would be healthier diets, and lower costs, and, perhaps, a greater awareness of the richness of food from all 10 regions of Ghana. And eventually, as in Brazil, traditional dishes will be taken up by people in new directions.

4.4 Discussion of results

4.4.1 Non-popular indigenous Ghanaian dishes

It is generally acknowledged by both the respondents within and outside the study area that diverse indigenous dishes are currently non-popular among the various ethnic groups in Ghana. These include variety of dishes from staples to snacks. Within the study area as many as thirty (30) indigenous dishes were identified as non-popular, including stews, soups, porridges, staples and snacks and or dessert. These non-popular indigenous dishes are prepared from natural ingredients commonly found in the environment - some from farms and others from the wild that is forest/bush or sea. Interestingly, the names of the stewed dishes are derived mostly from the main ingredient that distinguishes one from another though they use the same cooking method. For example, "Efin frwe" and "Epusae frwe" are both stews (that is frwe) but their names differ by the main ingredients "Efin" (a green leafy vegetable) and "Epusae" (a shelled sea fish). Thus, one can easily identify stewed dishes by the main ingredient.

The dishes are also differentiated by their cooking method and it could be seen that boiling is the commonest cooking method represented by fourteen (14) of the indigenous dishes identified. However, it must be emphasized that most of these dishes involve more than one cooking method. For instance, though the dish called Aprprnsa is boiled to get the end product, the cooking processes involve dry-frying of corn and boiling of palm nuts. The indication of boiling as the cooking method for Aprprnsa may be due to a consideration only for the last of the cooking method that results in the dish ready to be eaten. Hence, it is difficult to categorize

indigenous dishes by their cooking methods since various methods are employed in achieving the final dish ready to be served.

Reasons for non-popularity of the indigenous dishes mentioned are diverse but seem to hinge on the fact that society is changing. These dishes are non-popular probably because little or no efforts have been directed to transform the cooking processes to fit the changing lifestyle in contemporary Ghanaian society. This is confirmed by Harrigan (2003) that the labour and time demands for cooking indigenous dishes make it impractical when viewed from the modern perspective. These factors tend to be intrinsic in the cooking tradition of indigenous dishes. However from the response of the women in the district, the reasons for the non-popularity of the indigenous dishes tend to be more extrinsic stemming from formal education system, exposure to foreign cultures, economic factors and societal changes. Hence, dealing with the non-popularity of indigenous Ghanaian dishes must be tackled from both angles. The notion of popular and non-popular Ghanaian dishes offers interesting discussions. Though it is generally recognised that some indigenous Ghanaian dishes are popular while others are non-popular, the meanings of these terms are derived from the patronage rather than the authenticity of the cooking tradition. Hence, fufu is considered popular because it is widely patronized by both Ghanaians and foreigners, but the cooking of fufu is changing from the traditional pounding with mortar and pestle involving two or more persons, usually a mother and a child(ren), to a stirring in a pan on fire by one person. The bond shared during the cooking process by people involved is no longer being experienced in the short-cut cooking method. According to Symons (2003) cooking traditionally transform food into a cultural or social symbol rather than enhancing its intrinsic attractiveness. Hence, through the cooking tradition, a family or group of people could share

bonds or common identity. Society is changing rapidly and indigenous cultures are no longer isolated from modern influences. Cooking formed an integral part of a family tradition, for which a man would consider the cooking skill of a woman when choosing a wife. However, changing lifestyle has resulted in the commercialization of the cooking art and today's discerning food consumer may decide to eat based on certain quality standards. Mensah (2008) highlights that the popularity or non-popularity of food depends on factors ranging from cooking processes and preservation techniques to marketing and customer service practices. Hence, for non-popular indigenous Ghanaian dishes to be made popular would require innovation in the cooking processes and effective marketing strategies. Thus, food photography offers a means of providing visual contact to contemporary Ghanaians who have been captivated by attractive foreign or continental dishes in both electronic and print media and may not be aware of such rich diversity of indigenous Ghanaian dishes.

