

THE VISUAL ARTS AT AYIGYA AND THEIR ECONOMIC ASPECTS

BY

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## DECLARATION

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

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## **ABSTRACT**

Visual Arts is manifested in various forms at Ayigya. The Visual Arts at Ayigya and their economic aspects provide a crucial avenue for the fight against youth unemployment at Ayigya. Visual Arts at Ayigya were studied and analysed using the qualitative method. A focus group discussion, observation, questionnaire and interview were also used to access data on the forms of Visual Arts at Ayigya and the economic aspects they stimulate.

The study shows that the visual arts have economic aspects which have implications on youth employment, state revenue generation and general economic development of the community.

The study means a lot to the leadership of Ayigya community, non-governmental organisations, government, and civil society organisation in their fight against poverty, unemployment and crime associated with idleness among others. Researchers and Academia would also reference it in related studies.

The visual artists are entreated, among other things, to streamline their activities along best business practices and to simulate demand for their products. State revenue agencies should adequately capture the informal sector particularly visual artist in the Ayigya enclave to improve state domestic revenue generation.

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# **CHAPTER ONE**

## **INTRODUCTION**

### **1.0 Overview**

Chapter one introduces the research work and opens with a background study of the work, followed by the statement of the problem, and the objectives of the study. The hypothesis of the study comes next and it is followed by the definition of terms, significance of the study and lastly, the arrangement of text.

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

Today, more than ever the visual arts are needed by the Ghanaian youth as a forum for employment, income generation, investment and productivity. Art is a very powerful “device” that, if used appropriately, can do wonders. Mankind indulges in the works of art with one main objective in mind: attaining success. The visual arts have been crucial to industrialisation and economic growth of people all over the world. In Ghana, it has been a major field of employment for the youth and people across the country and has demonstrated its efficacy in resolving the tendency where people wait in vain for white collar jobs. (Amenuke et al: 1991)

In this regard, the visual arts at Ayigya and their economic aspects is the main concern of this study. Ayigya, a corrupt form of ‘ayiri gya’, is one of the communities of Oforikrom Sub-Metro of the Kumasi Metropolitan Assembly. According to Mr. Stephen Kwadwo Asante one of the indigenes of Ayigya, ‘ayiri gya’ was a place where one Asante king, accomodated his wife for proximity as she hailed from Sekyere, Bekwai.

The indigenous people of Ayigya are Asante; “a Twi-speaking people of the Akan race which forms part of the *Kwa* language group of the Guinea sub-family” (Greenberg 1954), and occupies between the South-Western part of Ghana and the South-Eastern parts of *La Côte d’Ivoire*. Ayigya, a component of the Oforikrom constituency has three electoral areas (Ayigya Ahenebrum; Ayigya Ketego; and Ayigya Zongo). As of the year 2000, the number of people living at Ayigya

The dominant religions have been Christianity and Islam with some evidence of African Traditional Religion. The community, being just a stone throw from the KNUST campus, has largely been one of the alternative sources of accommodation to some staff members of the KNUST who have not had accommodation on the university’s campus and non-resident students of the various faculties of the university. By virtue of its geostrategic location, among others, Ayigya attracts a number of people and activities culminating in the creation of a vibrant market. The town is located closed to the main Kumasi-Accra highway and it is additionally closed to KNUST. These two factors have worked together to attract people from far and wide to the community. The main Ayigya market and series of shops at Tech Junction are readily seen in approaching the community aside the countless others shops being operated from homes.

