

**KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY,  
KUMASI**

**PHOTOGRAPHY: AN IMPERATIVE TOOL IN PROMOTING TOURISM  
IN THE ASHANTI REGION**

by

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A thesis submitted to the Department of Communication Design, Kwame  
Nkrumah University of Science and Technology, Kumasi, in partial fulfillment of  
the requirements for the degree of

**MASTER OF COMMUNICATION DESIGN**

**November, 2014**

## DECLARATION

I hereby declare that this submission is my own work toward the award of Master of Communication Design and that, to the best of my knowledge it contains no materials previously published by another researcher nor material which has been accepted for the award of any degree of the University, except where due acknowledgements have been made in the text.

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## ABSTRACT

Promotion of the tourism industry through photography in the Ashanti Region is necessary. Much effort is also needed with regard to the enhancement and participation of tourists in the growth of the industry. If customers do not know what products and services one offers then the business of these artisans producing those products and services would not survive in today's technological world. As a way of providing a solution to these drawbacks, effective mode of communication needs to be adopted to ensure that the business generates the needed sales and profit and this can be achieved by developing the appropriate promotional materials. Branding is used to communicate with customers with respect to product offerings. Branding is used by organizations and institutions to publicize their products and services to their target audience. The objective of this research was to provide a better understanding of how photographs of tourist sites can lift tourism potential in Ghana with specific reference to tourist sites in the Ashanti Region. Firstly, the findings showed that sixty percent (60%) of the sampled population had heard or seen pictures of tourist sites in the Ashanti region but interestingly, they have visited less than five of the sites. Secondly, the findings also revealed that the majority of respondents conceded that photographs have the potency to attract tourists worldwide. Thirdly, the findings unearthed strategies such as production of promotional items and directional signage that could be adopted to promote tourism in Ashanti Region.

In conclusion, it can be said that less effort has been put in to make tourism in the Ashanti Region attractive. Tourists have little knowledge on the existence of many tourist sites in the Ashanti Region. Therefore it is recommended that promotional and

educational items to serve as a guide to tourist and students should be available in different media for public access. Also, The Tourism agencies such as Ghana Tourist Board, Ministry of Tourism and Ghana Tourist Control Board should make continuous advertisements on different media to market the rich culture and sites in the Ashanti region.

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## ACKNOWLEDGEMENTS

I am grateful to the Almighty God for His divine mercies toward me, giving me the energy, direction, courage, wisdom, understanding and an enduring spirit to make the project a reality. To His Majestic name be Glory and Honour, forever and ever.

I wish to express my sincere gratitude to my supervisor, Mr. K. G. deGraft Johnson for reading through the scripts, correcting and making useful suggestions. My sincere thanks go to all the lecturers in the Department of Communication Design who in one way or the other offered advice and guidance.

Special appreciation goes to Rev. Prof. and Mrs. Osei Safo – Kantanka for their love, care and support given me in all aspects of my life. I request for the Lord’s blessings upon their life.

Not forgetting my bosom friend Miss Jemimah Kesse who took time off her busy schedule to be my “research assistant” in the field work. May the Lord bless you abundantly.

Finally to all friends, course – mates and to all respondents who found time in their busy schedules to provide me with the necessary information. May the good Lord replenish all that you have lost for the sake of the success of this thesis.

*Isaac Amo*

*November, 2014*

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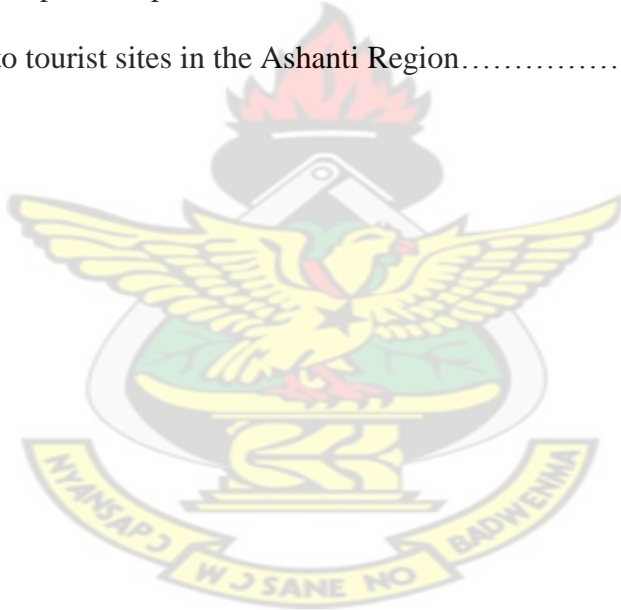
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## CHAPTER ONE

### INTRODUCTION

#### 1.0 Overview

This chapter outlines the background of the study. It presents the problem statement, sets out the objectives, and gives the research questions. It continues to highlight the limitations of the study, justification, importance of the study and finally lays out the structure of the study.

#### 1.1 Background of the Study

If customers do not know what products and services are provided, then the business cannot survive today's competitive marketplace (The Chartered Institute of Marketing, 2004). Doing business without advertising is like winking at a girl in the dark. You know what you are doing but nobody else does. Effective communication with your customers is vital to ensure that your business generates sales and profits. By taking the time to develop and implement an appropriate promotional mix, you stimulate your target audience to buy your products or services; and manage this within a budget you can afford. Promotion, as defined by Czinkota and Ronkainen (2004), is the direct way an organisation tries to reach its public. The role of promotion has been redefined into managing long-term relationships with carefully selected customers, including construction of a learning relationship, where the marketer maintains a dialogue with an individual customer (Dawes & Brown, 2000).

Globalization is growing faster than ever. In order to keep up with the competition, companies are forced to think globally and implement technologies to expand their business across borders. Today, services are the fastest growing part of world trade and account for the largest share of

Gross Domestic Product (GDP) in almost every country (Albers-Miller and Straughan, 2000). From this point of view, a wide range of services sharing up tourism potential, significant contributions can come from tourism – related services to enhance the G.D.P in nations like Ghana, Nigeria and others. Admittedly, the tourist industry is said to become the third foreign exchange earner of the Ghanaian economy after Gold and Cocoa because, in previous years it has registered 12% growth (Ghana Tourist Board Directory Official Listing, 1998). In an internationalization process, services are assumed to be encountering larger risks than manufactured goods, service providers often immediately have to establish their operations abroad, and cannot gradually export their goods (Valikangas and Lehtinen, 1994).

## **1.2 Statement of the problem**

Tourism has a great role in the socio economic development of the nation. According to Ghana Tourist Board (2009), tourism the fourth source of income generation for the country and hence its importance. Ashanti Region has many tourist sites to attract both domestic and international tourists. Among these sites are landmarks, historical sites, recreational and educational centers. Photography is an effective medium that promotes tourism. It does so by portraying the tour centers in a unique manner that will attract tourists. Unfortunately, few photographs exist that attract tourist to the landmarks and also reveal history of the sites in the Ashanti region. Moreover, there is lack of promotional items such as billboards, photo book to give a foretaste of the tourist sites. Due to these facts, tourists have little knowledge of the existence of most of the tourist sites in the Ashanti region. The impact of photography to promote tourism in the Ashanti Region has not been successful.

### **1.3 Objectives**

This study's objectives are to

- ▶ Provide visitors to Ashanti Region with photographs and promotional items (such as Photo Book, Billboards, Calender and postcards) of tourist sites in the region.
- ▶ Explore the best way to promote both domestic and international tourism to the Ashanti Region through photographs and promotional items.

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### **1.4 Justification of Objectives**

Design and exhibition of tourist sites through photography in different promotional items will help market the sites in the Ashanti to tourists. This will give tourists a feel of the tourist centers. Moreover, the appropriateness of the promotional materials will determine their effectiveness and it explored thoroughly.

### **1.5 Research Questions**

- What influence do photographs have on tourists?
- How can photography promote tourism in the Ashanti Region?
- What is the use of promotional items in tourism market?

## **1.6 Assumptions**

It is assumed that;

- Photographs of tour centres will attract both domestic and international tourists.
- Photographs will unveil most of the unknown tourist sites in the Ashanti Region.
- Promotional items such as billboards, brochures, postcards and directional signage will give a pictorial feel of tourist sites in Ashanti Region.

## **1.7 Importance of the Study**

The result of this project will bring benefits to both Ghana Tourist Board and tourists. Among those benefits will be the ability to outdoor most of the tourist sites which remain hidden to tourists, and the residents of the Ashanti Region. Moreover, the proposed promotional materials shall serve as the guide for tourists who visit the Ashanti Region. Academically, it could be used for teaching students of different academic hierarchy. Finally, it could be a source of income-generation for the Ghana Tourist Board.

## **1.8 Research Methodology**

Research methodology is a strategic plan by which a research activity is carried out or executed. The descriptive method of research was adopted to collect data on photography in Ghana, and its contribution to tourism and culture. Interviews would be based on a structured questionnaire that was personally administered. In each case, respondents will be informed ahead of schedule. Interviews would be conducted at the respondents' convenience and each person given adequate time to answer all questions posed. Interviews would be recorded where possible with an audio recorder.

## **1.9 Data Collection**

The author undertook a preliminary survey in Ashanti Region to gather primary data on the history and development of photography in Ghana. Available photographs and documents were also sought to inform the study. The researcher collected photo-laden printed marketing materials in the form of postcards, posters, and others which reflect the culture of Ghana and promote tourism. The collection entailed analogue and digital photography in its dual form as is currently practiced. Secondary data was sought from books, Internet, published and unpublished theses and brochures located in the libraries; museums, archives and other establishments.

## **1.10 Population for the Study**

The study involved residents in Ashanti Region and the respondents from the four centres who have been at post for at least a year. The study focused on people from various backgrounds in terms of education, ethnic group, occupation and age. This helped to gather views from different people with different perception on the topic under discussion.

## **1.11 Delimitation**

The study confined itself to tourists in the Ashanti Region who have at least embarked on tourism once. Moreover, Officials and Manager of Ghana Tourist Board, Ashanti Region Secretariat were also captured.

## **1.12 Limitations**

The major setback to the project is the prevailing superstition that forbids everyone from taking photographs of many tourist sites. Since Ashanti Region is considered the seat of culture, it is

unfathomable that most of the places visited from on outdoor cultural artifacts and attractions. Most places are strictly “for eyes only”. Due to this some tourist centers were not photographed by the researcher. These places include the Manhyia Palace Museum and the Okomfo Anokye Sword Center. In effect 100% results were not achieved because some of the images were derived from the internet.

### **1.13 Facilities Available for the Study**

Facilities available for the study are as follows:

1. K.N.U.S.T. Main Library, Kumasi
2. Faculty of Art Library, KNUST- Kumasi
3. Ashanti Library, Kumasi
4. Institute of African Studies Library, Legon - Accra
5. National Film and Television Institute (NAFTI) Library, Accra
6. Institute of Journalism Library, Accra
7. Manhyia Palace Museum, Kumasi
8. Information Services Department, Kumasi
9. Ghana Tourist Board, Kumasi
10. The Internet; the World Wide Web
11. National Archives, Kumasi

## 1.14 Definition of Terms

**Daguerreotype:** The first practical photographic process invented by Daguerre and described by in 1839. The process produced a positive image formed by mercury vapour on a metal plate coated with silver iodide.

**Globalisation:** The process of international integration arising from the interchange of world views, products, ideas, and other aspects of culture.

**Heliography:** An early photographic process, invented by Niépce, employing a polished pewter plate coated with bitumen of Judea, a substance that hardens on exposure to light.

**Internationalisation:** The designing of a product in such a way that it will meet the needs of users in many countries or can easily be adapted to do so.

**Myth:** A traditional or legendary story, usually concerning some being or hero or event, with or without a determine basis of fact or a natural explanation, especially one that is concerned with deities or demigods and explains some nature.

**Pinhole Camera:** Is a simple camera with no lens and a single very small aperture. Simple explained, it is a light-proof box with a small hole in one side.

**Tourism:** The commercial organization, operation and travelling for recreation, vacation, business or visit to interesting places.

**Tourist:** A person who travels largely for pleasure. Perhaps to see the sights, meet people, enjoy a different climate, learn about new places or enjoy new experiences.

**Tourist Gaze:** An understanding of how tourist behaves by the regulation of the culture.

**Superstition:** An irrational, but usually deep-seated belief in the magical effects of a specific action or ritual, especially in the likelihood that good or bad luck will result from performing it.

**White Paper:** An authoritative report or guide that helps solve problem, or a form of marketing communication

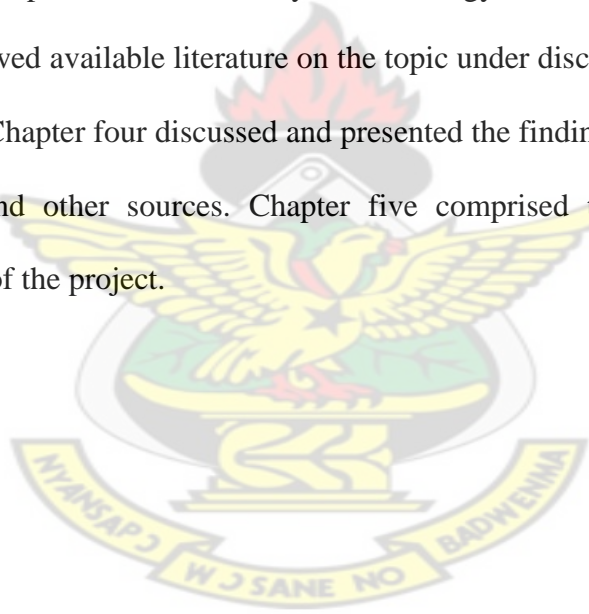
### 1.15 Abbreviations



WTO	-	World Tourism Organization
MT	-	Ministry of Tourism
GTB	-	Ghana Tourist Board
GTCB	-	Ghana Tourist Control Board
KNUST	-	Kwame Nkrumah University of Science and Technology
NTC	-	National Tourism Council
SPSS	-	Statistical Package for Social Sciences
UNDP	-	United Nations Development Programme

### **1.16 Organization of the chapters**

The researcher dealt with both the general and historical overview of the invention and development of photography. Activities and conditions at the time that precipitated the invention discussed. Due attention was given to how photography found its way into Ghana (then Gold Coast). Finally, the researcher looked critically at the effect photography has had on tourism. The research is divided into five chapters. Chapter one outlined the statement of the problem, gave background information to the research as well as outlining the objectives and scope of the study. It included importance of the study, methodology and definition of terms. Chapter two gathered and reviewed available literature on the topic under discussion. Chapter three discussed the methodology. Chapter four discussed and presented the findings from the data gathered from the respondents and other sources. Chapter five comprised the summary, conclusion and recommendations of the project.



## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.0 Overview

This research will provide insight into the importance of promoting tourism in Ghana using Ashanti Region as the pilot. This section has been divided into four parts; the first part examines, the evolution of photography, photography and tourism market. It also reveals literature on Tourist photography and the tourist gaze and compulsive photography.

The second part discusses the general overview of tourism, how it developed in Ghana, and the acknowledgment of potential tourist sites in the country. It also talks about the economic benefits of tourism to the nation, the setbacks in the sector and records of the nation's tourist successes.

The final part entails an overview related to the historical research that has been published about the geographical orientation of Ashanti Region, the cultural heritage of the Ashanti, interest and choice of tourist sites in the region. The chapter ends with discussion tourist sites in the Ashanti region, its challenges and strength.

#### 2.1 Background

Photography is the method of recording permanent images by the action of light projected by a lens in a camera onto a film or other light-sensitive material (Pultz, J. 1995). The core role of photography is to report, entertain, and convey a mood or to inspire. Unlike illustration which

assumes the nature and mood of the subject, photography gives factual representation of the subject.

Photography is a creative tool that does not imitate painting, etching or any other form of art. Photography, more than any other medium, can “freeze” the meaning of a moment in time, and record a scene with faithfulness of details and tone (Agyenim – Boateng, 2009). The world over, many academic researchers have written about the invention of photography as a medium. In the study presented below, due attention is also given to developmental stages of equipment and materials associated with photography in terms of time, place and the personalities who made this medium a significant invention. Renowned and professional users of this medium are duly recognized.

## **2.2 The evolution of Photography**

Photography was introduced in the world two centuries ago. The evolution of photography cannot be credited to only one man because it came about as a result of observations made by alchemists and chemists on the action of light. Light transforms silver compound (silver halides) into a visible image. To produce photographs, these operations are required; preparation of the sensitive negative material, exposure, development followed by fixation, washing and drying. The rest of the preparation of the sensitive positive material are printing, (enlargement) and development, fixation, washing and drying (in some cases glazing) of the print. Some photographs do not require cameras and negative films and therefore the process leading to the preparation of the negative is not required. An example is a photogram or contact print.

### **2.3 Photography and Tourism Marketing**

Tourists are motivated by the information they come across on tourist sites. Before embarking on tour, they search for information about tourist centres through various media. Having taken the importance of information search in travel decision making, potential travelers need to search for information regarding the destination they are willing to travel to, and the available services in the preferred destination (Asian Social Science, 2011). The information sources are divided into two categories known as internal source and external source. In internal source, the travelers search for the information through their long – term memory which can be their previous trip to the same place or other similar places they have already visited, or even their earlier access to random information in the time they did not want to travel. That information can be obtained from TV advertisements, billboards, books, magazines, newspapers or any other information sources. If the above-mentioned information was enough, then travelers would make their decision unhindered although, most of the time, they need to search for more information from external sources. In today's dynamic global environment, understanding how travelers acquire information is necessary for marketing management decisions and designing effective marketing communication campaigns and service delivery (Gursoy and McCleary, 2004).