4.4.2 The Role of Food Photography in Publicising Indigenous Ghanaian Dishes

Food photography appears to be a recent terminology among photographers in Ghana. The responses of the Photographers Union in Ashanti Region, it is evident that there is no full-time food photographer in the group. Actually, the term food photographer seemed unfamiliar to the photographers. To the photographers, food photography is non-existent in Ashanti Region. This may be a valid assertion because professional food photography is a collaborative effort, usually involving an art director, a photographer, food stylist, a prop stylist and their assistants. However, photography in Ghana is largely an individual private business comprising the photographer, who is probably the owner, and one or few assistants in a photo studio. Interestingly, the use of food photography in Ghana is seen on many advertising billboards, and

posters for the catering and hospitality industries. These food advertising materials are normally produced by graphic artists rather than (food) photographers. Hence, it is easy to see a graphic artist using downloaded food photographs from the internet for the design of food advertisement or they take the food photos themselves rather unprofessionally. Professional food photography as a specialisation in the photography industry is not popular, if not non-existent, in the country..

It is not clear how food photos can influence Ghanaians to appreciate these non-popular indigenous dishes. However, Turkell (2010) explains food photography can be used to promote a particular food product through advertising, food packaging point of sale and public relations, or as manual of instruction for preparing food as in recipe books or magazines. In recipe book or magazine, the food photo is taken in such a way to speak for itself. Pollack (2010) emphasizes that because we eat with our eye; a food photographer's duty is to almost bring out the aroma in food. Thus, the best food photographs taken were composed into a recipe photo book. As a manual of instructions the recipe photo book demonstrates the various processes in preparing a dish. In addition, the photos of ingredients for preparing a dish are also provided to enable readers to have visual contact with the indigenous food ingredients that may not be very popular. However, to enhance the effectiveness of food photography in influencing food choices/adoption of non-popular indigenous Ghanaian dishes would require a collaborative effort by all stakeholders and a national campaign to brand these dishes for public appreciation as emphasized by Fran Osseo-Asare (2011). For instance, Emo-tuo (rice balls) has received high patronage in Ghana because it has been branded as a Sunday special dish for which it is being cooked at home or by restaurants. Through food photography, these non-popular indigenous

dishes can be branded in various ways to attract public attention and boost the rich diversity of Ghanaian dishes.

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CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview

This final chapter shall summarize, draw conclusions and make recommendations based on the findings made so far.

5.1 Summary

The burden of this thesis was to identify currently non-popular indigenous Ghanaian dishes and to explore how food photography can be used as a medium to publicise them. This enormous task commenced with a review of related literature comprising all related areas that have direct or indirect bearing on the effective realization of the set objectives. In the study, two forms of data were used. These were primary data and secondary data.

5.2 Primary Data

The primary data which were collected through questionnaire, field notes, interviews and observations dealt with the identification of the non-popular indigenous Ghanaian dishes and how these could be publicised through food photography. It also gathered the reasons and meanings of the non-popularity of the indigenous Ghanaian dishes. Again, by participating in the cooking exercises, photographs were taken of the cooking processes from ingredients to the end product.

5.2.2 Secondary Data

The secondary data also dealt with the identification and analysis of the literary materials on the subject matter.

5.2.3 Instruments for Data Collection

The instruments used were:

- a. Personal Interviews thus responses from one on one interview with catering service owner/operator.
- b. Field trips, food photographs, and participant observation.
- b. Library research from long essays, reports, thesis, magazines and journals and other academic papers.
- c. Questionnaire administration to food expert and professional photographers.

5.2.4 Result of Problem One

The first objective of this research was 'to identify and record the currently non-popular indigenous Ghanaian dishes' found in the KEEA District of the Central Region of Ghana. In the process of solving this problem, thirty (30) of such indigenous Ghanaian dishes that are currently non-popular were identified. The reasons for non-popularity of these indigenous dishes were identified as intrinsically high labour and time demand for the cooking of these indigenous dishes, as well as the extrinsic forces such as education and technology that is driving societal changes, and influencing fragile indigenous cultures. While reason stated the women in the district (referred to as custodian of the indigenous cooking tradition) tend to dwell on the extrinsic forces, that of the catering service operators and photographer (referred to as promoters of indigenous dishes) were more drawn to the intrinsic problem of traditional cooking. Also, meaning of the non-popularity of the indigenous dishes was clearly explained as pertains to patronage rather than cooking tradition. Though some indigenous Ghanaian dishes are popular and other non-popular, by becoming popular the cooking processes have been adulterated while the non-popular ones are rarely dying out. Hence, it could be seen as a reduction in the diversity of indigenous Ghanaian dishes. Again, whether popular or non-popular, cooking as a deeply

cherished family tradition and a cultural symbol of unity or bond is being lost through the commercialization of cooking in a fast changing world.