Art forms of various kinds abound in Ayigya and many of the youth are enthusiastically involved in generating income through creative activities among other economic uses. The visual arts that this study has covered are drawing, graphic design, architecture, weaving, textile, sculpture, print making and painting. Being one of the suburbs in the Kumasi metropolis, Ayigya has its share of the arts and cultural heritage

of the people of Asante. Ayigya, besides its Asante indigenes, is a home to other peoples of various Ghanaian ethnic groups and an amalgam of Hausa and other peoples of foreign ethnicity. *Ayigyahene* at the time of this study, Nana Fredua Mensah, is the chief of Ayigya community. He opined that since the colonial era, the institution has been linked to the politics of Ghana. Various governments colonial, civilian or military have in one way or the other tried to influence the role of chiefs in political affairs. There are, however, chiefs of the various peoples of Ayigya and a Zongo chief known as Sariki Mallam Bashiru Zakari who largely presides over the Zongo segment of Ayigya but report to the *Ayigyahene*. Most of these chiefs of the other ethnic groups beside the *Ayigyahene* are of Northern decent and ride on horsebacks on ceremonies clad in colourful regalia.

The Visual Arts' interdisciplinary reach can be said to encompass other disciplines like Literature, History, Anthropology, Sociology and Philosophy. The visual arts have been found to emphasize craftsmanship, exploration, imagination, problem-solving and critical thinking skills, giving artist an urge in productivity, the overall preparation for the work world and general subsistence.

## **1.2 Statement of the Problem**

The Visual Arts are significant artworks which need focused study. They have economic aspects with the potential of improving youth employment and general economic development in the Ayigya community. However, the researcher's preliminary study shows that there is inadequate information on the Visual Art forms

and its economic viability as in job creation; income generation; and state revenue mobilisation.

### **1.3 Objectives**

The objectives of the study are to:

1. Identify and describe the various forms of the Visual Arts at Ayigya; and
2. Discuss the economic aspects of the Visual Arts.

### **1.4 Research Question/Hypothesis**

The Visual Arts offer employment to the youth and bring about general economic development in the community.

### **1.5 Delimitation**

The scope of this research work was limited to Ayigya, a suburb of the Kumasi metropolis. Secondly, Visual Arts studied were both indigenous and contemporary everyday works of art including those produced at Ayigya and imported to Ayigya. The Visual Arts studied are drawing, graphic design, sculpture, painting, textile, and print making. The researcher did not however study cartooning, computer art, and photography because of the inadequacy of time

### **1.6 Limitation**

There was the difficulty of getting the respondents to answer the questionnaire. Not all the questionnaire given out to respondents were returned to the researcher. Some of the questionnaire returned had certain items left answered. There was also reluctance

on the part of the respondents in volunteering information particularly those relating to finance and business projections. Appointments scheduled with respondents and interviewees as well as the promises they made were not honoured as expected. The resultant effect was that the researcher was denied lots of time needed for the dissertation to be submitted as scheduled. It is suggested that future studies involving the administration of questionnaire should be self-administered by researchers during the field work.

### **1.7 Definition of Terms**

- Visual Arts refers to the visual expression of both indigenous and contemporary everyday products.
- Economic aspects refer to the economic behaviour of producers, consumers, businesses, the market, and national income.

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

The study will help sharpen the expertise of Visual Artists in the Ayigya community, improve state revenue mobilisation at Ayigya and bring about an upward review in the state of youth employment at Ayigya.

The research will be of immense benefit to Anthropologists, Historians, artists, students, tourists and the general public as a reference material in their research work. The research will also be of use to the Ministry of Tourism, Ghana Tourists Board (GTB), West African Tourism Union (WATU), Ghana Association of Travel and Tourists agents (GATTA), Ghana Museums and Monuments Board, UNESCO, students,



governments, researchers, advocacy groups and policy makers. It will provide useful information regarding viable areas to invest and make interventions and policy formulation concerning the people of Ayigya and other related parts of the country.

### **1.9 Reasons for Writing**

The researcher was motivated to study the Visual Arts at Ayigya and their economic aspects because he considered it significant in helping in the education of the youth on the need to realign their mentality towards self employment and making good use of the creative industries. This way, the researcher believe, the unrealistic crave for white collar jobs syndrome could be reduced.