### **2.4 Photography and Tourism**

A photograph (often shortened to photo) or picture is used for sundry purposes. Different uses for photograph are numerous and include advertising, fashion, crime scene, still – life, food, editorial photographs as well as photo journalism. Portrait and wedding, fine art and landscape photographs can be added to the list as well. Bell (1914) asserts that one picture is worth more than a thousand words; in this regard magazine and newspaper, companies' websites, and

advertising agencies pay for photography in order to gain their objectives. Agyenim-Boateng (2009) also supports the reality of photographs conveying message as a creative tool that does not imitate painting, etching or any other form of art. Jenkins (2003) presents another view of photography as the most common attribute of tourist behavior. He separates tourist photography in both photo taking by tourists and those which are presented to tourists by members of the host community. Urry (1990) presents the same view points, on photography as a link to the notion of promotion requirements connecting both tourists and tourism providers.

Accordingly, Human and Warren (1996) mention that photography and tourism have experienced a surprisingly similar process of industrialization with common origins in 1841. According to Geary and Webb (1998) photography promotes tourism in different media such as newspaper and magazine advertisement, brochures, billboards, railway station, websites and television commercials. They appear in feature stories, informational travelogues, coffee table, book and museum exhibition with the same purpose.

In addition, Sontag (1979) noted that photography can make the invisible visible, the unnoticed noticed; make the complex simple and the simple complex. Those powers of photography help to convey the message to the viewers efficiently and make photograph the best tool in tourism marketing. It is also confirmed by Taylor (1984) and Osborne (2000) that photography has been a big aid in tourism development. Sontag (1977) refers to photograph as a tool to motivate individual tourist to travel. Dann (1995) had the same idea that tourist behaviour as well as their motivation can be controlled and determined by photography. Moreover, Gernsheim (1991) believes that photograph is the only language understood in all parts of the world. Additionally, Urray (1990) said that photographic images organize individuals' expectation or day-dreaming

about the place people might visit. To confirm Urray's idea, Tonkonow (1995) refers to the imagination by potential travelers of going to the place which the picture is seen. Haywood (1990) asserts that modern tourism is dependent on photographic images which form tourism brochures and other marketing tools. Albers and James (1998) also mentioned that tourists like to visit the place which they saw the pictures of in brochures and they like to take the same picture that they had seen in the promotional leaflets before. Dann (1995) refers to iconic attractions of a country. Tourist numbers increase in the condition of positive iconic attractions and decrease in the case of negative iconic attractions. He points out that using an inappropriate icon may act as negative marketing tool. Benjamin (1979) also claims that the projection of an appropriate destination image is widely accepted as a vital element in tourism marketing, and a critical factor in travellers' decisions. Chalfen (1987) has suggested that the photograph often portrays the preferred image of the host society.

## **2.5 Tourist Photography**

Tourism and photography are modern twins. This means the two go hand in hand, each one complementing the other. Photography has become associated with travelling since its early invention by different scientists. At a time when transportation made the world physically within reach, photographs placed travel destinations visually at hand. Photographers travelled to faraway places. Photography soon became a ritual practice of tourism and photographic objects roamed the globe, which, in turn, engendered a train of ideas, objects, places, cultures and people. The modern world's lust for visuality and geographical movement accelerated tremendously with these inventions. Photography is very much a travelling phenomenon - a constituent part of modernity's travelling culture.

Contemporary tourism is intrinsically constructed culturally, socially and materially through images and performances of photography, and vice versa. The tourism industry invests enormously in photographic images to choreograph desirable “place myths”, desiring bodies and photogenic places, and it has become almost unthinkable to embark on holiday without taking a camera along, writing postcards and mailing them to family and friends, and returning home with many snapshot memories. We know that we are reproducing a cliché, but photography performances are pleasurable and our holiday photos that celebrate the world’s famous places, our achievements and personal relationships are precious belongings.

## **2.6 The Tourist Gaze and Compulsive Photography**

The first work that actually touched upon the relationship between tourism and photography was cultural commentator Susan Sontag’s “On Photography” (1977). She made the case that photography dramatically transformed the perception of the world by turning it into a “society of spectacles” where circulating images overpower reality: ‘reality’ becomes touristic, an item for visual consumption. Prior to photography, the visual texture of objects and places did not travel geographical or social space well. Painters have always been keen travelers, and long before photography’s invention they lifted particular places out of their ‘dwellings’ and transported them into new spatial and temporal contexts as objects. These objects however were time-consuming to produce, relatively difficult to transport and one-of-a-kind. The ability of photography to objectify the world as an exhibition, to arrange the entire globe for visual consumption, is particularly stressed by

Sontag:

[Photography's] main effect is to convert the world into a department store or a museum-without-walls in which every subject is depreciated into an article of consumption, promoted into an item for aesthetic appreciation (1977: 110).

Mobile photographers and touring photographic reproductions visualized and mobilized the globe by putting it on spectacular display. With Capitalism's arrangement of the world as a "department store" "the proliferation and circulation of representations ... achieved a spectacular and virtually inescapable global magnitude" (Grenblatt 1991: 6). The real multiplication of circulating photographs took place with the introduction of the half-tone plate in the 1880s. This made possible the inexpensive mechanical reproduction of photographs in newspapers, periodicals, books and ads. Photography became coupled to consumer capitalism and the globe was now offered "in limitless quantities, figures, landscapes, events which had not previously been utilised either at all, or only as pictures for one customer" (Benjamin 1973: 163; Osborne 2000: 11). Thus, gradually, photographs became cheap mass-produced objects that made the world visible, aesthetic and desirable. All experiences were "democratised" through their translation into inexpensive photographic images (Sontag 1977: 7). This is a society where participating in events becomes tantamount to seeing and capturing them as spectacular 'imagescapes':

It would not be wrong to speak of people having a compulsion to photograph: to turn experience itself into a way of seeing. Ultimately, having an experience becomes identical with taking a photograph of it, and participating in a public event comes more and more to be equivalent to looking at it in photographed form ... Today everything exists to end in a photograph (Sontag 1977: 24).

Thus, tourism is one social practice that simultaneously shaped and was shaped by the “compulsive” photographic culture of cameras and images: “it seems positively unnatural to travel for pleasure without taking a camera along. Photographs will offer indisputable evidence that the trip was made, that the program was carried out, that fun was had”. This observation leads her to the more speculative statement that “travel: becomes a strategy for accumulating photographs” (1977: 9). According to Sontag, the very essence of late modern tourism is a gazing upon, and a picturing of, the already pictorial. In a similar fashion the influential human geographer Relph argued that the mass media created “placelessness”, and that “the purpose of travel is less to experience unique and different places than to collect those places (especially on film)” (1976: 85). Permeating both works is an assumption that mass media destroy authentic experiences.

Sontag’s ideas were transported into tourist studies by John Urry, who dates the ‘birth’ of the “tourist gaze” to the same year as the invention of photography (the ‘birth’ of photography can formally be dated to around 1839-1841 with Talbot’s and Daguerre’s almost simultaneous announcements of two distinct photographic processes

Photography, the “tourist gaze” and tourism comprise an ensemble in which each derives from and enhances the other. Travel and gazing are modern twins, and by working together have caused an unprecedented geographical extension of the “tourist gaze” (Larsen 2004). In Urry’s work photography simulates, choreographs and stimulates physical travel in complex ways.

One reason tourism and photography cannot be separated is that mobile photographs afford what Urry has termed “imaginative mobility”, armchair travel through books, images and television. The lust for “imaginative travel” or “mechanically-reproduced” images, as Walter Benjamin

once argued, represents “a desire of the contemporary masses to bring things ‘closer’ spatially and humanly, which is just as ardent as their bent toward overcoming the uniqueness of every reality by accepting its reproduction. Every day the urge grows stronger to get hold of an object at very close range by way of its likeness, its reproduction” (1973: 225). Transported to tourist studies, Benjamin’s work suggests that sightseeing no longer requires corporeal travel and bodily proximity to sights. Paintings and attractions now travel to the spectator as photographs rather than the other way round. Studies by historical geographers and art historians have documented how photography’s “department store” or “museum-without-walls” was immensely spellbinding to the general public, for whom foreign travel remained a figment of the imagination well into the twentieth century-expensive, risky and fatiguing.

The photo book and armchair provided delightful world world-tour tickets that released the body from tiring and daunting travelling (Schwartz 1996; Osborne, 2000; Larsen, 2004).

Secondly, photography and tourism comprise an ensemble because photography has been crucial in constructing tourism’s visual nature of sightseeing or gazing. As Urry says:

The objects and technologies of cameras and films have constituted the very nature of travel, as sites turn into sights; they have constructed what is worth going to ‘sightsee’ and what images and memories should be brought back (1990: 129).

Elsewhere he argues:

Indeed much tourism becomes in effect a search for the photogenic; travel is a strategy for the accumulation of photographs... (Urry 1990: 139).

With the notion of the “tourist gaze”, Urry makes the argument that the visual sense is the organizing sense within otherwise multi-sensual encounters, since it is the “tourist gaze” that identifies what is out-of-the-ordinary and what is the ‘other’. That modern tourism is organized around the visual sense is for Urry fundamentally bound to circulating objects and technologies of cameras and films, which again reflects modernity’s “hegemony of vision” (Levin, 1994; Jenks, 1995; Urry, 2000). In science, art and popular culture, vision has long been regarded as the noblest, most reliable and delightful of the senses. Western epistemology has tended to equate knowledge with representations, and they are judged according to how well they reflect an external reality (Evans 1999: 12). In *The Birth of the Clinic* (1976), philosopher Michel Foucault shows that in nineteenth-century medical discourses and practices, “the eye becomes the depository and source of clarity”. “This sovereign power of the gaze”, science’s empirical gaze, was said to have “marvellous density of perception, offering the grain of things as the first face of truth”. The world of art and aesthetics, from the Renaissance to today, has valued vision and visual representation. John Ruskin claimed that “the greatest thing a human soul ever does in this world is to see something...To see clearly is poetry, prophecy, and religion” (in Hibbitts 1994: 257). Visual arts and mass media are crucial features of contemporary western societies where the most advanced and pervasive technologies are visually based. Vision is the sense that most have the greatest fear of losing (Rodaway 1994: 119).

The concept of the gaze highlights that looking is a learned ability and that the pure and innocent eye is a myth. What the medic gaze saw, and made visible, was not a simple pre-existing reality simply waiting ‘out there’, according to Foucault. Instead it was an epistemic field, constructed linguistically as much as visually. Vision is what the human

eye is competent in seeing, while gazing refers to the “discursive determinations” of socially constructed seeing, or “scopic regime”: “how we are able to see, allowed or made to see, and how we see this seeing or the unseen herein” (Forster 1988: ix). To depict vision as natural or the product of atomised individuals naturalises the social and historical ‘nature’, and the power relations, of looking. Our eyes are socio-culturally framed and gazing is a performance that orders, shapes and classifies, rather than reflects the world.

In this fashion, the “tourist gaze” draws attention to the organised and systematised nature of vision and picturing in tourism. While not authorised by a knowledge-monopoly institution, many professional tourist experts and language media such as film, television and photography attempt to construct and regulate our gaze as tourists (1990: 1). The “tourist gaze” is not a matter of individual psychology but of socially patterned and learned “ways of seeing” (Berger 1972). It is a vision that is constructed through mobile images and representational technologies. Like the medic gaze, the power of the visual sense in modern tourism is crucially tied to and enabled by technologies such as camcorders, cameras and audio-visual shows at attractions.

Even before the invention and later popularisation of photographic cameras, gazing was mediated by technologies-hybridised, prosthetic. To realise the desired picturesque scenery that the unassisted eye struggled to form and possess, pre-photographic tourists employed technologies such as camera obscura and especially Claude Glasses (Andrews 1989; Ousby 1990).

The “tourist gaze” suggests that tourist places are produced and consumed through images and representational technologies, and that gazing is constructed through and involves the

collection of signs. Unlike Benjamin (1973), Urry suggests that photographic reproductions produce appetites for seeing places at their unique place of residence: to be bodily co-present with them.

He builds upon insights in the classical *The Tourist* (1999), in which sociologist Dean MacCannell argues that mechanically reproduced “markers” are “most responsible for setting the tourist in motion on his journey to find his true object. And he is not disappointed. Alongside of the copies of it, it has to be The Real Thing” (1999: 45). Travelling reproductions produce place-bound sights’ importance or authenticity. The sight becomes authentic only when the first copy is produced. MacCannell defines a tourist attraction as “relational network of tourists, a sight, and what he calls markers”.

The “tourist gaze” suggests that tourists are folded into a world of texts, images and representational technologies when gazing in and upon landscapes. This is even the case with the “romantic gaze” that is drawn to historical attractions and auratic, untouched landscapes (Urry 2002: 150). Historically, the “romantic gaze” developed with the formation of picturesque tourism in late eighteenth-century England. The hybridised picturesque eye of skilled connoisseurship and Claude glasses derived pleasures from landscapes features that possessed resemblance to known works of writing and painting. They searched for, and valued, “that kind of beauty which would look well in a picture” (Ousby 1990: 154; Andrews 1989; Löfgren 1985). North European tourists constantly consumed and pictured places through imported landscape images, and the distinction between nature and art dissolved into a beautiful circular. Landscape became a reduplication of the picture that preceded it.

Tourism vision is increasingly media-mediated, and Urry suggests the “mediatised gaze”. This gaze celebrates places made famous in media worlds of global popular culture. Increasingly, people travel to actual places to experience virtual places. Major films and soap operas often cause incredible tourist flows where few roamed before the location was made visible on the silver screen (Tooke and Baker 1996; Riley, Baker and Van Doren 1998; Couldry 2005). This frees tourism to invent an infinitude of new destinations. There has been an upsurge in ‘media pilgrimage’, according to media scholar Nick Couldry, which “is both a real journey across space, and an acting out in space of the constructed ‘distance’ between ‘ordinary world’ and ‘media world’” (2005: 72).

In 1996, for instance, the British Tourist Authority (BTA) launched a Movie Map and Movie Map Web Site to promote Britain’s cinematic geographies as tourist geographies.

Gazing is not merely seeing, but involves the cognitive work of interpreting, evaluating, drawing comparisons and making mental connections between signs and their referents, and capturing representative signs photographically. Gazing is a practice. Individual performances of gazing at a particular sight are framed by cultural styles, circulating images and texts of this and other places, as well as personal experiences and memories. As ethnologist Orvar Löfgren says: “simultaneously moving in physical terrain and in fantasylands or mediaworlds, we create vacations capes. Personal memories mix with collective images” (1999: 2). There are several ways of gazing in tourism, and different tourists look at ‘difference’ differently.



Plate 1 Tourist Gaze (Source: Urry, 2000)  
[Dimension 1.9" x 2.63"]



Plate 2 Tourist Gaze (Source: Urry, 2000)  
[Dimension 1.9" x 2.86"]

## 2.7 Performances of Photography on the tourism industry

In most writing, tourist photography comprises artful photographers, touring images and pre-programmed tourists. The metaphor of the “vicious hermeneutic circle” is paradigmatically employed to illustrate the choreographed nature of actual photographic sightseeing (Albers and James 1988; Osborne 2000; Schroeder 2002; Jenkins 2003). In Urry’s words: Much tourism involves a hermeneutic circle. What is sought for in a holiday is a set of photography images, which have already been seen in tour company brochures or on TV programmes. While the tourist is away, this then moves on to a tracking down and capturing of those images for oneself. And it ends up with travelers demonstrating that they really have been there by showing their version of the images that they had seen before they set off (2002: 129). Thus, effectively, people travel in order to see and photograph what they have already consumed in image form: thus, mobile reproductions are far more important than the sight itself that, in turn, is reduced to nothing but (another) picture.

To cite Osborne: In tourism the distance between the promotion and the promotion’s object has been all but abolished.

With photography and photographic seeing as prime commodity forms in tourism, the photographic image that promotes it is in many instances the very item consumed – the advertisement has become its own commodity (2000: 84). The “vicious hermeneutic circle” thus captures the idea that sightseeing is about consuming signs or markers. This model essentially portrays commercial photography as all-powerful machinery that turns the photographic performances of tourists into a ritual of quotation by which tourists are framed and fixed rather than framing and exploring (Osborne 2000: 81).

Being apparently too automatic and too instantaneous, it is not regarded as a performance as is dance, walking, painting and so on; it is pre-formed rather than performed. It renders an image of tourist photography as an over-determined stage that permits no space for creativity, self-expression or the unexpected. Such models “rapidly pacify the tourist – that is they tend to experience, perceive and receive but not do” (Crang 1999: 238). This explains the many studies of commercial images and the neglect of photography performances enacted, and the images produced, by tourists themselves.

Tourist studies have predominately been preoccupied with ‘dead’ images, thus excluding from analysis the lively social practices producing tourism’s sign economy. A too-fixed focus on already produced images and already inscribed sights and places render the tourist a passive sightseer – “all eyes, no bodies” – consuming sights in prescribed fashions and places become lifeless, predetermined and purely cultural.

Analyzing photographs “without looking for practices can only produce mortuary geography drained of the actual life that inhabits these places” (Crang 1999: 249). Implicitly at least, too often real places and their images, media and tourism experiences are conflated with the result that tourist places are dematerialized and tourists are disembodied.

Writings on tourist photography have produced lifeless tourists, eventless events and dead geographies. Edward Said once briefly observed that “the very idea of representation is a theatrical one” (1995: 63). The “vicious hermeneutic circle” obscures the fact that much camerawork might be densely performed, bodily and creatively.

Grasping tourist photography as a performance can highlight the embodied practices and social dramas of it. The camerawork of tourists is concerned not only with “consuming places” (Urry, 1995) or hegemonic “place-myths” (Shields, 1991) but also with producing social relations, such as family life (Haldrup and Larsen 2003; Bærenholdt, Haldrup, Larsen, Urry, 2004). Humans enact photography bodily, creatively and multi-sensually in the company of significant others (one’s family, partner, friends and so on) and with a (future) audience at hand or in mind. The humanly performed aspects of photography are visible in relation to practices of taking photos, posing for cameras, and choreographing posing bodies. Tourist photography is intricately bound with self presentation and monitoring bodies, with “strategic impression management” (Goffman 1959). Photography is part of the ‘theatre’ that modern people enact to produce their desired togetherness, wholeness and intimacy (Kuhn 1995; Hirsch 1997; Holland 2001). The act of being photographed makes one acutely aware of one’s body and its appearance; cameras make one act. As Roland Barthes reflects: “I have been photographed and I knew it. Now, once I feel myself observed by the lens, everything changes: I constitute myself in the process of “posing”, I instantly make another body for myself, I transform myself in advance into an image” (2000: 10). In performances of posing, the body is brought into play as a culturally coded sign – of happiness, politeness, attractiveness, intimacy and so on. ‘Shooting’, posing and choreographing are acted out, consciously and not least unconsciously (habitually), in

response to dominant mythologies, present and new, 'touristic' and 'non-touristic', circulating in photo albums, television, films and magazines; they are choreographies that enable people to picture tourist places as picturesque and families as loving and intimate and the like.