5.2.5 Result of Problem Two

Objective two, 'to explore the use of food photography to record food preparation techniques for these non-popular indigenous dishes identified' was achieved by a visit to KEEA District where the women carried out the cooking exercises for the non-popular indigenous Ghanaian dishes identified. Food photo techniques were applied to take shots of the ingredients, cooking processes and the end products. These photographs portray the richness of our indigenous cooking tradition.

5.2.6 Result of Problem Three

The third objective which was 'to elicit and record indigenous knowledge about these dishes' was also solved by listening and recording the stories about how some of the non-popular indigenous dishes came about and the cultural or medicinal values attached to a particular dish. Again, the unique cooking processes were recorded to constitute the recipe and photographs were taken to portray the various stages or activities undertaken during the cooking of the non-popular indigenous dishes.

5.2.7 Result of Problem Four

Lastly, the objective to "produce a recipe photo book of the non-popular indigenous Ghanaian dishes" was achieved by compiling all the data obtained from the results of the above mentioned problems. By combining texts and photographs creatively, a recipe photo book was designed comprising twenty (20) out of the thirty (30) non-popular indigenous dishes identified in the study area. The title of this research was maintained on the recipe photo book and depicted by a cloth pattern called "Baatan na onim nea nembra bedi" used for the cover design.

5.3 Conclusions

Diverse indigenous Ghanaian dishes are currently non-popular among the ethnic groups where they originated in contemporary Ghanaian society. This situation is widely acknowledged by both the custodians and promoters of indigenous Ghanaian dishes. The non-popularity of the unique indigenous cooking tradition in contemporary Ghanaian society is of grave concern to Ghanaian women, who are the custodians of this tradition, but how could these non-popular indigenous Ghanaian dishes be preserved and promoted?

This research work therefore has attempted to explore, identify and document the creative cooking tradition of non-popular indigenous Ghanaian dishes that are dying out in contemporary Ghanaian society, using food photography as a medium for publicising them in a recipe photo book. By publicising these non-popular indigenous Ghanaian dishes, the cultural diversity of the nation could be promoted and patronage of currently non-popular indigenous Ghanaian dishes enhanced.

Cooking traditionally has deep meaning to women beyond just feeding to social and cultural symbol of unity and identity. Interestingly, the indigenous cooking tradition helps to inculcate in women patience, discipline and responsibility, as seen in the way women are able to organise resources and plan their time to prepare delicious meals for their families. Global societal changes are shaping cultures and influencing behaviours such that even the popular indigenous Ghanaian dishes have had the cooking processes being adulterated, thus narrowing the meaning of the concept of popular and non-popular dishes to patronage rather than authenticity of the cooking tradition.

Food photography, as a specialised field, is almost non-existent or in an infantile stage in Ghana. The common use of food photography has mostly been seen in advertising billboards for catering service centres, mostly portraying the popular indigenous and continental dishes to attract patronage from the general public. Hence, the role of food photography in publicising indigenous Ghanaian dishes is highly recognised, but how to publicise the non-popular indigenous Ghanaian dishes calls for a collaborative effort of all stakeholders from state agencies, private sectors and civil society groups. These may comprise the District Assemblies (DAs), catering services, photographers and designers associations, traditional authorities and women groups. However, innovation in the cooking process to minimize the labour and time demand is essential to meet contemporary lifestyle and attract patronage of the currently non-popular Ghanaian dishes.