### **1.10 Statement of Assumption**

It is assumed that this study will identify Visual Arts forms at Ayigya. It is also assumed that this study will bring to the fore the economic aspects of Visual Arts at Ayigya

### **1.11 Organisation of Text**

Chapter one, which serves as an introduction to the study, has the background study of the Ayigya community, the statement of the problem, the objectives, the hypothesis, the delimitation, the definition of terms, the significance of the study, reasons for writing, statement of assumption and the organisation of text. Chapter two is a review of related literature on the Economic Aspects of Visual Arts. The third chapter discusses the methodology whilst the fourth chapter entails the analysis of data of the

study. The final chapter provides a summary of the findings as well as the conclusion and recommendation of the study.

### **1.12 Summary of Discussions**

This chapter introduced the background to the study, statement of research problem, research objectives, research questions/hypothesis, definition of terms, importance of the study, and organisation of the rest of the text prepares the study and usher in the chapter two which reviews related literature on the Economic Aspects of Visual Arts.

## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

#### **2.0 Overview**

This chapter reviews the various forms of Visual Arts and the economic developments they generate and enhance. The review enabled the researcher to identify the discrepancies in the existing related literature so as to address them in this study

#### **2.1 The Visual Arts**

The Visual Arts are not easy to be boxed into a single sentence definition without accompanying explanations as opined by McCarthy (2004). It has, as a result, provoked unending intellectual debates, he adds. Visual Arts could be seen as the expression of creative skill through visual mediums like painting, sculpture or even the product of such processes like; paintings, drawings, and sculpture collectively. And Carey (1992), indicates that the Visual Arts are art forms that focus on the creation of works which are basically visual in nature, such as drawing, painting, photography, printmaking, and filmmaking. Many artistic disciplines like performing arts, language arts, textile arts, and culinary arts, according to him, have aspects of the Visual Arts as well as other types, so definitions are not strict. Carey (199) added.

#### **2.2 Forms of Visual Arts and their Economic Aspects**

The Visual Arts researched into under this study are drawing, graphic design, textile, sculpture, print making, and painting.

### **2.2.1 Drawing and its Economic Aspects**

Drawing, the art of making images with calligraphic strokes using any of a wide variety of tools and techniques, abounds in our world today. Carey (1992:46) describes drawing as marks that are made on surfaces by the application of pressure from a tool, or moving a tool across a surface. Common tools involved include graphite pencil, pen and ink, inked brush, wax colour pencil, crayon, pastel, marker, charcoal, chalk and brush. The required media for drawing are ink, colours, poster, tempera, dye, coloured inks. Surfaces on which drawing is done are referred to as support. The following could serve as support, according to Mr. Larbie (2004), cartridge, sugar paper, newsprint, others are fabric, wood, calabash, leather, wall surface, floor, human, skin, plastic container. Some of the said tools and materials used in drawing are largely imported and constitute a strain on the country's foreign exchange revenue, as observed by Mr. Larbie in his *Aesthetics of Asante Fetish House Motifs, 2004*. But he indicates that some of the imported materials and tools can be produced locally with the support of government.

According to AbiSamra (1999) the economic aspects of drawing are multifaceted and its rippling economic rewards are much widespread reaching even beyond national boundaries. The manufacture and acquisition of digital tools which simulate the effects of these also engender employment and other productive economic activities in the areas from which they are imported into the producer country extending the economic rewards of drawing in one country to several other countries. Agents and distributors of the companies who produce these tools and materials make a lot of earnings from managing the supply chain. These agents and distributors who have franchise to represent and deal with the local market on behalf of the foreign companies

usually live in national capitals and other big towns and keep big warehouses to contain the goods for onward sale to retailers among others. The warehouses are usually rented from landlords who make a lot of money in the form of one shot lump sum payment usually collected as advance payment for several months use of the rented apartment. These lump sums are usually ploughed back or reinvested elsewhere by the landlords creating further jobs for the people. They employ and pay several people to help in running their warehouse businesses as drivers, secretaries, administrators, accountants, security men, cleaners among others. These networks of people as well as their relations and dependants at home and elsewhere make a living through drawing both directly and indirectly. Products of this form of Visual Art are being sold to clients for wall hanging, sign posts, self portraits, souvenirs and collections among others. AbiSamra (1999).