The problem with the "vicious hermeneutic circle" is not that it stresses structures of choreographies, but that it does it in a too deterministic fashion. Such choreographies are guidelines, blueprints, and nothing more (or less), and enable as much as they constrain creativity between prefixing choreographies and improvisational performances. Tourists are not merely written upon, but are also enacting and inscribing places with 'stories'. I follow anthropologist Schieffelin, who argues that "performance is located at the creative, improvisatory edge of practice in the moment it is carried out – through everything that comes across is not necessarily knowingly intended" (1999: 199). Tourists occasionally perform tourism reflexively, but a great deal of tourism life is conducted habitually.

From a performance perspective, tourist photography does not so much mirror – good or poor – realities as it creates new ones. Photographing is about producing rather than consuming geographies. "Images are not something that appears over or against reality, but parts of practices through which people work to establish realities. Rather than look to mirroring as a root metaphor, technologies of seeing form ways of grasping the world" (Crang 1997: 362). This is a world where embodied, expressive subjects enact, reenact and transgress cultural scripts of connoisseurship, aesthetics of the body, "impression management", family life, friendship, love and so on. This is why it is pivotal to study how embodied families go about making photographs.

Photography is as much a 'way of directing' and 'way of acting' as a "way of seeing". Places are not only visited for their immanent attributes but are more centrally, woven into the webs of stories and narratives people produce when they sustain and construct their social identities. Places become scenes for acting out and framing active and tender life for the camera.

People have learnt the importance and the pleasure of exhibiting themselves in a world in which the consciousness of one's constant visibility has never been more intense. Reflecting that photography generally does not reflect geographies so much as it produces them, new bodies and 'ways of being together' are constantly produced when camera action begins. In accordance with the late modern cultural code that tenderness and intimacy epitomize blissful family life, families act out tenderness and intimacy for the camera and one other: they hold hands, hug and embrace. Family frictions are almost automatically put on hold when the camera appears. Tourist photography produces unusual moments of intimate co-presence rare outside the limelight of the camera eye. Tourist photography simultaneously produces and displays the family's closeness. The proximity comes into existence because the camera event draws people together. In this sense, it is cameras, public places and cultural scripts that make proper family life possible – relaxed and intimate. However, to produce signs of loving and intimate family life, families need to enact it physically, touching each other. To produce signs of affections they need to be affective. Signs of affections equal affections in family hugs.

## **2.8 Tourism Development in Ghana**

The first major step in the formal development of tourism in Ghana was an evaluation of the country's tourism resources in 1970, 13 years after independence in 1957 (Obuarn Committee, 1972). The objective was to catalogue and classify the potential tourism resources for a five-year development plan covering the period 1972-1976. As a result of this study, the government issued a White Paper on Tourism, which identified investment areas for foreign participation, including various concessions and incentives for investors.

Between 1972 and 1978, a number of important studies were carried out on various aspects of Ghana's tourist industry. Due to financial limitations as well as local technical constraints, most of these studies were funded and conducted by foreign agencies and personnel. Some of these studies included: An assessment by the United Nations Development Programme (UNDP, 1973) of tourism planning and development, and a review of human, resource requirements for the tourism sector (Singh, 1978).

Identification by the United States Agency for International Development (USAID) requirements for a comprehensive tourism development strategy (Stewart, 1973). A project by the United States International Executive Service Corps on the effective resource utilization for tourism development (Egan, 1975). To supplement these studies, a number of domestically sponsored projects were carried out, focusing primarily on tourism impact assessment. These dealt with foreign exchange earnings (Ghosh and Kotey, 1973), tourism multiplier effects (Ayittey, 1975) and sociocultural impacts (Addoatal., 1975).

Based on the studies identified above as well as others, there was a general consensus that Ghana had the potential to develop a viable tourism industry. There was the need to formulate a

more comprehensive national tourism development plan to guide long-term sustainable development. It is important to identify a number of important factors and considerations that led to this decision, particularly because comprehensive national and regional tourism development planning is critical to successful tourism development in individual African countries. First, tourism was a new and technically unfamiliar industry for local planners and developers. Second, local technical expertise in tourism was almost non-existent. Third, domestic capital to support the pre-requisite general and tourism specific infrastructure was marginal. Finally, the scope for domestic and sub-regional (African) international tourism was limited by very low disposable incomes in Ghana and the West African sub-region). As a result, it was argued that Ghana's tourism industry would most likely be dependent on foreign markets, mostly Western Europe and North America. This, it was further argued, would make the country susceptible to adverse economic and social impacts, which needed to be carefully assessed.

## **2.9 Challenges**

In order for the tourism plan to be successfully implemented, a number of challenges have to be met. The first challenge is the human resource capacity needed to implement an ambitious national tourism development plan in a coordinated manner, with a multiplicity of public and private sector entities at the national, regional and local levels. The second challenge lies in the financing of the plan with respect to general infrastructure, tourism facilities, attractions, marketing and delivery of quality tourism services. Four main avenues have been recommended for financing the plan, namely:

- a. government funding,
- b. establishment of a Tourism Development Fund,
- c. obtaining international donor assistance, and

d. attracting private sector investment.

The third challenge is with regard to air transportation access into Ghana from overseas markets. The projected annual arrivals figure which is in excess of one million visitors obviously depends on increased access from the main overseas tourist-generating countries into Ghana. Currently, services provided by international air transportation are dominated by European carriers. Presently, airfares to Ghana are rather high, while capacity and frequency of schedules are low. The last challenge hinges on gaining community support and active participation in tourism development by increasing the low level of tourism awareness among Ghanaians. In this regard, it is important to give substantial attention to the promotion of domestic tourism, as opposed to an overwhelming focus on international tourism promotion.

Victor B Teye concluded his article “Tourism Development Experience in Ghana” by saying “To varying extent, the majority of African countries have significant and viable tourism potential but development had been hindered by several factors including political instability. As more African countries experience political stability and institute economic reforms, tourism will play a greater role in economic diversification, particularly in the export sector with respect to foreign exchange earnings and employment generation, together with other expected economic, social and environmental benefits. Using the case of Ghana, this article has presented the history of tourism development, the recent upswing in developing the industry, and some of the challenges facing the country in implementing its tourism development programme”.

## **2.10 The ethnographical background of the Ashanti**

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

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

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

Thus, this loose confederation of small city-states grew into a kingdom or empire ready to expand its borders. Newly conquered areas had the option of joining the empire or

becoming tributary states (Erik, 2004). Opoku Ware I, Osei Tutu's successor, extended the borders, embracing much of present day Ghana's territory (Shillington, 1996).

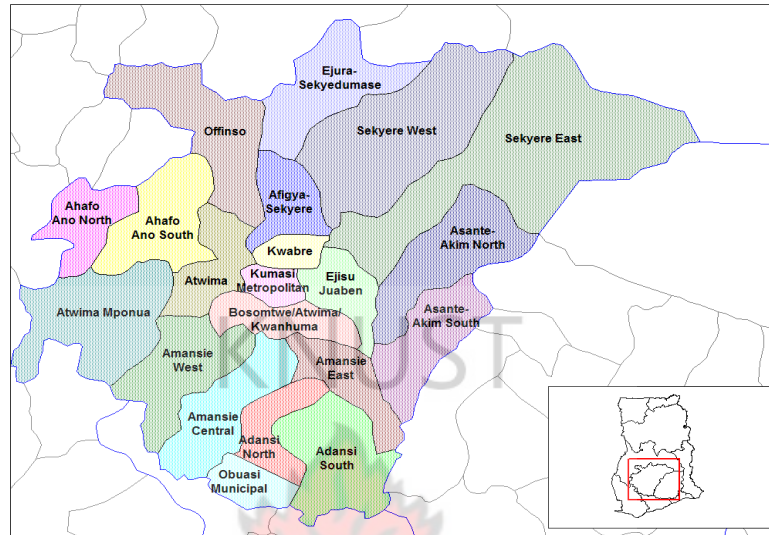


Plate 3: Map of Ashanti Region  
 [Dimension 2.99" x 4.24"] Source: Ghana Tourist Board 2009

## 2.11 The Golden Stool

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

Ashanti union went to war with Denkyira and defeated it (Lloyd, 1964). The Golden Stool is sacred to the Asante, as it is believed that it contains the *Sunsum*- spirit or soul of the Asante people. Just as man cannot live without a soul, so would Asante cease to exist if the Golden Stool were to be taken away from them. The Golden Stool is not just sacred; it is a symbol of nationhood, a symbol that binds or unifies all Asante.

The Golden Stool is a carved seat of 46 cm high with a platform 61 cm wide and 30 cm deep. Its entire surface is inlaid with gold, and two bells hung at the two ends to warn the king of impending danger. It has not been seen by many and only the king and trusted advisers know the hiding place. The Asante have always defended their Golden Stool when it was at risk. In 1896, the Asante allowed their King, Prempeh I, to be exiled rather than risk losing a war and the Golden Stool in the process. The Governor of the Gold Coast, Sir Frederick Hodgson, demanded to sit on the stool in 1900. The Ashanti remained silent and when the assembly ended, they went home and prepared for war. Although they lost on the battle field, they claimed victory because they fought only to preserve the sanctity of the Golden Stool, and they had that. Then in 1920, a group of African road builders accidentally found the Golden Stool and stripped it of its gold ornaments. They were tried by an Ashanti court, found guilty, and the death penalty was imposed. But the British intervened and the sentence was commuted to perpetual banishment.



Plate 4: The Golden Stool  
[Dimension 2.8" x 3.85"] Source: Ghana Tourist Board, 2009

## 2.12 Tourism in the Ashanti Region

According to the Ghana Tourist Board Directory (1998), visit to Ashanti is very interesting and educative because the region has many historic sites, landmarks and recreational centers. Most of these sites are situated in Kumasi, the capital town of the Region. The following tourist centers can be found in the Ashanti Region; Bobiri Forest Butterfly Sanctuary, Bomfobiri Wildlife, Atwia rock formations, Digya national park, Lake Bosomtwi, craft villages (like Ahwiaa, Ntonso, etc). Asantemanso village Kumawu town, Kentinkronu shrine, Adarko Jarchie shrine, Ejisu – Besease shrine, Patakro shrine, Okomfo Anokye Sword center, Kumasi Zoological Gardens, Manhyia Palace and Museum, Kumasi Fort and Military Museum, Centre for National Culture, Kwame Nkrumah University of Science and Technology and a host of others.

## 2.13 Most visited sites in the Ashanti Region

- Okomfo Anokye Sword Center
- Lake Bosomtwe
- Kumasi Zoological Gardens
- Manhyia Palace Museum
- Kumasi Fort & Military Museum
- Centre for National Culture

### 2.13.1 Komfo Anokye sword

The unmovable sword of Komfo Anokye remains in the grounds of the Okomfo Anokye Teaching Hospital, where he pushed it. It is believed the Okomfo pronounced that no one would be able to remove the sword, and so it has remained in that state in spite of many attempts. The image in plate 5 shows the sword planted in ages by the great fetish priest of the Ashanti Kingdom.



Plate 5: Picture of the unmovable sword planted by Okomfo Anokye [Dimension 2.32" x 3.43"] (Source: Ghana Tourist Board, 2009)

This is regarded as one of the main attractions found in the Ashanti Region of Ghana. Oral literature has it that the planting of the sword by Okomfo Anokye signifies the unity of Asante in which its removal can be detrimental and can cause disunity amongst them.

The Researcher believes that when this site is branded properly it will attract tourists so that the country and for that matter Ashanti Region can earn revenue for development and it will also be used for historical documentation. The site has been left untapped and many tourists do not know its location. This is due to lack of publicity and promotional materials such as directional sign to its location.



Plate 6: Exterior perspective of the Komfo Anokye Sword Center  
[Dimension 2.83" x 4.21"] Source: Original photo from the researcher, 2013



Plate 7: Interior perspective of the Okomfo Anokye Sword Center [Dimension 3.17" x 4.72"] Source: Original photo from the researcher, 2013

### 2.13.2 Lake Bosomtwe

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

The Ashanti consider Bosomtwe a sacred lake. The myths behind this sacred lake cannot be credited to one story. Some believe it came as a result of meteorite action while traditional beliefs beg to differ.

Scientifically, the lake was formed as a result of large meteorite striking the earth at the spot over a million years ago. This resulted in the phenomenon of small streams draining into the lake and expanding it.

On the contrary, traditional belief also has it that in 1640, a hunter from Kokofu-Asaman, settled within a forest with his wife and their dog. One day, he went out to hunt and spotted an antelope, which he shot. The wounded animal took off leaving its trail which led the hunter to a small lake. The hunter shot at it again but lost it when it dropped into the lake. All efforts to retrieve the game proved futile so this strange incident was reported to the chief of the village. It was later discovered that the lake had edible fish in it.

A hunter from the Eastern Region (Akyem-Swedru) also came across the lake and claimed its discovery. This created confusion between the two hunters which had to be settled with a battle between the Ashanti and the Akyem, in which the Ashanti won.

Thirty villages surrounded the lake in its early stage but currently, eight have been engulfed by the lake, leaving twenty-two. The depth of Lake Bosomtwe is 78m while its perimeter is 20km.



Plate 8: A view of Lake Bosomtwe  
[Dimension: 2.8" x 4.17"] Source: Original photo from the researcher, 2013

### 2.13.3 Kumasi Zoological Gardens

Kumasi Zoo is the premier national zoo in Ghana. It is situated in a natural marshland which serves as the source of the Subin River in Kumasi. The Zoo is positioned on an eleven-hectare terra firms in the heart of the Kumasi City, which is the capital of the Ashanti Kingdom and sits the Manhyia Palace of the Asantehene (King of the Asante)

The thought to preserve the culture of the people through their wildlife heritage fed the idea to establish the Kumasi Zoo. No doubt many of the animals exhibits are totems of many a traditional area. The history dated to the early 1950s and not until July 1957 that its establishment was climaxed, and finally inaugurated on the 11<sup>th</sup> October, 1958 by Dr. Kwame Nkrumah, the first President of Ghana. A big brain behind the established was Dr. A. A. Kyeremanteng. The zoo being advantageously situated just by the main lorry station is easily linked to other tourist sites such as Lake Bosomtwe, Owabi Wildlife Sanctuary, and the Cultural Center, among others.

The zoo accommodates different species of animals such as birds, wild animals, reptiles to mention a few. (See pictures below of some the animals).



Plate 9: Ostrich  
[Dimension: 3.38" x 5.04"] Source: Original photo from the researcher, 2013



Plate 10: Crocodile  
[Dimension: 3.42" x 5.09"] Source: Original photo from the researcher, 2013

#### **2.13.4 Manhyia Palace and Museum**

The Manhyia palace-the official residence of the "Asantehene" (Asante king) has a large courtyard with highly decorated gardens and paths. There are peacocks that grace the gardens. In modern times, the palace has been seen as being utilised for other functions rather than has been branded as the official residence of the "Asantehene". The researcher is of the view that when the Palace which is regarded as the residence of the Great King is promoted it will serve various purposes and also attract more tourists and earn the country and the Ashanti Kingdom more revenue to improve on infrastructure. As part of its socio-cultural functions, former Prempeh II palace has been used for a museum where tourists pay a fee to tour the place.

For the purpose of this study, Manhyia palace as a tourism potential functions in the realm of residence for the Great King, Otumfuo Osei Tutu II, administrative offices for the Asante Kingdom. The palace is also opened to the general public for educational tour in which the rich culture or history of the Asantes are delivered in the form of a lecture to visitors or guests to the place.



Plate 11: "Sikadwa" (Golden Stool) carried by a royal stool bearer  
[Dimension: 3.37" x 4.49"] Source: Ghana Tourist Board, 2009



Plate 12: Otumfour Osei Tutu II in a palanquin 4.49  
[Dimension 3.37" x 4.5"] Source: Ghana Tourist Board, 2009

### **2.13.5 Kumasi Fort and Military Museum**

The museum was by the British in 1952-53. The idea was to bring out the history of its colonial soldiers and their engagements. Local forces were trained to support administration. Activities of the 1st World War against Germany have been documented, as well as the artifacts that were captured, to signify the victory of the British over the Germans. This occurred within 1914 and 1918, in Togo, Cameroon, and the rest of East Africa. In 1939-44, The East Africa Company, especially Ethiopia, Somalia and Eritrea (Italian colonies) and the British collected a lot of artifacts. In 1944-45, the British attacked and captured weapons of the Japanese, who had engaged the Americans in the war, thereby the name, Burma Camp in Ghana (company that went for that war). The museum houses captured weapons. It is a place for colonial researchers, because it has pictures, weapons etc. There are nine galleries where artifacts are kept and two galleries for reference. The tri-service (Army, Navy and Airforce) also have their exhibits there. Recent documentation on activities of the forces are also available. The place bridges the gap between civilians and the armed forces. Information on activities of AU, UN, ECOWAS and other International bodies are available.

On 7th March, which is "Army Day", selected schools are visited and given education on the museum, while certain schools are allowed to enter for free.

International tourists, local tourists, and organised groups frequent the place.