5.4 Recommendations

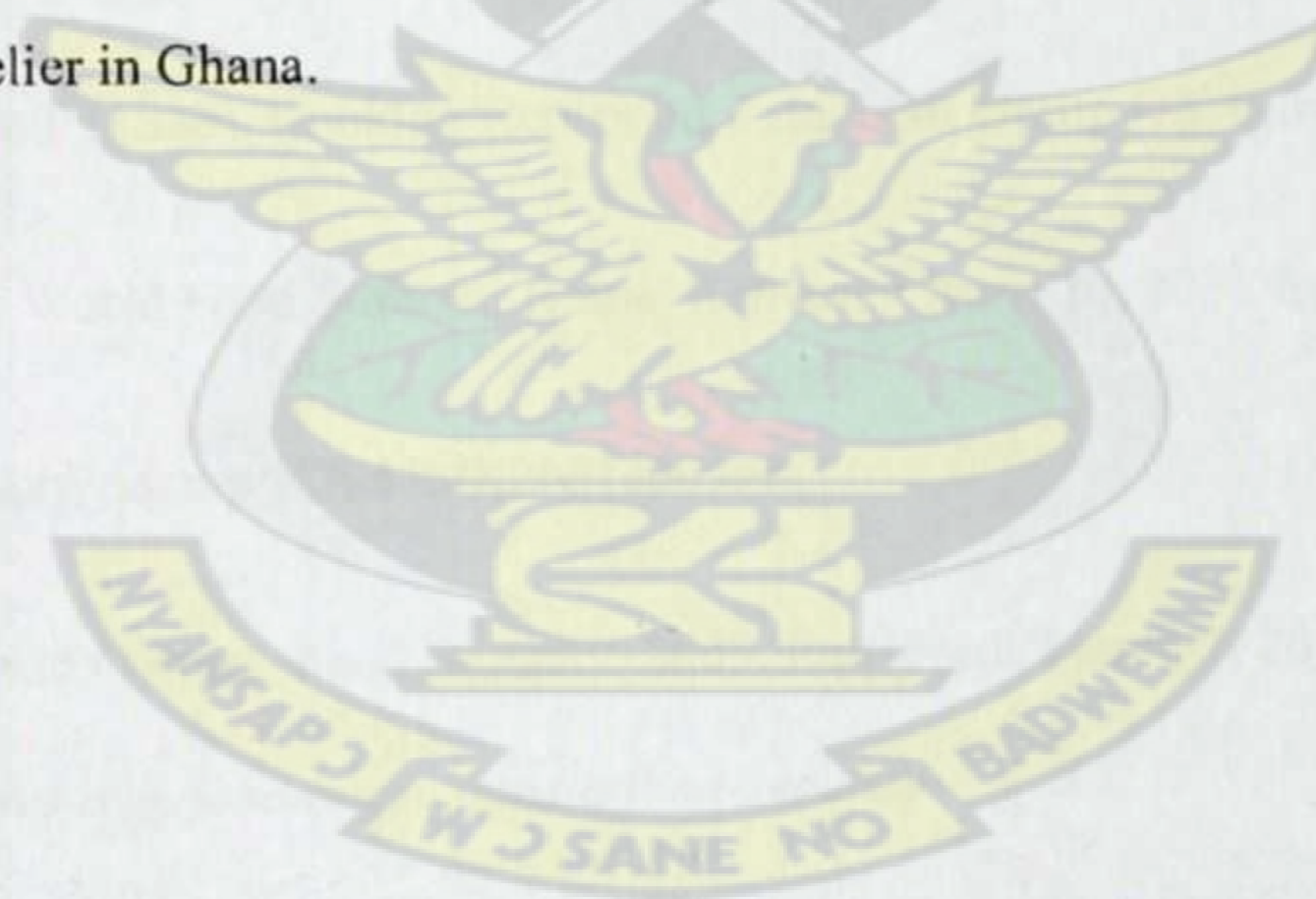
This study has discovered that diverse indigenous Ghanaian dishes are currently non-popular and that given the right support they may be promoted to contribute to the development of national identity. The study therefore recommends that scholars, ethnographers, art historians, gender activists, sociologists, should endeavour to document further on the non-popular indigenous dishes in the rest of the districts throughout the country.

The researcher therefore recommends to policy makers, food scientists and researchers, catering service associations and women organizations, professional photographers and communication designers to support innovation in the cooking processes and publicity of the currently non-popular indigenous Ghanaian dishes to meet lifestyle of contemporary Ghanaians:

- Introducing measurements in estimating quantities of ingredients and time duration in the development of recipes for non-popular indigenous Ghanaian dishes
- Taking advantage of the increasing health consciousness as a lifestyle among the population, dietary research into indigenous Ghanaian dishes can be used to develop brands of organic food products in promoting preventive medicine and holistic health.