The signposts, and sign boards and other similar products of drawing are very good mediums of informing the consuming public of the goods being provided. This creates publicity and subsequently upward review of the businesses concerned. The main processes and techniques employed in drawing like line drawing, hatching, crosshatching; random hatching; scribbling; stippling; and blending constitutes time productively spent instead of being wasted in loitering and sheer idleness as witnessed largely among a large portion of the youth. Another thing, the artworks made from drawing are sold to waiting consumers thereby creating income for the artists and their apprentices which equal provide for the survival needs among others of their relations and dependants. Artists engaged in drawing honour their tax obligations to state revenue collection bodies. They pay taxes and levies to their governments. This helps in making funds available for the provision of social amenities like schools, hospitals, recreational

facilities among other economic development undertakings of the state to advance the living standards of a people. (Hammond 2007)

### **2.2.2 Painting and its Economic Aspects**

Painting, taken literally, is the practice of applying pigment suspended in a carrier (or medium) and a binding agent (a glue) to a surface (support) such as paper, canvas or a wall. Painting is often a means of execution or finishing an artwork. It is fair to note that modern painters often incorporate methods of drawing in their painting processes, particularly in the early stages of a painting.

In contrast, according to Larbi (2004), the term drawing suggests a process and intent that is distinct from the traditional act of painting. While there are drawings that are finished artworks, drawing is often exploratory, with considerable emphasis on observation, problem solving and composition, often as a means of preparation for a painting. The pigment, as observed by Carey (1992:105), is suspended in a medium such as oil, water, or egg yolk, which helps the pigment adhere to the surface or gives it other qualities such as transparency or sheen. Among the most common types of painting are fresco painting, in which a water-soluble paint is applied to wet plaster; oil painting, in which pigment is suspended in slow-drying oil; tempera painting, in which pigment is suspended in egg yolk; and watercolour, in which pigment is suspended in water. The surface on which the paint is applied is called the ground; some commonly used grounds include wood panels, plaster, canvas, and paper.

The economic aspects of painting like drawing are enormous. Firstly, it creates jobs for the producers of painting materials and middlemen who provide the interface between the producers and the artists, artists and their apprentices. Tools and materials for painting: water-colour, oil paint, acrylic paint, stretchers for stretching canvas, brushes, canvas, vehicles (turpentine), palette, palette knife, easel etc. Like the tools and materials used for drawing, tools and materials used in painting are not difficult to get. But they are equally imported into the country like the case of drawing. The implication is that companies involved in the manufacture of these tools and materials depend on the market for paintings. Larbie (2004).

A reasonable amount of the materials used in painting are however made in Ghana and drawing provides a good market for the local producers. The process of painting coupled with the work load calls for more hands according to Larbie (2004). The earnings of the staff and apprentices engaged in the business of drawing are spent in some many ways to satisfy the survival and security needs of their family and dependants. The industry creates a pool of labour and further generates revenue for landlords, the transport system, caterers and food vendors among others. These paintings; landscape, portrait, abstract compositions and scenes from natural and man-made objects as well as other prominent places, events and personalities are used as decorations at home, hotels and as tour objects which promote tourism and growth of a national income basket. The paintings are also used as commemoratives for events, persons and scenes providing the consuming public with satisfaction. (AbiSamra 1999)

### 2.2.3 Print-Making and its Economic Aspects

Print-making is creating for artistic purposes an image on a matrix which is then transferred to a two-dimensional (flat) surface by means of ink (or another form of pigmentation). Except in the case of a monotype, the same matrix can be used to produce many examples of the print. It is the transfer of impressions or drawings from one surface to another. The tools and materials employed in print making are printing ink, copper sheet, squeegee, roller, organdie, Polyvinyl Acetate, sensitizer, screen frame, printing table, wood, gouges, scraper, blotters, turpentine, needle with diamond or hard steel point, bee's wax, bitumen, resin, and coarse cloth among others. (Radich 1987).