Plate 13: Some of the armoured tanks used by the soldiers in the early century [Dimension 3.44" x 5.12"] Source: Original photo from the researcher, 2009



Plate14: Out-of-service Military Aircraft displayed at the forecourt of the museum [Dimension 2.94"x 4.38"] Source: Original photo from the researcher, 2009

### 2.13.5 Centre for National Culture

The National Cultural was established by Dr. A.A. Kyeremanteng as Ashanti Cultural Centre, in 1961. There are a lot of statues within the centre that depict the culture of the people of Ashanti Kingdom. Among these statues are others that talk about truth and justice, as well as punishment and puberty rites.



Plate 15: Puberty rites  
[Dimension 1.81" x 2.69"]

Source:  
Original photo from the researcher, 2013



Plate16: Corporal punishment  
[Dimension 1.81" x 2.69"]

Source:  
Original photo from the researcher, 2013

The artifacts portray the history of Ashanti Kingdom and how far they have come. Among the facilities at the centre are shops with artworks for sale and libraries for information retrieval.



Plate 17: Paintings for sale  
 [Dimension 1.81" x 2.69"]  
 Source:



Plate 18: Artifacts for sale  
 [Dimension 1.81" x 2.7"]  
 Source:

Original photo from the researcher, 2013

Original photo from the researcher, 2013

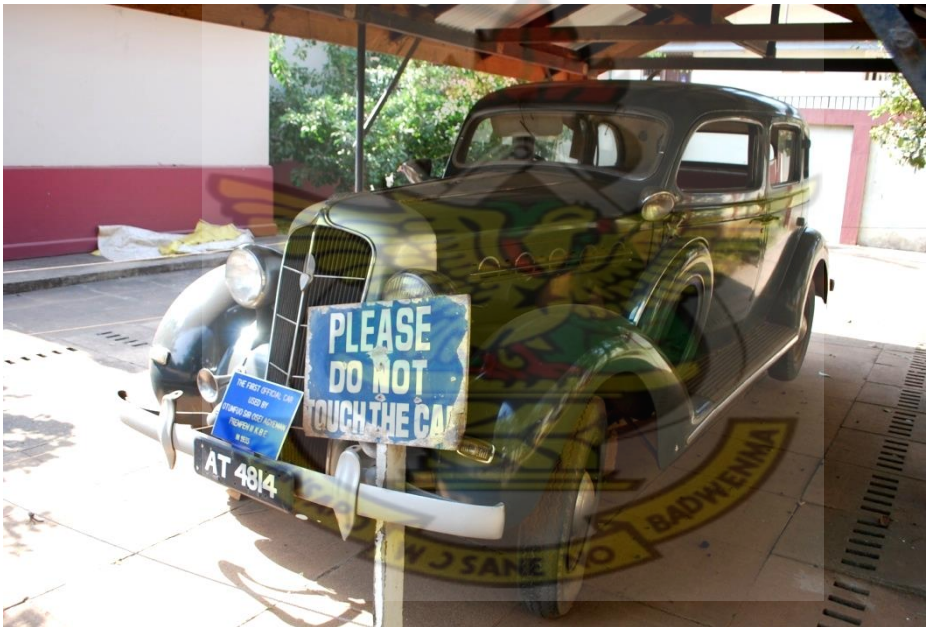


Plate19: The first official car used by Otumfoo Sir Osei Agyeman Prempeh II in 1935  
 [Dimension 3.25" x 4.84"] Source: Original photo from the researcher, 2013

There are buildings depicting the Ghanaian system of building (circular for Northern Ghana and Rectangular for Southern Ghana), explaining that the Ashantis welcome all ethnic groups in Ghana.

## 2.14 Deprived tourist sites

Observations made by the researcher show that the above tourist centres have got reasonable recognition and patronage by tourist who visit the Ashanti region. Some other tourist sites in the Ashanti region have been left untapped. Some people do not know the existence of some the tourist sites. Below are brief description of the affected sites which deserve recognition.

- Bobiri Forest and Butterfly Sanctuary
- Ntonso Craft Village
- Ahwiaa Wood Village
- Barekese Dam
- Bonwire Kente Village
- The Kejetia
- Owabi Wildlife
- Bomfobiri Wildlife
- Digya national park
- Kentinkrono shrine
- Adarko Jachie shrine
- Ejisu Besease shrine
- Patakro shrine
- Antoa shrine

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0 Introduction**

In this chapter, there is the detailed description of the research methodology used for the study. It describes the various procedures and processes that were employed to collect the primary data and the method of analysis.

#### **3.1 Research Method**

The research methods used were the qualitative and descriptive survey. The research sought to describe the state of tourism in the context of availability of promotional materials to the tourists. The research confined itself on how best photography could be used as a creative tool to promote tourism in the Ashanti Region.

#### **3.2 Population for the study**

Polit and Hungler (1999:37) refer to the population as an aggregate or totality of all the objects, subjects or members that conform to a set of specifications. In this study, the population was categorized in three areas. They were, namely;

- a. Ghana Tourist Board, Ashanti Regional Secretariat
- b. Officials and knowledgeable personnel of the tourist sites.
- c. Tourists in and around Kumasi.

Being the main regional body in charge of tourism in the Ashanti Region, the population of Ghana Tourist Board stands singular. The tour centers which are most visited among the numerous sites, 25

of them were captured. Finally, the general public comprising students, literates and illiterates, intellectuals, traders and businessmen had a population of 500.

### **3.2.1 The eligibility criteria**

These criteria specify the characteristics that people in the population must possess in order to be included in the study (Polit & Hungler 1999:278). The eligibility criteria in this study were that the participants had to

- hold managerial position or representative from Ghana Tourist Board, Kumasi office
- be an officer or knowledgeable personnel at the tour centers (since some of the centres are not taken care of by an officer)
- be resident in Ashanti region

### **3.3 Sample**

A sample population was drawn from the sampling frame. A sample frame includes the actual list of individuals included in the population (Nesbary, 2000). According to Patten (2004), the quality of the sample affects the quality of the research generalizations. Nesbary (2000), suggests the larger the sample size, the greater the probability the sample will reflect the general population. Sample size alone however, does not constitute the ability to generalize. Patten (2004), states that obtaining an unbiased sample is the main criterion when evaluating the adequacy of a sample. Patten also identifies an unbiased sample as one in which every member of a population has an equal opportunity of being selected in the sample. Therefore, random sampling was used in this study to help ensure an unbiased sample population.

For the entire three categories selected, the Office of the Regional Manager, Ghana Tourist Board Kumasi had an interview questions and other personal interaction. Officials at the Tourist Centers also had a population of 20 sampled. This was because the region has about 30 tourist sites of which some are yet to gain popularity. Finally, the general public (occupants of Ashanti Region), comprising intellectuals and lay persons who have embarked on tourism once or more also had a population of 200.

### **3.4 Sampling Procedure**

The process of selecting a portion of the population to represent the entire population is known as sampling (LoBiondo-Wood & Haber 1998:250; Polit & Hungler 1999:95). Both purposive and random sampling techniques were used. The purposive type was used for the officials of the tour centers and the Regional Manager of Ghana Tourist Board, Kumasi. It was believed that this category of respondents were in position to give relevant information. Random sampling technique was used for the general public. At each of the areas or centers of the groups of the categories, emphasis was placed on people who could help in giving out the information needed.

### **3.6 Data Collection Instrument**

James Key (1997) defines a questionnaire as a means of eliciting the feelings, beliefs, experiences, perceptions, or attitudes of some sample individuals. A questionnaire which consisted of open and close-ended items was developed for use. The open or restricted form was given to the manager of the Ghana Tourist Board, Kumasi office as well as the personnel at the tour centers. This was to give the officials the privilege to express themselves on the topic. The general public received the closed ended questions which restricted them to choose from proposed options. Both forms have similar questions structured in different forms. The first part of the questionnaires sought to provide

demographic data such as age, gender, and occupational status of the respondent. A section of the questionnaire was made up of items that looked at the promotional role of photography in tourism with respect to various communities and the nation at large. Apart from the above, some of the questions dealt with the familiarity of tourists sites. This was to find out how well the centers are known to general public. The final part was to inquire from respondents about photography and tourism. The questions sought from respondents how photography can promote tourism in the Ashanti Region.

### **3.7 Pilot Study**

The questionnaire was pre-tested in a pilot study. This was carried out in Kumasi, specifically in Kwame Nkrumah University of Science and Technology, Kumasi and its environs. This area was selected for the pilot study due to the following reasons:

- i. Proximity, and more importantly,
- ii. Receptivity of intellectuals, traders and businessmen (mixed population) in the area.

It was hoped that analysis of the pilot study would reveal the strengths and weaknesses of the items in the draft questionnaire before a final questionnaire was developed.

### **3.8 Administration of Research Instruments**

Due to the unreliability of the postal system in Ghana and the fact that the various members of each group were easily accessible, copies of the questionnaire were delivered to respondents by hand by the researcher. Aside from this, the researcher took photographs to produce practical component of the project hence the need to visit various centres and also have personal interaction with officials in charge. This procedure involved much movement to the sampled areas and centres in order to

facilitate direct contact with respondents. The method was certainly cumbersome; nevertheless, it ensured a very high return rate of the questionnaire. Out of a total of 250 questionnaires, administered to the general public, 200 were responded to, amounting to about 80% appreciably response rate.

The researcher made prior arrangements with the administrative leadership of all the tour centres before administering the questionnaires and taking photographs. This approach facilitated brief introductions and the opportunity to explain the purpose of the visits. Furthermore, it was beneficial since enthusiasm and co-operation was widely evidenced. It was after the briefing that copies of the questionnaire were distributed and left with the respondents for a week or two depending on the schedule of the resources person.

### **3.9 Method of Analysis**

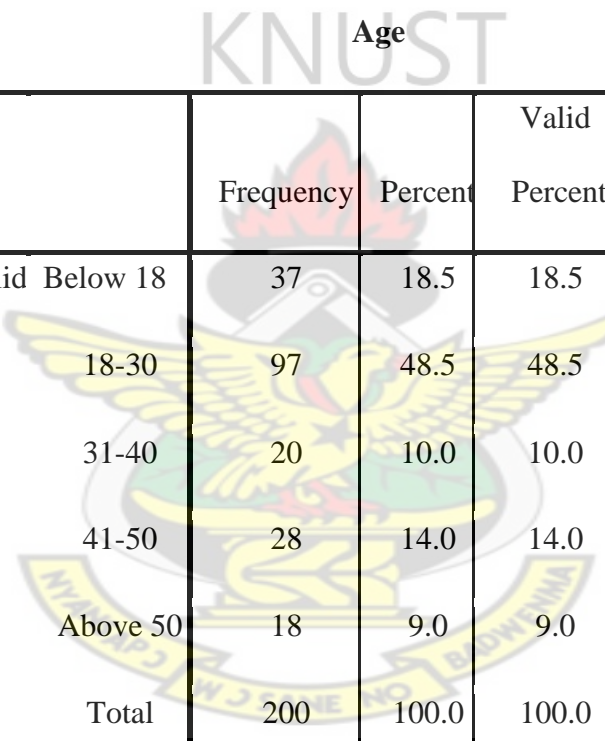
The study was descriptive, so qualitative and quantitative analyses were employed. The qualitative data was initially coded with Statistical Package for Social Sciences (SPSS) and frequencies, percentages, pie charts and bar charts were developed from it. Again total percentages were calculated for each item after the frequencies for each of the group members had been summed up for each item and section of the questionnaire. The responses of the open-ended questions were grouped according to common ideas expressed and a general pattern was sorted out for them. The recorded version of the interviews was transcribed to meet the requirement of the research.

## CHAPTER FOUR

### PRESENTATION OF FINDINGS AND DATA ANALYSIS

#### 4.0 Introduction

This section discusses the findings of the views solicited from the respondents. Questions which assisted the researcher had been captured and critically analyzed. Below are presentation of the findings in tabular forms and their supporting graphs.



	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Below 18	37	18.5	18.5	18.5
18-30	97	48.5	48.5	67.0
31-40	20	10.0	10.0	77.0
41-50	28	14.0	14.0	91.0
Above 50	18	9.0	9.0	100.0
Total	200	100.0	100.0	

Table 1: Age Range

From the above table 1, it is observed that the researcher was successful in reaching the total sample population, which is 200 respondents. Out of the 200 respondents, 154 representing 77% constitutes the youthful age. It is believed that this group of people is energetic and more enthusiastic who might desire to embark on tour for various reasons such educational,

adventurous or pleasure. Quite number of respondents who have advanced in age were also captured.

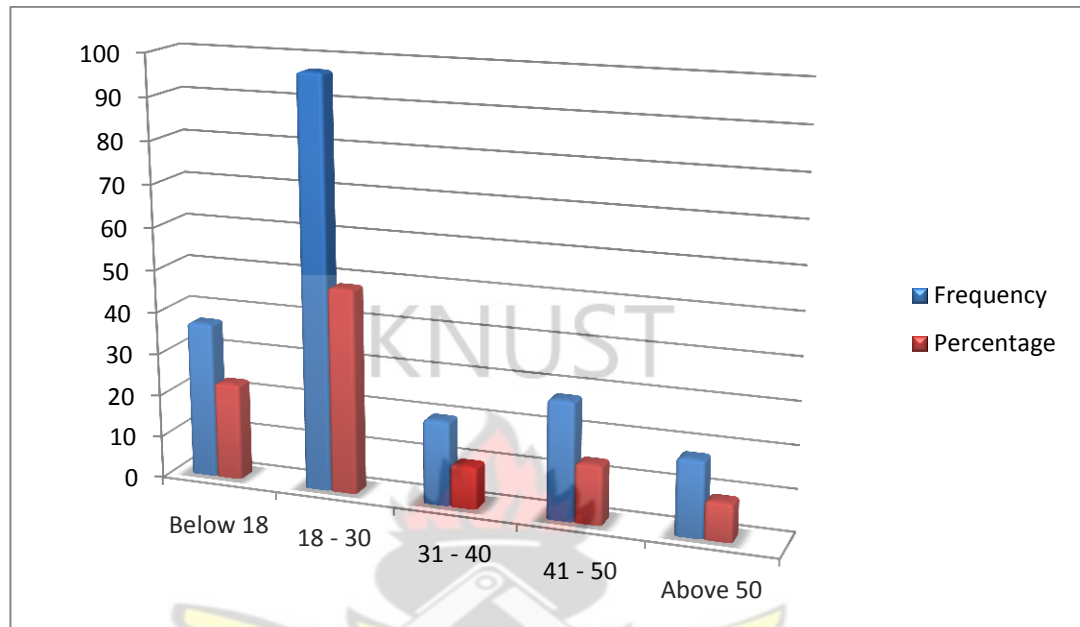


Fig. 1: Graphical representation of age range of respondent

### Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	99	49.5	49.5	49.5
	Female	101	50.5	50.5	100.0
	Total	200	100.0	100.0	

Table 2: Gender of Respondents

The table 2 above shows how careful the researcher was about not showing gender discrimination. The number of females outweighed that of males by only one. Although the distribution of the questionnaires was random, the researcher remained conscious of gender bias. Therefore, the subsequent presentations give views of equal number of both sexes.

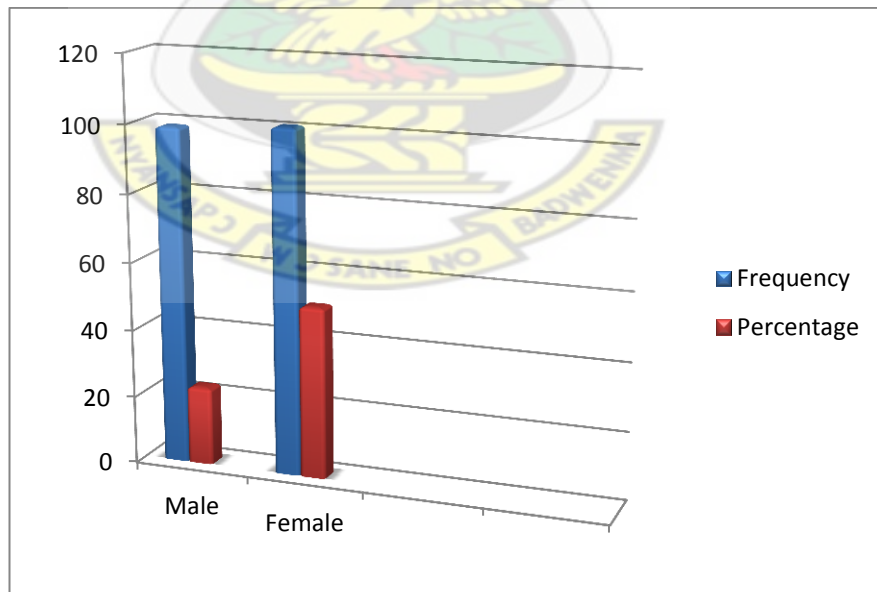


Fig. 2: Graphical representation of gender range of respondents

### Occupation

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Unemployed	22	11.0	11.0	11.0
	Student	112	56.0	56.0	67.0
	Civil Servant	26	13.0	13.0	80.0
	Self Employed	40	20.0	20.0	100.0
	Total	200	100.0	100.0	

Table 3: Occupational Status of Respondents

Taking a tour sometimes depends on the tourist's occupational status. The table 3 above presents the occupational status. It is observed that 56% of the sample population was students. Table 1 showed that 77% of the respondents are in the youthful age. This accounts for the reason why most of the respondents are students. Most people in the age range 3 – 35 are found in school going range at various levels of the educational hierarchy. It was believed that the students would appreciate the necessity of this thesis hence their large number.