Also, food photography, as a specialization in the photography industry, should be developed in Ghana to contribute to the promotion of indigenous Ghanaian dishes.

Finally the researcher recommend that governmental organisations such Ghana Tourist Board Development (GTBD) would incorporate such academic research work into their strategic planning developments in promoting Ghana as a home for tourist attraction through Restaurateurs and Hotelier in Ghana.



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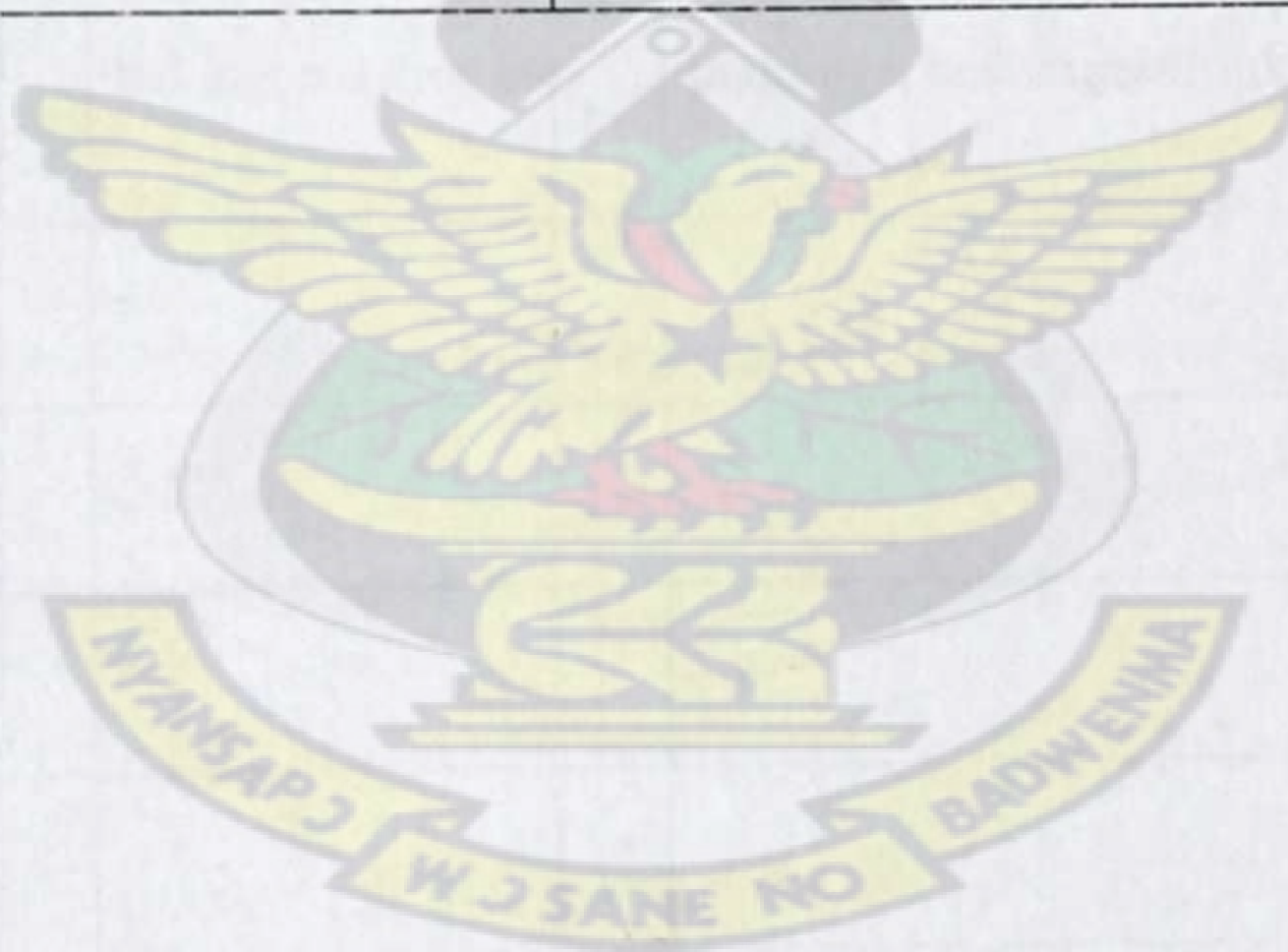
Appendix I: Women Participants of Focus Group Discussions from KEEA District