Sometime ago, according to Hammond(2007), the main techniques (also called mediums) used were woodcut, line engraving, etching, lithography, and screen-printing (serigraphy, silk-screening) but there are many others now like digital techniques. Normally the surface upon which a print is printed is paper, but there are exceptions, from cloth and vellum to modern materials. Artists get the desired results from print-making by using either one or more of the following methods: intaglio, relief, planographic or photographic printing, monoprint, stencil, block printing.

Most Visual Artists in Africa today frequently use stencil method through screen printing. The planographic method through digital printing was also said to be popular among African artists. (Monod 1975) *plate . 1* exemplifies a typical tie and dye produced from print making. The cloth's original colour was said to be green when the artists printed the black designs on it giving it the current state.(Hammond 2007)



*Plate 1. : A lady in a tie and dye outfit*



*Picture Courtesy of Hammond, R.: (2007). Exploring the Concept of Unity with Mashed Paper and Portland Cement*

Among the people of Africa, woven cloths have designs stamped on them in much the same way as modern day tie and dye. In today's Africa, print-making comes in such forms as tie and dye the printing of funeral cloth and other souvenirs like printing of deceased' image and name on handkerchiefs and scarves, key holders, coffee mugs, plates, T-shirts and caps. Demand for political party paraphernalia just like the funeral souvenirs increases with political activities like constituency, regional, and national congresses of the various political parties. Uniforms and Friday wears of schools and other institutions, printing of association and club logos on T-shirts are all forms that print-making are said to be everywhere today Larbie (2004). He observes that artists with additional skill in Arabian calligraphy have a competitive urge over his peers in the trade. He added that their business volumes in the Zongo appreciate during Arabic

schools' graduations, Islamic carnivals in commemoration of the birth of Prophet Muhammad popularly known in Muslim circles as *Maulud*, and Hajj ceremonies.

According to Hammond (2007), the materials used like screens are usually outsourced from a gentleman he referred to as Joe Commey, a supposed brand manager of Paramount Distilleries Company Limited. Other materials like the paints, brushes, graphite pencils and plain T-shirts and cloths among others are bought from Brothers Continental Boutique and some women who also import them from Niger, Nigeria, Syria and Dubai. The producers and the middlemen in the distribution chain are big giant businesses whose economic fruits are enjoyed even by foreign airline companies and economies of the countries they import the materials, tools, and equipment from. The staff strength of these artists ranges from twelve to twenty-one with apprentices.

Others are said to have staff strength of up to thirty-three with apprentices in some cases. The end result, it is observed, is that these staff and apprentices make a living from print-making. Their relations and dependants who include wives, children pursuing education to become national leaders, and even distant relations who do not live with them look up to them for their livelihood. In the most likely event of bad business turnover, the devastating effect will not just be the immediate business owners, staff and apprentices but their relations and dependants as well. This situation could ultimately bring pressure onto the national budget and government expenditure as scarce will be spent in combating crimes like armed robbery which is a socially unapproved way of making a living. (Hammond 2007)

#### **2.2.4 Graphic Design and its Economic Aspects**

Graphic design is the art of combining text and pictures in advertisements, magazines, or books. It often refers to both the process (designing) by which the communication is created as well as the products (designs) which are generated. In graphic design, the essence is to give order to information, form to ideas, expression and feeling to artefacts that document human experience. (Layton 1991). Graphic design products found locally, according to Hammond (2007), include, Posters, logos, sign posts, sign boards, greeting cards, notices, packaging, cartooning. The tools used include linoleum-blocks, mesh (organdie), printing roller, needle, quill pens, pencils, ruler, t-squares, lino-cutters, lettering brushes, palletes. Most of these tools, he indicates, are made locally here in Kumasi, according to artists he under studied in 2007. The producers of these tools remained in business because artists in graphic design are in business. Though produced locally, artists often purchase the materials from parts of Adum and other places and convey the materials in chartered vehicles spreading the fruits of graphic design further to encompass a lot more people related to the owner and driver of the chartered vehicle which was used in conveying the tools and materials.