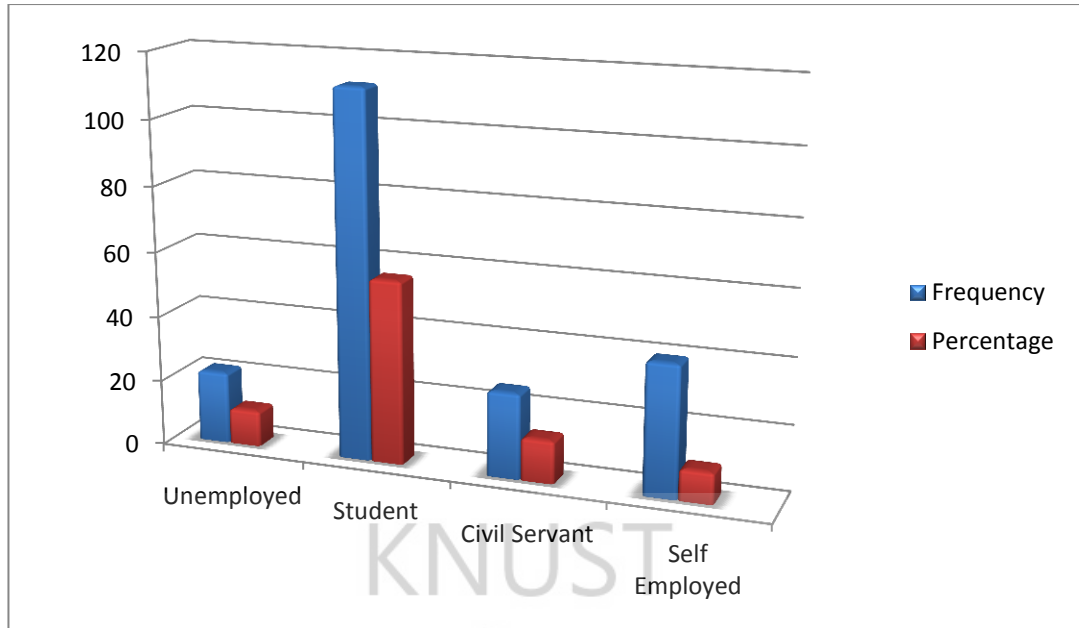
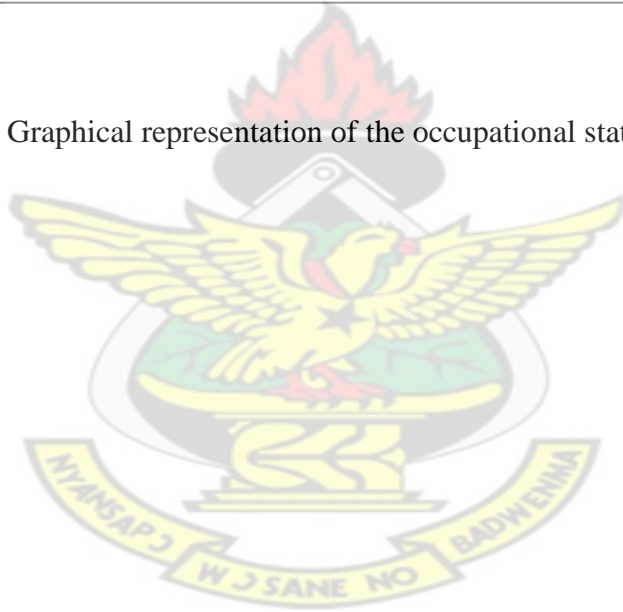


Fig. 3: Graphical representation of the occupational status of respondents



### Knowledge on Tourists Sites in the Ashanti Region

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than 5	120	60.0	60.0	60.0
	Between 5 and 10	68	34.0	34.0	94.0
	More than 10	12	6.0	6.0	100.0
	Total	200	100.0	100.0	

Table 4: Number of sites familiar to Respondents

This question was posed to find out the number of tourist sites known by respondents in the Ashanti Region. “Know” here means heard of or seen from somewhere. Table 4 gives the findings of the question asked. It was amazing that majority (60%) have heard of or seen pictures of less than five (5) tourist sites in the Ashanti Region. Only twelve (12) respondents out of 200 had come across more than ten (10) tourist sites in the Ashanti Region. This means more work needs to be done in publicising the tourist sites in the Ashanti Region. If policies are not put in place to ensure that the sites are well branded, their existence shall not be felt.

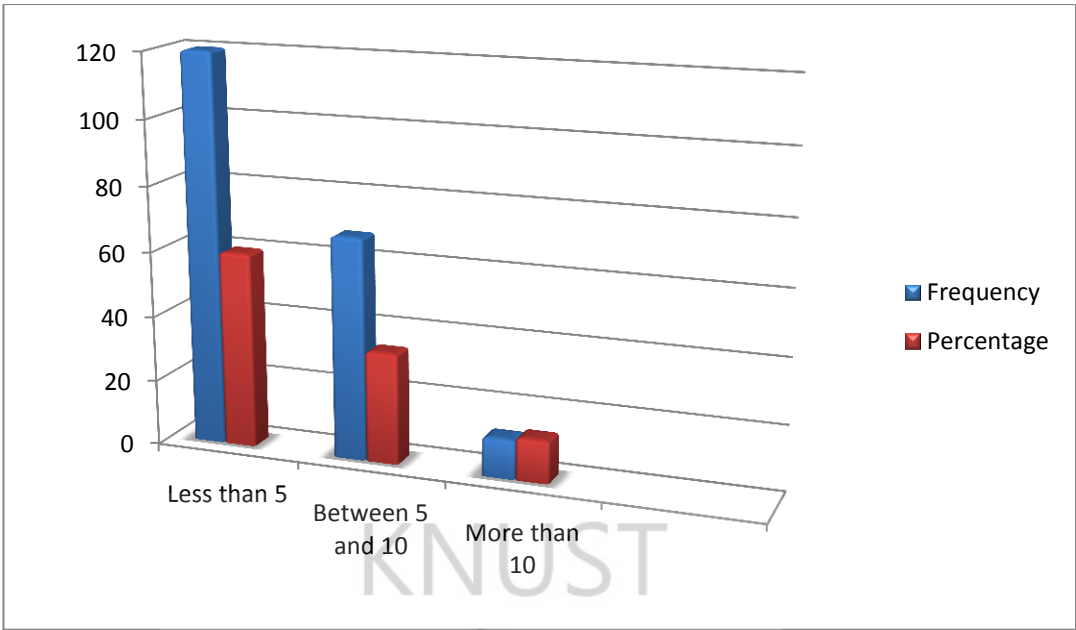
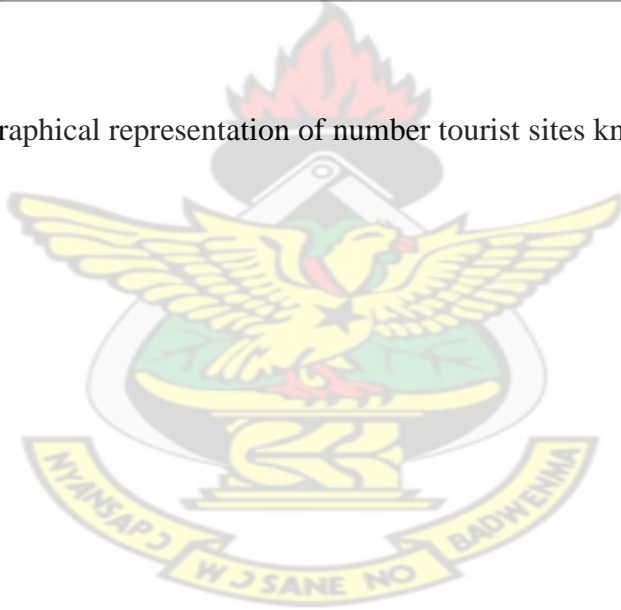


Fig. 4: Graphical representation of number tourist sites known by respondents



### Visitation to Tourist sites

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than 5	146	73.0	73.0	73.0
	Between 5 and 10	30	15.0	15.0	88.0
	More than 10	2	1.0	1.0	89.0
	None	22	11.0	11.0	100.0
	Total	200	100.0	100.0	

Table 5: Tourist Centers visited by respondents

When respondents were asked of the number of tourist sites they had heard of or seen before, 36% from table 10 indicated that they had come across between five and ten or more than ten. If these people were found to have visited the sites they claim they know through print or electronic media, then it could be encouraging. Table 5 indicates how many sites the respondents have visited. Out of the total 200 respondents, 146 representing 73% responded “Less than 5”. Only 16% have visited between five and ten or more than ten. 11% of the respondents have not visited any of the sites they said they have heard of. It can be deduced people may hear or see the pictures of tourist centres but may not have visited them. Therefore, the question is why does this happen? The subsequent analysis shall reveal.

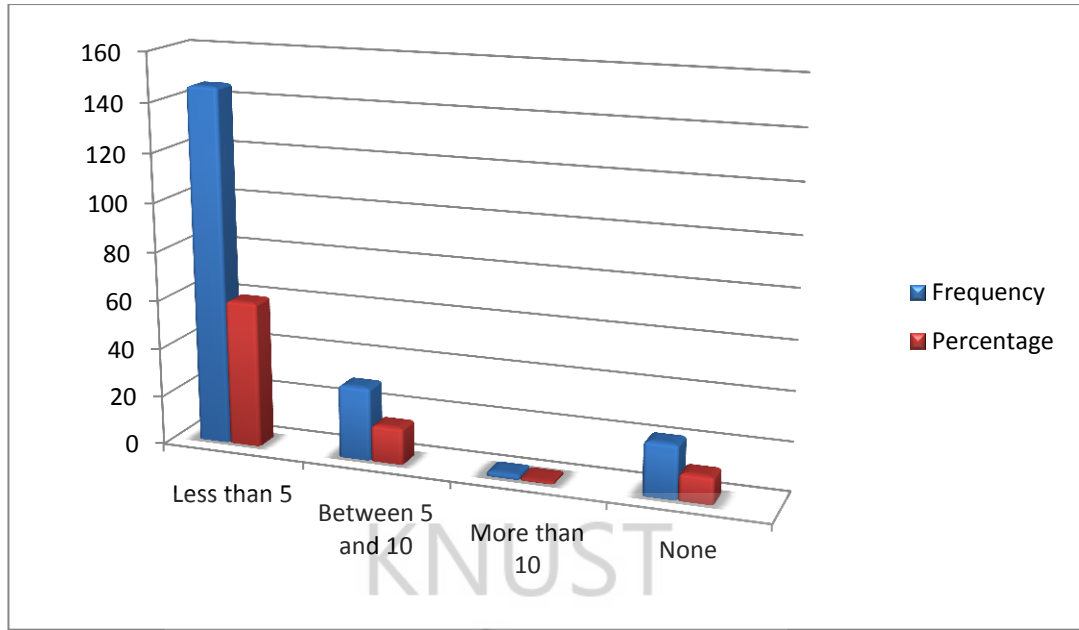


Fig 5: Graphical representation of respondent's visitation to tourist sites in the Ashanti Region



### Contact with Photographs of Tourist Sites

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	On T. V.	72	36.0	36.0	36.0
	Outdoor Advert	76	38.0	38.0	74.0
	Post Cards	12	6.0	6.0	80.0
	Internet	19	9.5	9.5	89.5
	More than one	6	3.0	3.0	92.5
	None	7	3.5	3.5	96.0
	Other	8	4.0	4.0	100.0
	Total	200	100.0	100.0	

Table 6: Respondents contacts with images of Tourist Centers

Next, the topic is where people normally get contact with photographs and other promotional materials of the tourist sites. Asian Social Science (2011) asserts potential travelers need to search for information regarding the destination they are willing to travel to, and the available services in the preferred destination. Photographs form part of the vital information potential tourists look up for. Photographs give a foretaste of the sites. The above table presents where tourists get photographs of tourist sites in the Ashanti Region. It was observed that, majority of the respondents see pictures of the sites on the television (T.V.) and outdoor adverts such as brochures. A number argued that they had never seen any photograph of sites. Others also

differed from the above-mentioned alternatives saying that they had heard or seen them from much different sources. The researcher was curious to determine these sources.

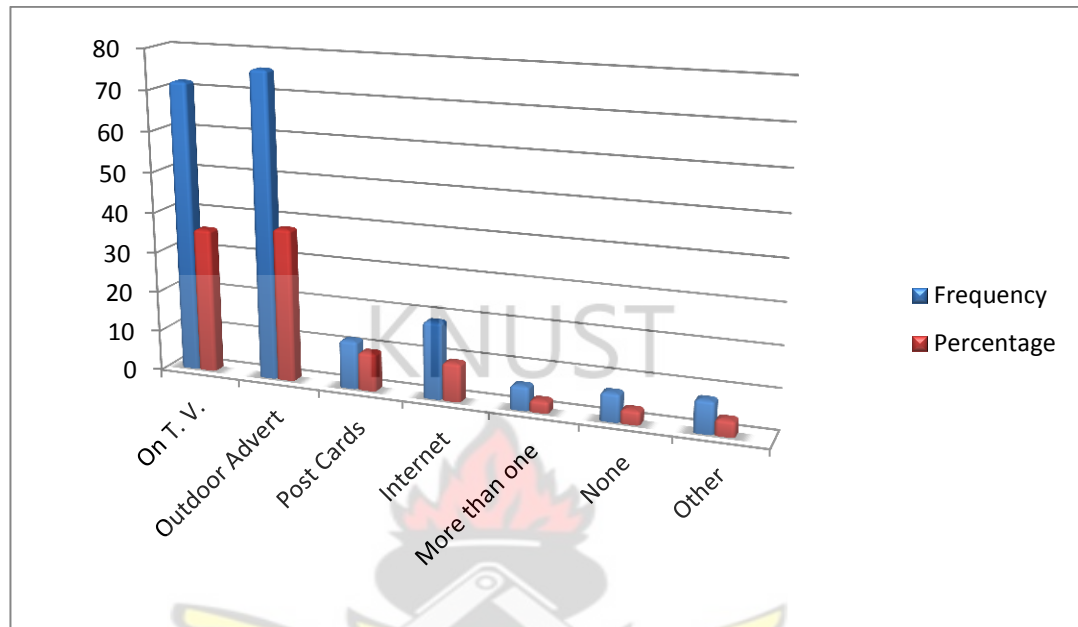


Fig. 6: Graphical representation of respondent's contacts with images on tourist sites in the Ashanti Region

### Source of Motivation

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid The myth behind it/them	105	52.5	52.5	52.5
The photographs of the sites	55	27.5	27.5	80.0
The luxury of the site (s)	35	17.5	17.5	97.5
Other	5	2.5	2.5	100.0
Total	200	100.0	100.0	

Table 7: Respondents sources of motivation to visit tourist sites

Rational beings have reasons for doing whatever they do. Behind every adventure, there is something to whet the appetite to explore. In today's dynamic global environment, understanding how travelers acquire information (motivation) is necessary for marketing management decisions and designing effective marketing communication campaigns and service delivery (Gursoy and McCleary, 2004). Many people take a tour because they had been motivated by something and wish to find out for themselves. The table 7 above shows the influences on tourists to embark on tour in the Ashanti Region. As indicated earlier, the Ashanti Region is considered the seat of culture. It has considerable history to its credit. Therefore, it was incredible when a vast number of the respondents answered that they are motivated by myths behind the sites. Among these sites are; Lake Bosomtwe, Komfo Anokye Sword, Cultural Center, Armed Forces Museum and the Manhyia Palace. Most of the sites in the region are

historic which have interesting stories to tell. This buttresses the reason why 52.5% visit the sites because of the myths behind them. A reasonable number of tourists also visit tour centers because of the photographs they have seen. Earlier questions asked revealed that tourists get photographs of tour centers through the internet, post cards, outdoor ads, television and other means. These respondents constitute 27.5% of the total sampled population. According to Geary and Webb (1998) photography promotes tourism in different media such as newspaper and magazine advertisement, brochures, billboards, railway station, websites and television commercials. Sontag (1977) refers to photograph as a tool to motivate individual tourist to travel. Therefore, in line with promoting tourism in the Ashanti region, there must be quality pictures to show the mythical tourist sites.

Other respondents were with a different opinion of what attracts them to tourist sites. Theirs was the luxury of tour centres. An informal random interview done at the Lake Bosomtwe on 6<sup>th</sup> March, 2013 (a public holiday) showed that most of the tourists visit the Lake because of the resorts available, and the boats for cruising. Two and half percent were observed to have their own unique motivation that encourages them to take tour in the Ashanti Region.