Edina – Ampenyi	Komenda
<ol style="list-style-type: none"> 1. Obaa Panyin Adwoa Mensah 2. Ama Sule 3. Aba Nyame Woho 4. Naa Kowkooaa 5. Aba Badu 6. Adwoa Saman 7. Ama Awotwi 8. Akonu Mansah 9. Adakasa 10. Nana Akosua 	<ol style="list-style-type: none"> 1. Esi Miba 2. Adwoa Nntim 3. Maame Akua Awohon 4. Mena Esi Atta 5. Maame Bonkommo 6. Efua Dadzie 7. Ama Nkrumah 8. Mena Awotwi 9. Maame Ama Mansa 10. Kuukuwa
Iguafo	Abirem
<ol style="list-style-type: none"> 1. Mena Aba Amissah 2. Maame Ekua Nsiah 3. Araba Koomson 4. Aba Nkrumah 	

Appendix II: Local Names of Some Common Fishes

Fish	
Abennawa	Nkanfona
Abranwa	Sukoei
Apoku	Wewerew
Asarkyire	Epohuru
Asen	Sesew
Ehur	Ibuei
Ewurafua	Nwawunyan
Semine	Safor

Kokodudu	Koserei
Bambei	Eduei
Ekan	Akonwuna
Esoe	Sosoonkye
Dweedee	Puntesee
Nwuraba	Kokore
Sumamfor	Esoe
Efrem	Tantamina
Koto ayin	Pokyee
Enumsi	Enyiwa anan



Appendix III: Sample questionnaire/checklist for field data collection

Status of indigenous dishes

1. What is the state of indigenous Ghanaian dishes in the catering industry?

2. How many indigenous Ghanaian meals do you serve in your restaurant?

3. Mention some names of indigenous Ghanaian dishes that are currently non-popular (rarely being cooked) in the catering industry?

Dish	Cooking method (boiling, frying, baking, roasting etc)	Food category (snacks, main meal/ staple, soup/stew, porridges/ puddings, beverages/drinks etc)
1.		
2.		
3.		
4.		
5.		
6.		
7.		

8.		
9.		
10.		

4. What could be the main reason (s) why these indigenous dishes are rarely being cooked or served in your restaurant or catering industry in general?

.....

.....

.....

.....

5. What are some of the differences between the popular and non-popular indigenous dishes in terms of:

Feature	Difference/similarity
Ingredient	
Main ingredient	
Spices / additives	
Preparation	

Time involved	
Method	
Attractiveness to eat	
Health/medicinal values	
Cultural significance	

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6. What does it mean to you when you rarely see or eat these non-popular indigenous dishes these days?

Role of food photography in food choices/adoption

7. By what means do you advertise your dishes to attract customers?
8. How does food photography influence you to adopt new dishes in your catering service?
9. If we want to publicize these non-popular indigenous dishes through food photography, what must be considered in order capture the attention of Ghanaians to appreciate the uniqueness of such indigenous dishes?
10. What could be the benefits for publicizing these non-popular indigenous dishes?

Checklist for Group Discussion with Photographers' Union

a. State of Food Photography in Ghana

1. What is the state of Food Photography in Ghana?
2. How is Food Photography being used to publicize indigenous Ghanaian dishes?
3. What could be the main reasons why some indigenous Ghanaian dishes are non-popular (rarely being served or cooked) in the catering industry in general or at home?

b. Role of Food Photography in food choices /adoption

4. How does Food Photography influence individuals and catering/food specialists to adopt new dishes?
5. In publicizing these non-popular indigenous Ghanaian dishes through Food Photography, what must be considered in order to capture the attention of Ghanaians to appreciate the uniqueness of such indigenous dishes?
6. What could be the benefit for publicizing these non-popular indigenous Ghanaian dishes?