Indeed, every company, business, product or service requires a professional logo as the cornerstone of their marketing, branding and advertising efforts. According to Jones (2001: 65), Manufacturers create consumer product brands to distinguish their products from goods sold in plain paper bags in groceries. The brand label says, in effect, 'You can see who made this product and therefore trust it to be reliable'. The brand, in other words, is therefore much more than just a label or logo: it constitutes a promise. The brand promises consumers that, every time they buy that product, they will

get the same experience. Every bottle of Coca-Cola will taste exactly the same. As a result of this level of confidence, consumers will pay more; brands can command more premium pricing. Consumers will also repeat-buy: brands will increase sales. And consumers would experiment with new products that carry the same brand (i.e. brand extensions). So, a highly effective logo is a symbol of a company's image, and demonstrates its attention to a detailed satisfaction of consumer's utility.

Whether it's used on the web site, flash animation, brochure design, advertising or letterhead & stationery design. Organisations need graphic experts to 'walk them through' the sometimes painstaking process of corporate identity and logo development, and then apply the "look and feel" of the new logo to their business materials through effective graphics integration and brand management. (Jones 2001),

Quite interestingly, opines Jones (2001), graphic designers are no longer limited to traditional art media. Computers may enhance graphic designs from ease of rendering or capturing, to editing, to exploring multiple compositions, to printing (including 3D printing). The design of computerised photographs in the forms of postcards; calendars; cassette album labels; obituary notices; and sign posts of various kinds has become the main form of employment for some of the youth as it creates a network of multiple jobs. Carey (1992:15) argues that computer application has blurred the differences between illustrators, photographers, photo editors, 3-D modellers, and handicraft artists. He states that sophisticated rendering and editing software has led to multi-skilled image developers. Photographers may become digital artists. Illustrators may become animators. Handicraft may be computer-aided or use computer generated imagery as a

template. Computer clip art usage has also made the clear distinction between visual arts and page layout less obvious, according him, due to the easy access and editing of clip art in the process of paginating a document, especially to the unskilled observer.

The economic dimension to graphic design is enormous for the artists and others beyond his workshop. The sign posts, the sign boards, the logos, the business cards among others are means of generating further business for the people who buy from the graphic designer. The integration of computer to graphic designs has further enhanced the employable skills of the artists involved as they use computer softwares like Adobe Photoshop, Microsoft Publisher and Corel Draw. Producers of these softwares have been opening offices across the planet to manage the sales of the softwares. (Jones 2001)

### **2.2.5 Sculpture and its Economic Aspects**

Sculpture (believed to originate from Latin *sculpere*, “to carve”), is a three-dimensional art concerned with the organisation of masses and volumes. The two principal types have traditionally been freestanding sculpture in-the-round and relief sculpture. An artist at Ayigya making a bust as shown in *plate 2* is an example of how Visual Artists through sculpture can help in displaying the treasures of the chiefly class among the Akan. In his *Educational Value of Boaman Stool Regalia*, Marfo (2007) argues that gold ornaments are avenues of showcasing the rich culture of the Akan.

## Plate 2 A Chief wearing jewellery



*Picture Courtesy of Marfo, S.: Educational Value of Boaman Stool Regalia.  
Unpublished. KNUST.2007*

African Sculptures are created to symbolize and reflect the regions from which they are made. Right from the materials and techniques used, the pieces have functions that are very different from one region to the other. Monod (1975).

According to Monod (1975), Valentim Fernandes, a Portuguese observer states that sierra Leonean men are most able and ingenious in doing ivory works truly wonderful to behold of all things they are ordered to make, some make spoons, others salt cellars, others hilts for daggers, and any other refined object...and of whatsoever thing they are given a drawing, they carve it out of ivory.