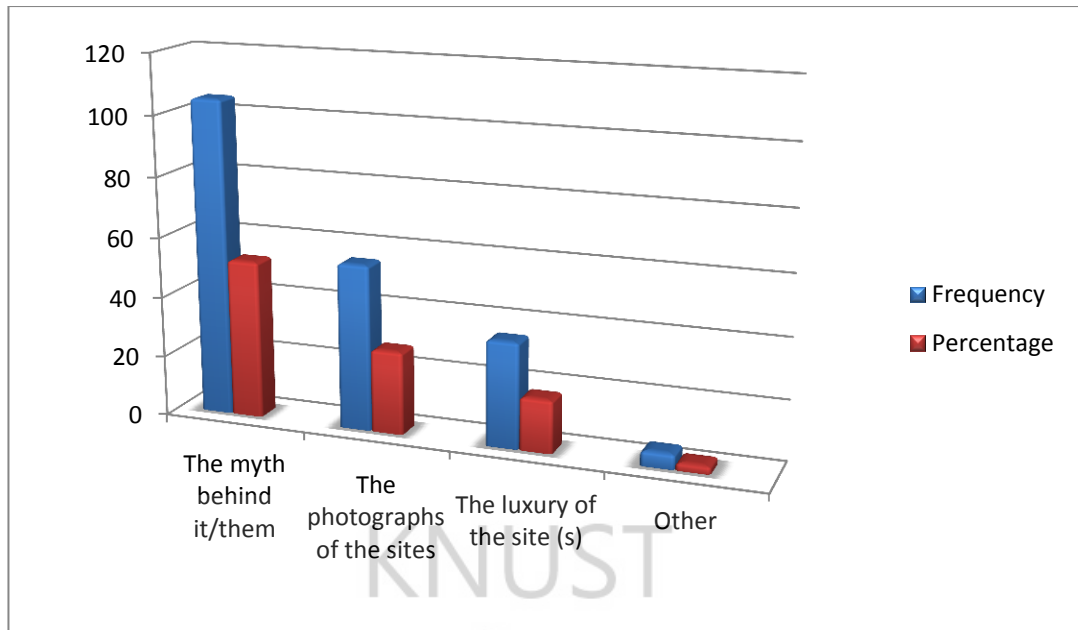
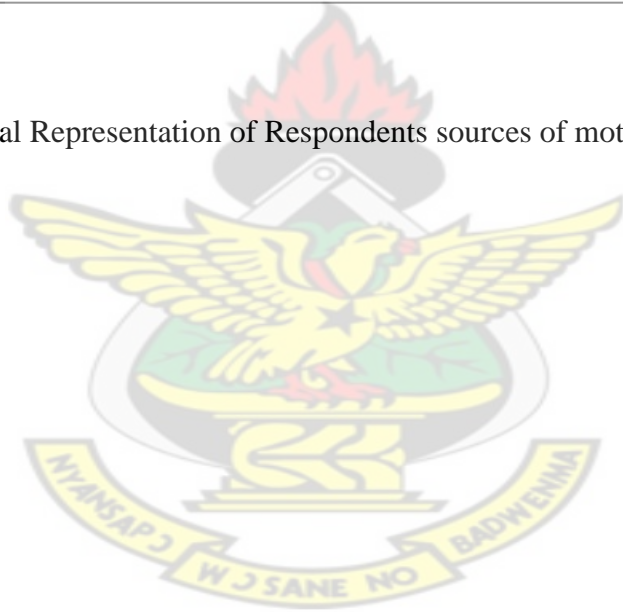


Fig. 7: Graphical Representation of Respondents sources of motivation to visit tourist sites



### Tourism Frequency in the Ashanti

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Regularly	21	10.5	10.5	10.5
	Occasionally	106	53.0	53.0	63.5
	Rarely	73	36.5	36.5	100.0
	Total	200	100.0	100.0	

Table 8: How often do tourist visits sites in the Ashanti Region

The table 8 above shows how often respondents take a tour. On regular occasions, 21 people out of the total sampled take a tour for various reasons. It could be for the educational purpose or pleasure. This number represents 10.5% of the total sampled population. In reality, most people in the Ashanti Region take a tour occasionally. This could be the Christmas Season, Easter Holidays, public holidays, and some weekends. This may be credited to the fact that most of the people in are in the working or schooling categories who may be occupied throughout the working week. Another set of respondents showed that they hardly embark on tour. Probably, these people are interested in visiting the sites for one or two reasons. This confirms to the question which was asked in Table 11 about the number sites respondents have visited before.

Twenty – two respondents representing 11% answered “None” meaning they have not visited a single tourist site in the Ashanti Region.

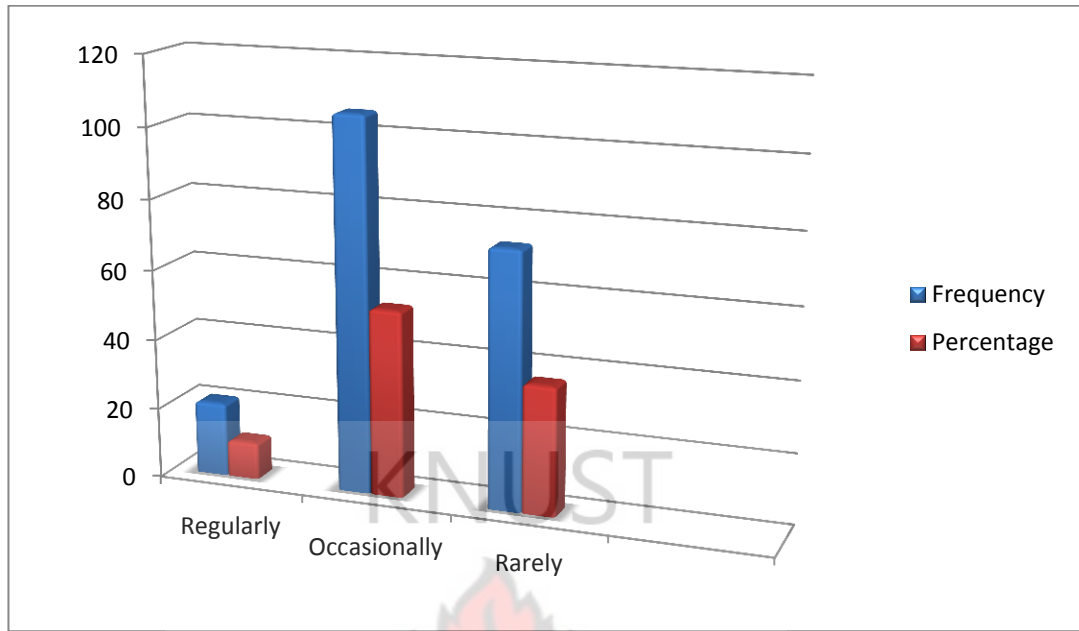
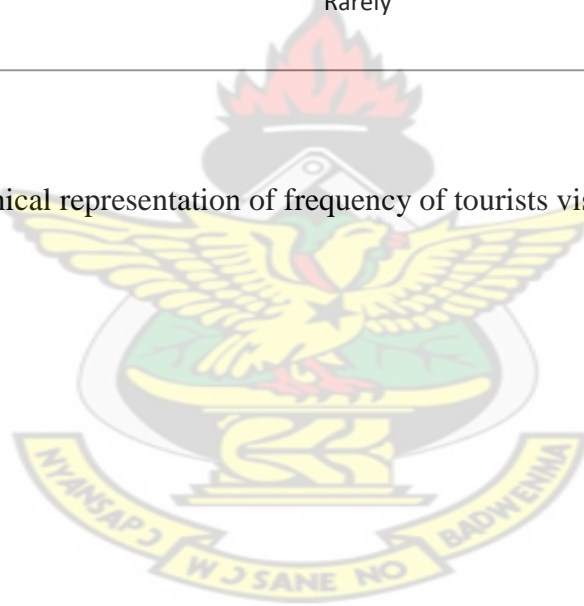


Fig. 8: Graphical representation of frequency of tourists visits in the Ashanti Region



### Photographic Attraction

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	113	56.5	56.5	56.5
	No	16	8.0	8.0	64.5
	Sometimes	71	35.5	35.5	100.0
	Total	200	100.0	100.0	

Table 9: The potency of photography to attract tourists

“Do pictures of tourist sites attract you to visit the sites?” was inquired from respondents. This question sought to prove the assumption made in the introductory part of this project that photographs of the tourist sites attract the public to visit the sites. Vividly, majority of the respondents sided with the assumption proposed initially. Fifty six point five percent (56.5%) of the respondents believe that photographs draw more people to visit the tourist sites. Only a small number of respondents did not believe that photographs of the sites could pull tourists to patronize tourist sites in the Ashanti Region. This portion constituted only 8% of the entire sampled population. Another group of respondents’ opinion was “Sometimes”. They believed that the nature of the photograph may be attracted to pay visit to the sites or the otherwise. This means that is not every photograph that may draw some tourists to visit. They may be expecting a certain quality of photograph that depicts the true appearance of the site aesthetically. Hence

the relevance of the title of the project; “Photography; A Creative Tool to Promote Tourism in the Ashanti Region”. To sum it up, most tourists are attracted to tourist sites by photographs of the tourist sites.

It is an established fact that most tourists are attracted by photographs of the tourist sites. Therefore, how many photographs of the tour centres are available for tourist consumption? The subsequent table gives us the availability of photographs of the tour centers as respondents express their knowledge on that.

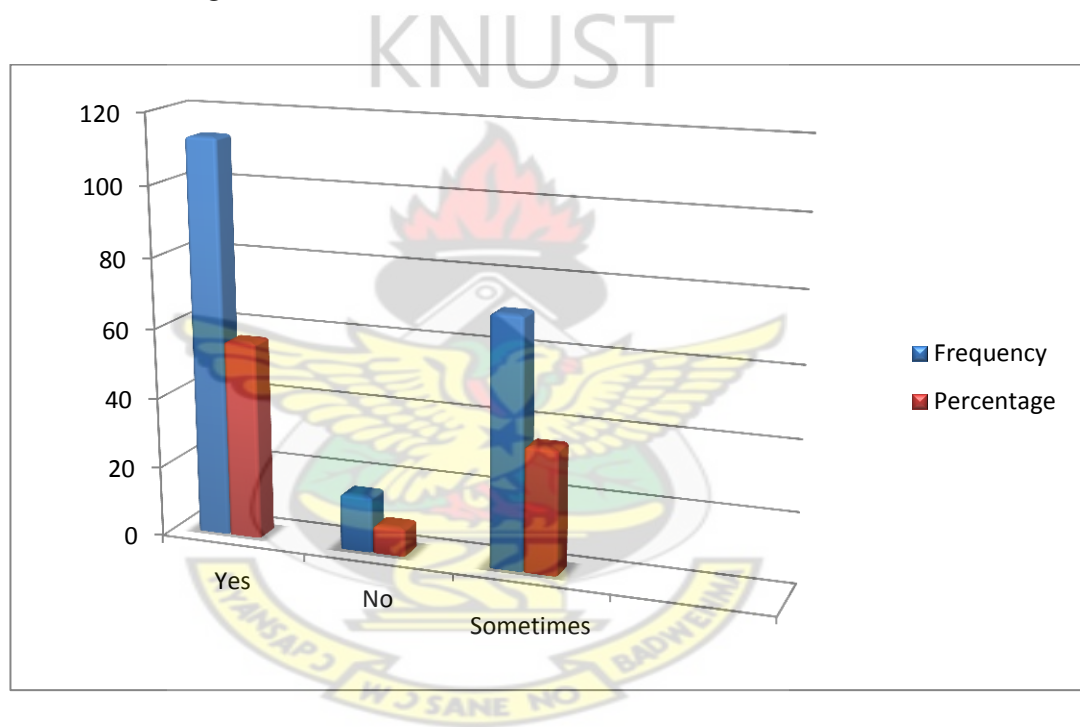


Fig. 9: Graphical representation of the potency of photography to attract tourists

**Availability of pictures on tourist sites**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	A lot	46	23.0	23.0	23.0
	Quite a number	28	14.0	14.0	37.0
	Few	107	53.5	53.5	90.5
	None	19	9.5	9.5	100.0
	Total	200	100.0	100.0	

Table 9: Respondents concerns on availability of pictures on tourist sites

Based on Table 6, respondents who have come in contact with many pictures of the sites are 46 representing 23.0% of the total sampled population. Their source could be through the internet, on television, post cards, outdoor ads or more than one media. Another set of respondents representing 14.0% of the total sampled population have seen such material. They had seen quite a number, but not many to their satisfaction. Majority of the respondents claim that there are few photographs of the tour centers for tourist perusal. The last group also felt that there were no photographs of tour centres available. This group formed 9.5% of the total sampled population. Analytically, there are few pictures of the tour centres for the public as depicted by 63.0% (thus 53.5% + 9.5%) of the respondents.

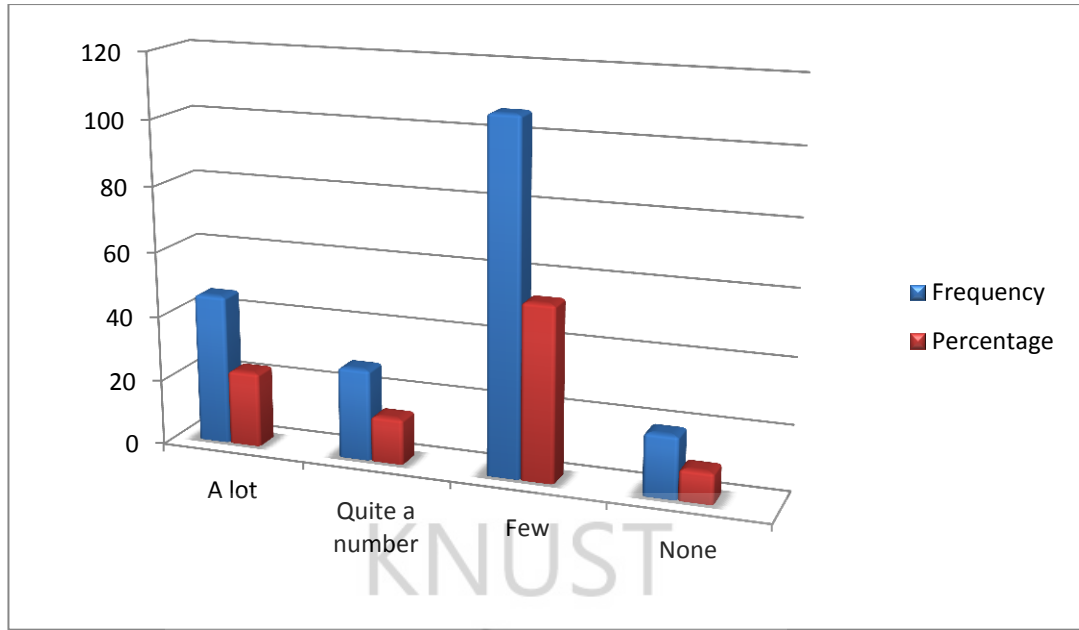


Fig. 10: Graphical representation of respondents' concerns about availability of pictures on tourist sites



### Picture Quality

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Excellent	33	16.5	16.5	16.5
	Good	82	41.0	41.0	57.5
	Normal	70	35.0	35.0	92.5
	Low	9	4.5	4.5	97.0
	Not Applicable	6	3.0	3.0	100.0
	Total	200	100.0	100.0	

Table 11: Respondents assessment on pictures of tourist sites in the Ashanti Region

Table 9 drew to our notice the fact that 35.5% of the respondents were attracted to the tour centres “sometimes” based on the nature of photographs of the site. It was believed that good quality photographs bring out the uniqueness of a tour centre. Therefore, the respondents were asked about the quality of the photographs they had seen as far as tourism in the Ashanti Region was concerned. In table 17, sixteen point five percent (16.5%) of the respondents claimed that they had seen excellent photographs from different media.

Eighty – two respondents representing 41.0% thought that the pictures were in Good quality. Another number of people also see the photographs of be Normal; thus neither too Good nor too Bad. They represent 35.0% of the sampled population. 4.5% thinks that the picture quality was Low. The last group did not answer this question because they claimed they have never seen a

single photograph on any of the tour centers hence they could not pass a comment. It should be clarified that the quality of a photograph may vary based on the medium through which the respondents viewed the photograph. Photographs on the Internet are mostly compressed thereby reducing the quality of the picture. Also, based on the printer used, the quality of a photograph may be compromised. The quality of photographs meant for advertising purpose nevertheless, cannot be compromised. Therefore, it is the responsibility of the Communication Designer working with the photograph to determine the size and quality of photograph to be used for the different media.

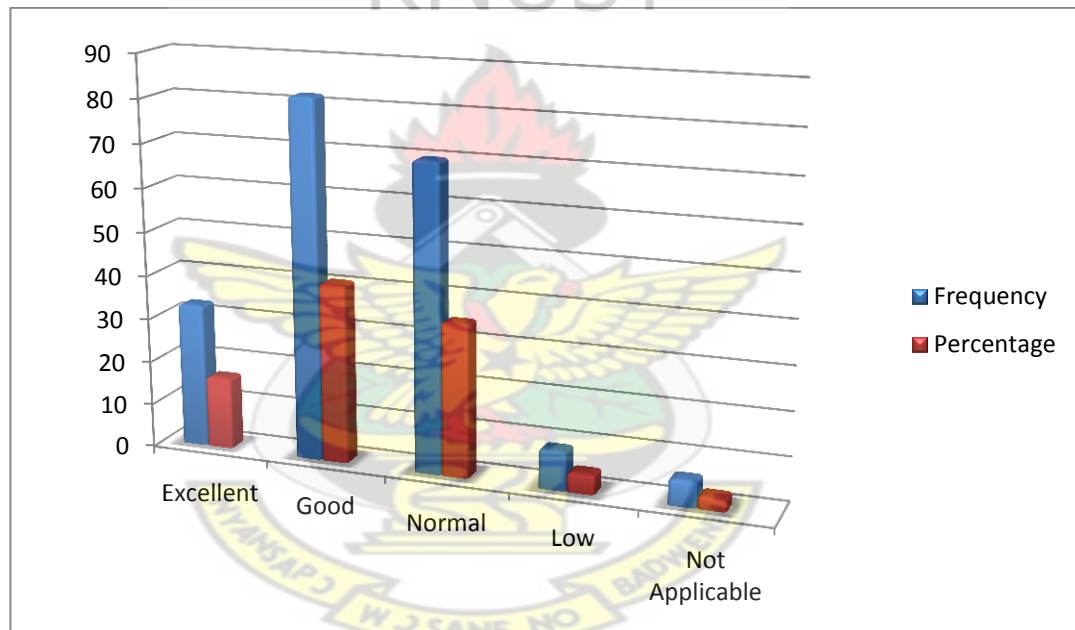


Fig. 11: Graphical representation of respondents' assessment of pictures of tourist sites in the Ashanti Region

### Recent Tour in the Ashanti Region

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Less than 6 months ago	48	24.0	24.0	24.0
Less than a year ago	52	26.0	26.0	50.0
More than a year	100	50.0	50.0	100.0
Total	200	100.0	100.0	

Table 12: Respondents last visit to a tourist site in the Ashanti Region

Respondents claimed that photographs can boost tourism in the Ashanti Region. Also, they had seen many pictures about the tourist centers. Aside from this, they were able to mention some of the tourist sites in the Ashanti Region. Due to these facts, the researcher wanted to know the frequency of tourism by the respondents. This question aimed to determine the state of tourism in Ashanti Region as far as frequent visitation is concerned. Those who visited at least one site in less than six (6) months were found to be 48 representing 24.0% of the total respondents. Fifty – two (52) respondents answered less than a year ago. Half of the sampled population visited at least one of the tour centers in the Ashanti Region more than a year ago. Critically, most people in the Ashanti Region do not frequently embark on tours. This confirms the earlier feedback received in Table 14 when respondents were asked how often they took tours in Ashanti Region. The outcome of the question showed that majority of people visit the sites

occasionally. Some Occasions come but yearly. These include Christmas, Easter, Valentine's Day and other holidays. It is obvious that most people visit during these seasons.

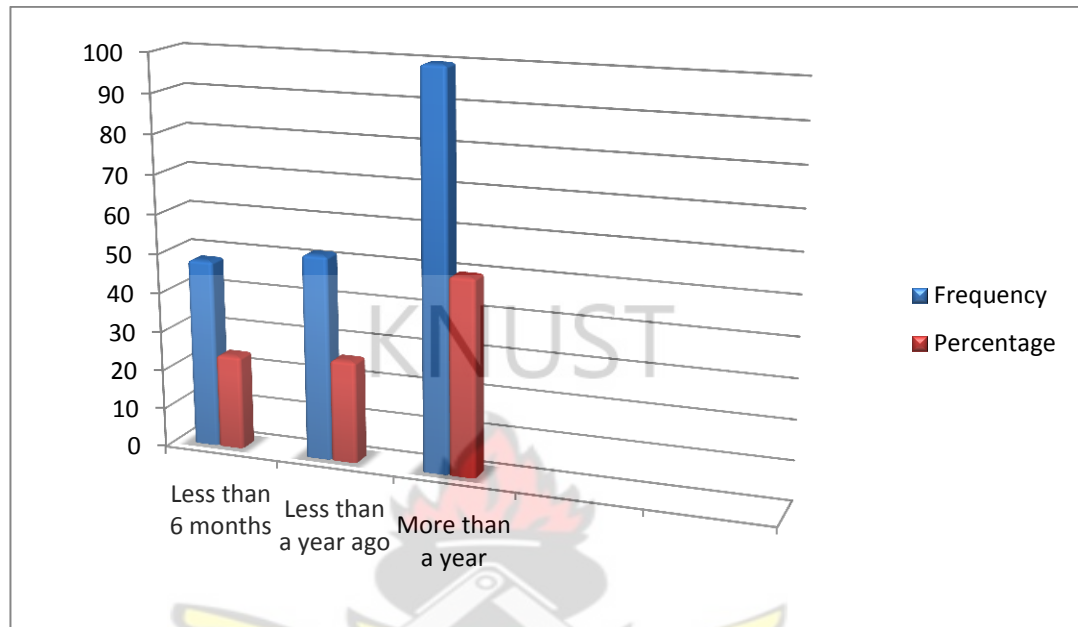


Fig. 12: Graphical representation of respondents' last visit to a tourist site in the Ashanti Region

### Purpose for Touring the Ashanti Region

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Educational tour	103	51.5	51.5	51.5
	Leisure	73	36.5	36.5	88.0
	Adventurous	24	12.0	12.0	100.0
	Total	200	100.0	100.0	

Table 13: Respondents purposes of taking a tour in the Ashanti Region

Although tourism in the Ashanti Region is not frequent, the few people who visit the sites do so for numerous reasons. The above table 13 gives the reasons why people tour Ashanti Region. Most of the respondents take a tour for educational purposes. This is not incredible because students constitute the greater portion of the sampled population. They normally travel in organized groups on excursions. They explore, learn and acquaint with the history, luxury and all the fun at the tour centers. This group of respondents forms 51.5% of the total sample. Because of the hectic nature of some people's work, they hardly get time to take a tour. But if time is available they use their leisure time to explore the tourist centers in the Ashanti Region. The basis of their tour is mostly for pleasure, thus releasing the tension at the work place. They form 36.5% of the total respondents.

The last category is tourists who base their tour on Adventure. They do so to find the hidden truth of the myth behind the sites.

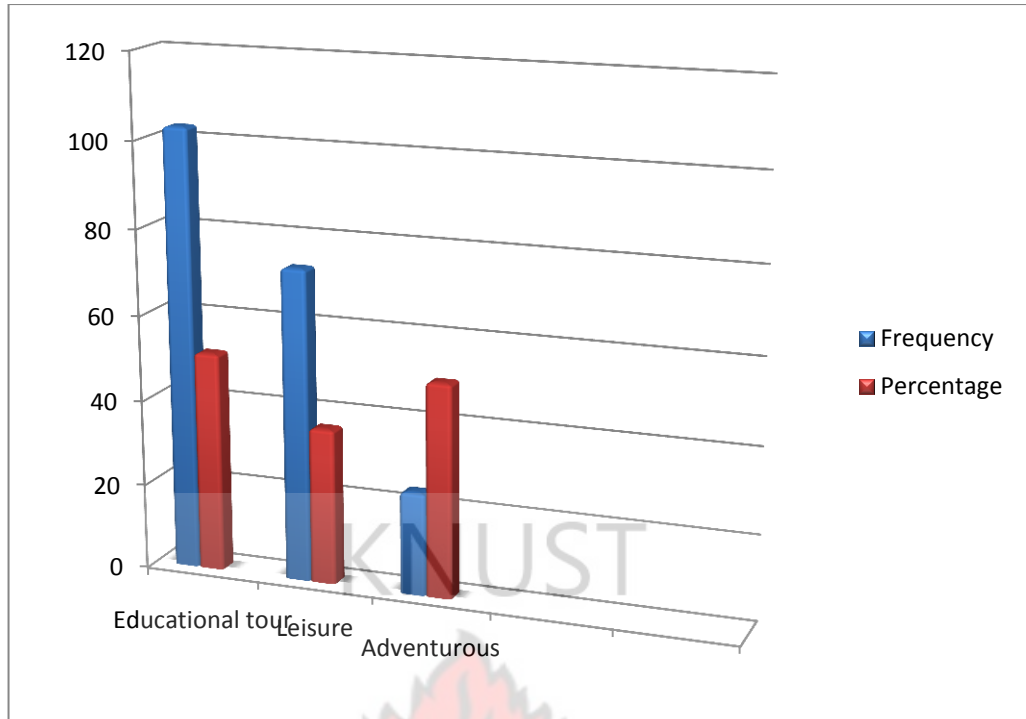
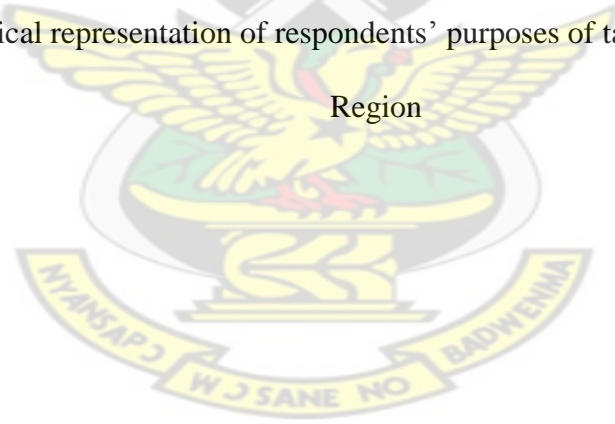


Fig. 13: Graphical representation of respondents' purposes of taking a tour in the Ashanti Region



### Branding of Tourist Sites

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	77	38.5	38.5	38.5
	No	43	21.5	21.5	60.0
	Not Much	80	40.0	40.0	100.0
	Total	200	100.0	100.0	

Table 14: Respondents view on branding of tourist sites in the Ashanti region

"Doing business without advertising is like winking at a girl in the dark. You know what you are doing but nobody else does." (Steuart Henderson Britt). It is believed that the main reason why tourism in the Ashanti Region has been declining is the lack of branding. The marketing strategy of most tourist centers in the Ashanti Region depends on tourists feeding their colleagues information about what the center has to offer. There is no formal branding of the tourist centers. The above presentation buttresses this argument. Only 38.5% of the respondents are satisfied with the branding on tourist centers. 61.5% of the respondents believe that with the level of branding of the tourist sites, they may not get international recognition. They expressed dissatisfaction on the effort of the Ghana Tourism Agency and all the other Tourism Agencies that are in charge of tourism in the country. Branding involving tourist guides, continuous update of tourism agencies with interesting scenes from the sites, Billboards should be adopted to publicise the tour centers.

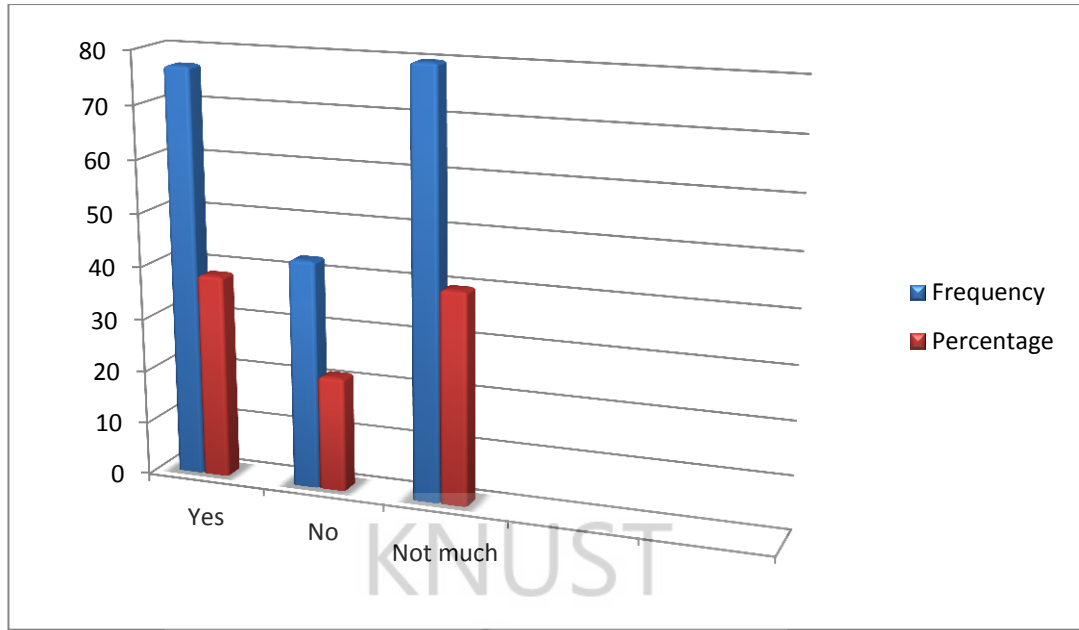
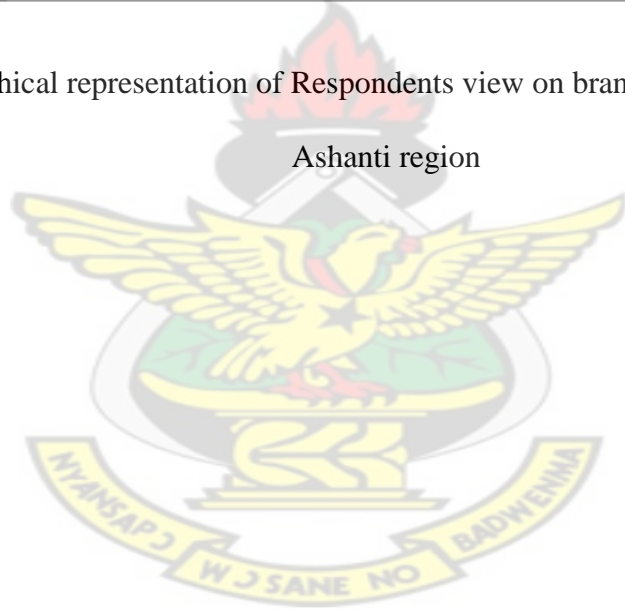


Fig. 14: Graphical representation of Respondents view on branding of tourist sites in the Ashanti region



### Photography as a tool in branding

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Yes	177	88.5	88.5	88.5
No	5	2.5	2.5	91.0
Not really	18	9.0	9.0	100.0
Total	200	100.0	100.0	

Table 15: Opinions on photography as a tool to promote tourism

It is obvious that patronage of tourism in the Ashanti Region is relatively low, based on the analysis done so far. Therefore, there is the need to contribute to the promotion of the tourist centers from the artistic point of view. One of the major aims of this project was to use photographs to promote tourism in the Ashanti Region. Hence, public views on the potency of photography as a tool to promote tourism were sought. One hundred and seventy – seven respondents strongly believed that photographs could help promote tourism in Ashanti Region. Eighteen respondents were uncertain on the influence of photographs tourists. Only five respondents disagreed with the idea that photographs can be used to boost tourism. Referring to table 16, it was revealed that few photographs are available to whet the appetite of tourists. This was confirmed by 63% of the respondents.

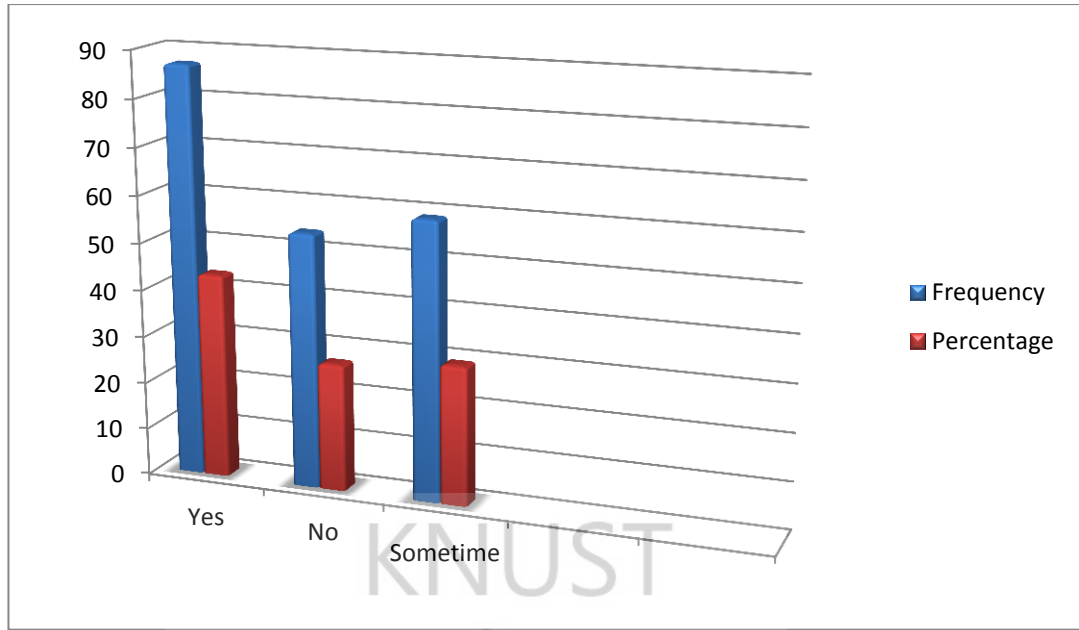
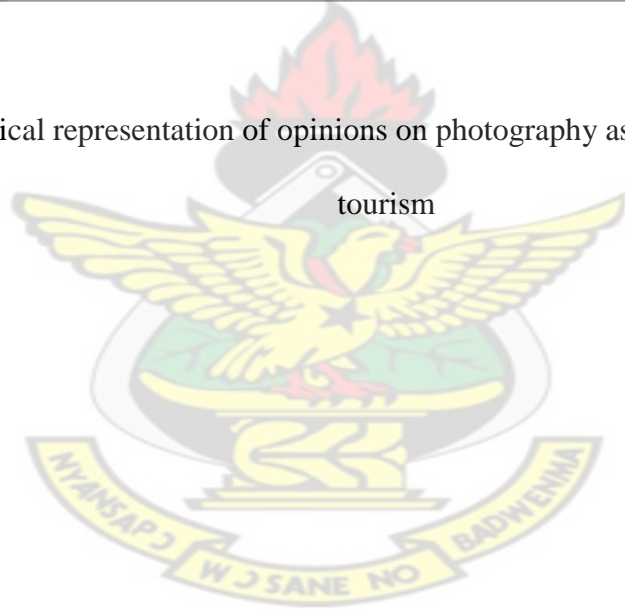


Fig. 15: Graphical representation of opinions on photography as a creative tool to promote tourism



### Locating Tourist Sites

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	87	43.5	43.5	43.5
	No	54	27.0	27.0	70.5
	Sometime	59	29.5	29.5	100.0
	Total	200	100.0	100.0	

Table 16: Respondents ability to locate tourist sites in the Ashanti Region

Location of tourist sites in the Ashanti Region should not have been a factor to discourage tourists from visiting sites. Information cropping up from the research indicates, however that tourists find it difficult to locate some tourist sites in the region. A survey conducted by the researcher during the execution of this project shows that in every 200 tourists sampled, 87 of them representing 43.5% get lost when attempting to visit tourist sites in the Ashanti Region. Twenty – seven percent (27%) find it easy locating sites while 29.5% sometimes find it difficult. The question is why does it seem difficult locating sites in the Ashanti Region? Many people do not know the names of the towns where the sites are, let alone the place one can get transportation to the locations. Directional materials such as tourist guide, signboards and directional signs are the major elements to curb this challenge.

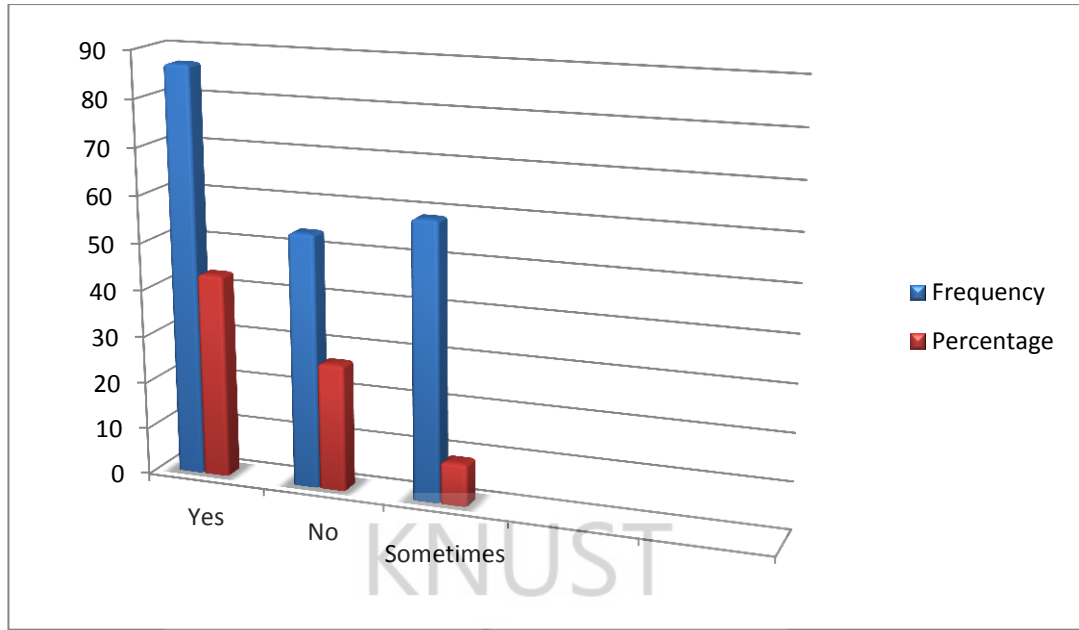
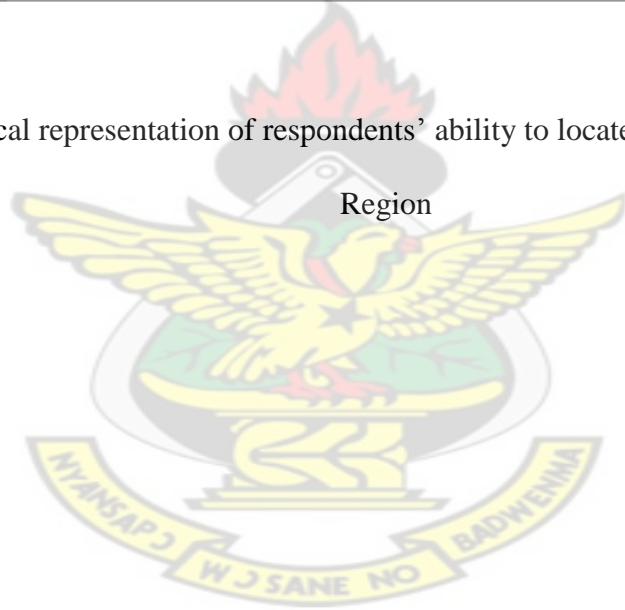


Fig. 16: Graphical representation of respondents' ability to locate tourist sites in the Ashanti



### Directional Materials

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	54	27.0	27.0	27.0
	No	146	73.0	73.0	100.0
	Total	200	100.0	100.0	

Table 17: Contact with directional materials to tourist sites in the Ashanti Region

Tourists' guides serve as manual for tourists. They give comprehensive details of the tour centre and its features include name of the site, historical background, pictures of the site, and distance from a well-recognized landmark in capital town of the region and probably, where to get car to the location. Aside from tourist guides which were mostly brochure or booklet form, there must be signposts on the direction to the tourist sites. This will be helpful to tourists who travel with their private vehicles for the first time. The importance of these directional materials has been clearly outlined. It was inquired from respondents if they had ever gotten tourist guide or seen signposts on the way to tourist sites. The results in the table 17 above show that 146 respondents representing 73% have not seen any tourist guide or signposts on the way to the tourist sites. Probably, these people find it difficult locating these sites and feel reluctant to take more visits. They sometimes ask people on the street for direction to sites which can cause delays. Only 54 respondents thus 27% have seen one or two directional materials to tourist sites.

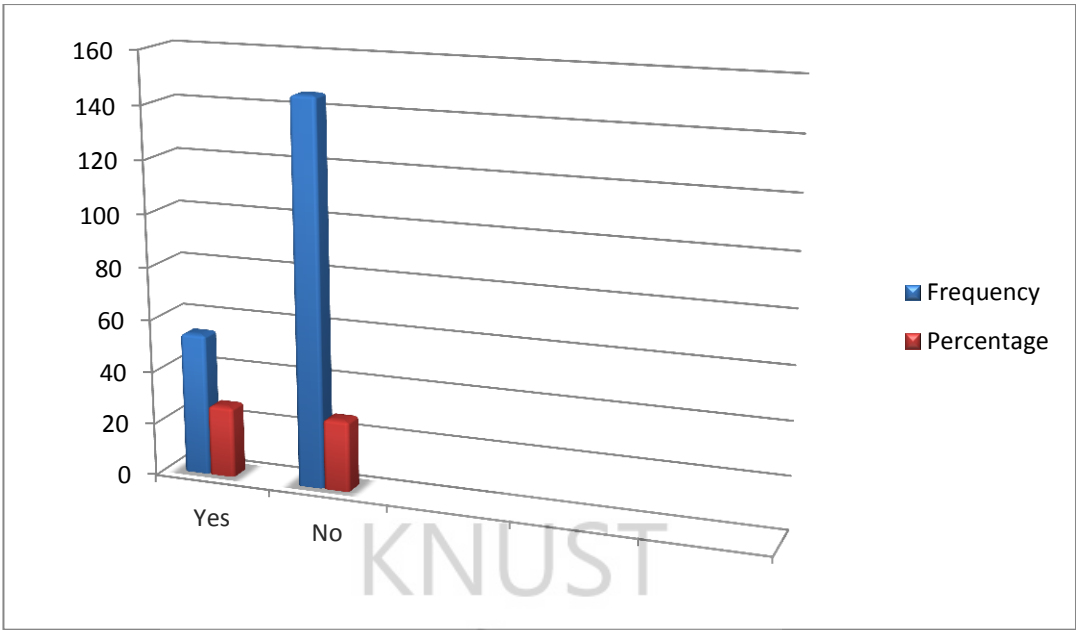
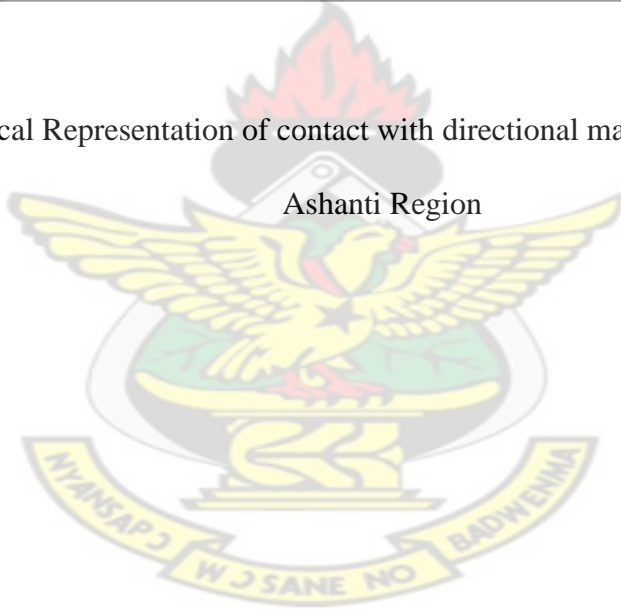


Fig. 17: Graphical Representation of contact with directional materials to tourist sites in the Ashanti Region



## 4.2 Conclusion

Critical analysis of respondents opinions have brought out issues that need to be addressed. There is the need for all stakeholders to contribute their quota to the development of tourism in the Ashanti Region. Although the Ghana Tourist Board has much to do, the intervention of civilians is also important. The summary of the findings of the project, the conclusion of the research and suggested recommendations shall be presented in the next chapter.

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## CHAPTER FIVE

### SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

#### 5.0 Overview

This session is the last chapter which conveys the summary of findings as observed in the project. It also presents the conclusions, made based on the findings. Finally, recommendations were made for the Ghana Tourist Board, tourists and future researchers to consider.

#### 5.1 Research Findings: A Contribution to Knowledge

After a thorough search and review of works of other authors about the development and promotion of culture and tourism through photography in the Ashanti Region, it emerged that fellow researchers had tackled similar topics but from different angles. No one seems to have tackled the topic; “Photography; An imperative to Promote Tourism in the Ashanti Region”. Therefore, it is believed the entire thesis in itself has been a contribution to knowledge.

The author found out that photography is the only medium that is able to accurately and faithfully document, package and showcase cultural and tourism products away from its natural geographical location for an intended market destination. In spite of the numerous visits to libraries, museums, educational institutions, individual photographers and professional associations, the author had great difficulty finding relevant information which appears to be scanty. Therefore, the author wishes to express an opinion that this might be an educative stock of knowledge and set the tone for further research for it seeks to challenge policy makers and professional photographers.

## **5.2 Summary of Findings**

The Ashanti Region is a kingdom of gold, history and culture. Occupying a central portion of modern Ghana, the region is the hub of the ancient kingdom of the Asante, and still the heartland for all Asante ([http://ghana.peacefmonline.com/pages/regions/ashanti\\_region/](http://ghana.peacefmonline.com/pages/regions/ashanti_region/))

The region has to its credit many historical sites, landmarks, traditional myths and legends, their existence remain unpublicized. From the research conducted it was observed most people in the Ashanti Region may have heard of a tourist site but do not know its location. Less publicity has been given to the tourist sites. This has made our rich culture a hidden treasure. Because the region is culture oriented, taking photographs of some tourist sites are frowned upon due to prevailing superstitions. Most places are strictly for “eyes only”. Moreover, craftsmen from other craft villages feel reluctant to release necessary information due to the deception from the Ghana Tourist Board to provide support in their work. They complain bitterly that their profession has been looked down upon because all effort to get assistance from the government has proved futile. Therefore, they are not in the position to grant interviews or release any information about their profession.

Finally, it was observed the potential tourists do not have feel of the tourist sites in terms of photography and information related to the site. There is no source of motivation to encourage potential tourists to visit the sites. Getting to the tourist sites also sometimes become a challenge because there is little or no information giving directions to the tourist sites.

## **5.3 Conclusion**

In sum, it can be said that less effort has been put in to make tourism business in the Ashanti region attractive. This is because majority of the respondents contacted knew little

about the existence of many tourist sites in the Ashanti region. Branding is a major challenge in the industry due to some reasons. Since the region is culturally oriented, publicizing artifacts is forbidden. Concerning materials that aid tourist to various tour centers, most are directed by residents on the road to the tour centers. No formal publicity is done on the tour centers.

Photography has a lot of importance on various sectors. It is a creative tool that could be employed to promote tourism. It has been successfully explored by some countries like Kenya and Zimbabwe. However, its contribution in branding tourism in the Ashanti and Ghana as whole has not been much felt.

#### **5.4 Recommendations**

This thesis has outlined many facts that it is believed that stakeholders and policy makers can use to strengthen and build on the potency of tourism development in the country.

On the strength of the tremendous role photography plays in every fibre of Ghana's economy and in the light of the above shortcomings, it is recommended that;

- a. Existing tour centers and craft villages should be strengthened and properly managed by Government in providing funding and equipment for its operations.
- b. Promotional and educational materials to serve as a guide to tourist and students should be available in different media for public access.
- c. The Tourism agencies such as Ghana Tourist Board, Ministry of Tourism and Ghana Tourist Control Board should make continuous advertisements on different media to market the rich culture and sites in the Ashanti region.
- d. Road networks to the sites should be maintained as well as Sanitation on tourist centers.

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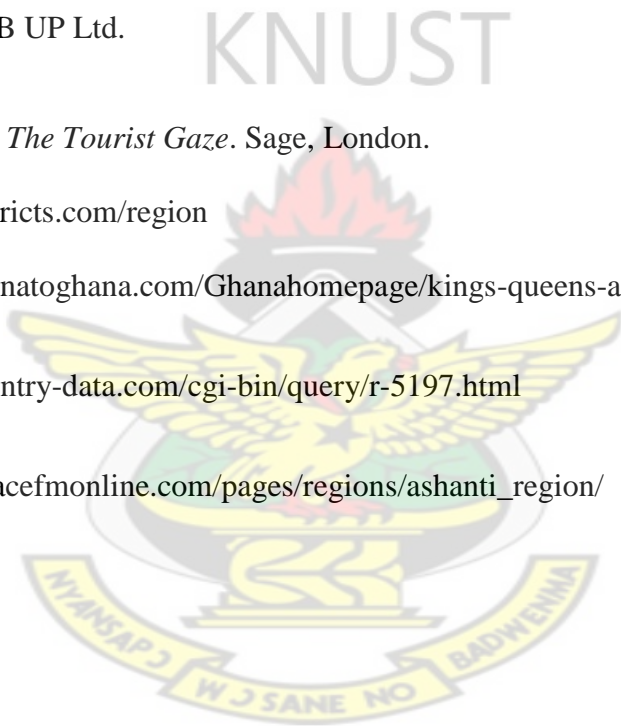
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[http://ghana.peacefmonline.com/pages/regions/ashanti\\_region/](http://ghana.peacefmonline.com/pages/regions/ashanti_region/)



## APPENDICES

### Appendix 1

**KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY, KUMASI**

**FACULTY OF ART**

**DEPARTMENT OF COMMUNICATION**

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Questionnaires for the General Public to solicit for views on the topic **PHOTOGRAPHY: AN IMPERATIVE TOOL IN PROMOTING TOURISM IN ASHANTI REGION**

#### **PERSONAL DATA**

**Gender** Male [  ] Female [  ]

**Age** Below 18 [  ] 18-30 [  ] 31-40 [  ] 41-50 [  ] Above 50 [  ]

**Occupation** Unemployed [  ] Student [  ] Civil Servant [  ]

Self Employed [  ]

#### **Familiarity with tourist sites in Ashanti Region**

1. How many tourist sites do you know in Ashanti Region?

Less than 5 [  ] Between 5 and 10 [  ] More than 10 [  ]

2. How many have you visited before?

Less than 5 [  ] Between 5 and 10 [  ] More than 10 [  ] None [  ]

3. Can you mention some of the tourist sites that you know or visited in Ashanti Region?

.....  
.....

4. How did you get to know the sites?

On T. V. [ ] Outdoor Advert [ ] Post Cards [ ] Internet [ ]

5. What motivated you to visit the site(s)?

The myth behind it/them [ ] The photographs of the sites [ ]

The luxury of the site(s) [ ]

6. How often do you embark on tourism?

Regularly [ ] Occasionally [ ] Rarely [ ]

**Photography and tourism**

7. Where do you normally see images of tourist sites the Ashanti Region? (your choice could be one or more)

Post Cards [ ] T.V [ ] Internet [ ] Outdoor Advertising [ ]

8. Do pictures of tourist sites attract you to visit the sites?

Yes [ ] No [ ] Sometimes [ ]

9. How many pictures or images of the sites have you seen?

A lot [ ] Quite a number [ ] Few [ ] None [ ]

10. What was the quality of the pictures?

Excellent [ ] Good [ ] Normal [ ] Low [ ]

11. Do you think photographs of the tourist sites motivate people to visit the sites?

Yes [ ] No [ ] Not really [ ]

### **Tourism in Ashanti Region**

12. Can you recall the last time you toured in the Ashanti Region?

Less than 6 months ago [ ] A year ago [ ] More than a year [ ]

13. What was the purpose of the tour?

Educational tour [ ] Leisure tour [ ] Adventurous [ ]

14. Do you think the tourist sites have been well branded to attract tourist worldwide?

Yes [ ] No [ ] Not much [ ]

15. Do you think there could be increase in patronage if more pictures of the tourist sites are available to the general public?

Yes [ ] No [ ] Not really [ ]

### **Locating Tourist Centers in the Ashanti Region**

16. Do you find it difficult locating tourist centers in Ashanti Region?

Yes [ ] No [ ] Sometime [ ]

17. Have you seen any tourist guide directing tourist in the Ashanti Region

Yes [ ] No [ ]

If yes where did you get it from.....

18. Have you ever got lost when visiting a tour center in the Ashanti Region

Yes [ ] No [ ] can't remember [ ]

19. Do you normally see directional signs on the road to the tourist centers in the Ashanti region?

Sometimes [ ] Most a time [ ] Rarely [ ]

20. In your opinion, what do you think should be done to improve the standard of tourism in Ashanti Region and Ghana as a whole?

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**KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY, KUMASI**

**FACULTY OF ART**

**DEPARTMENT OF COMMUNICATION**

---

Interview with the Manager, Ghana Tourist Board Ashanti Regional Office Kumasi to solicit for information on the topic **PHOTOGRAPHY: AN IMPERATIVE TOOL IN PROMOTING TOURISM IN ASHANTI REGION**

Name of Regional Manager .....

1. Please can you educate us about this board; its functions and the responsibilities
2. How will you score tourism in the country compared to other Africa countries and the world at large?
3. Tourism is the third income earner for the country. How do you manage to secure this position and what are your plans to be the first income earner sector?
4. How do you market the various tourist sites to Ghanaians and foreigners?
5. How do pictures of the tourist sites increase patronage?
6. Does the board do regular documentation of the sites?
  - a. If Yes how often?
  - b. If No why?
7. What are the photographs used for?
8. How often do you upgrade your websites with new photographs?
9. Do you have a body or group of personnel who regularly take pictures of the sites?
10. Vividly, there are few or no pictures of most of the sites available to the tourist. Why is it so?

Appendix 3

**KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY, KUMASI**

**FACULTY OF ART**

**DEPARTMENT OF COMMUNICATION**

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Interview Questionnaires for the Officials at the Tour Centers in Ashanti Region to solicit for information on the topic **PHOTOGRAPHY: AN IMPERATIVE TOOL IN PROMOTING TOURISM IN ASHANTI REGION**

Name of Site..... Location.....

1. What is the history behind this tourist site?
2. How do people get to know this place?
3. How often do tourists visit this site?
4. It is presumed that photograph is a true replica of an object and is the effective tool to attract tourists. Are you in favour of this assumption or not?
5. Have you ever seen photographs of this site on the market?
6. Do you have images of this site on the Ghana Tourist Board website?
  - A. If Yes, how many and when were they taken?
  - B. If No, why?
7. What economic impact does tourism bring?
8. What do you know about the Ministry of Tourism and its role to socioeconomic of this site?
9. Do you think this site has been branded well to create awareness to the world?
10. What are some of the challenges faced by this site?
11. In your opinion, what do you think should be done to promote tourism in this region and Ghana as a whole?