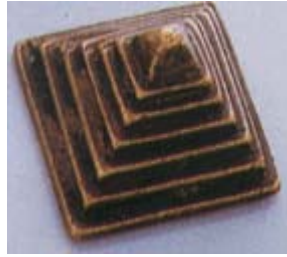
Another form of sculptural pieces of the Akan is *forowa* and *kuduo*. These are now rare collections and not common like pestle and mortar among other household kitchen wares of today. *forowa* was said to have been made from sheet brass whilst *kuduo* was cast by melting brass through the lost wax process. *forowa* and *kuduo* have

functional and construction distinctions. The first *forowa*, it is learnt, is made from hammered, or sheet, brass; its uses are chiefly domestic and personal, among them the storage of shea-butter, a vegetable fat used as a cosmetic, as food, and as fuel. The second, *kuduo*, is made from cast brass. Its uses are mainly ceremonial and ritual, such as for sacrificial offerings, on the occasion of newborn rites, female puberty celebrations, twins' festivals, royal purifications, and funerals.

Often filled with gold dust, gold weights, pearls, or other precious items, *kuduo* was associated with rituals related to the soul and was often buried with the body of the deceased person. The beautiful but equally functional designs on *forowa* and *kuduo* are sourced from the large inventory of Akan symbols found in gold weights, wood carvings, architecture, and *adinkra* cloths equally put to use today by Ayigya's visual artists.

Some gold weights depict the mathematical knowledge of the Akan. The various geometric designs as well as the everyday use of the weights as counter-balances attest to some aspects of the Akan mathematical acumen. Some weights were used as fractions and some were used as counters in calculations that involved numbers in the millions. (Marfo 2007).

***Plate 3 Sumpie - Pyramid***



*Pictures courtesy of Bryce H.:(1984) Collection of African Decorative Art, Bequest of Bryce Holcombe.*

***Plate 4. Akan Fractions and Counters***

**FRACTIONS**

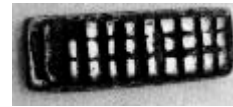


One-half (*abunu*)



One-third (*Abusa*)

**COUNTER**



A set of 10 threes (30)

*Pictures courtesy of Bryce Ho.:(1984)Collection of African Decorative Art, Bequest of Bryce Holcombe.*

The materials required for sculpture are clay, cement, stone, wood, metals, calabash, fabric, plastics, etc. These materials are made locally and the manufacturers use human resources, raw materials, energy and land in a process to get the sculpture materials made. These processes create economic implications for the owners of these manufacturing companies, their staff, government, and the energy providers among others. The growth of their turn-over will result in good dividends for the owners, higher tax revenue for government, big pay cheque for staff and the use of more resources in



honour of their corporate social responsibility for the benefit of the bigger society. Some of the modelling tools include pliers, chisels, gouges, shovels, spades, callipers, trowels etc. There are several shops at Ghana that sell these tools to artists. The shop owners bought these tools from outside the country, transport the tools to their shops in the various regions, districts, areas and suburbs for onward sale to artists.

The sculpture artworks are of immense benefits to hotels that beautify their premises with them for commercial gains, schools portraits of their important personalities to create the feeling of their ever presence and appreciation of their contribution to the school. They are also used by hospitals to portray important medical staff and other personalities of the hospital. Chiefs and traditional authorities use as effigies of the departed and mediums for some deities and spirits. For these and other reasons, artists in this area are being contracted often and huge sums of money are being made in these contracts even than is made from their daily routine works (Richmond 2007).

**Plate 5. A Common Household Stool**



*Picture courtesy of Bryce H.: (1984) Collection of African Decorative Art, Bequest of Bryce Holcombe,*

In terms of economic aspects again, sculpture right from the acquisition of materials, tools and equipment used to the processes involved in making sculpture artworks, jobs are created.

According to Radich (1987), jobs are created for companies manufacturing these tools and materials, incomes generated by middlemen who provide the interface between the manufacturing companies and the artists, and government revenue mobilised through the payment of taxes by manufacturing companies, middlemen, artists, and import duty by those importing from foreign countries. Also, he claim, there is the dimension of enjoying utility from the artwork by the consumer and creation of jobs for the middlemen in the vocation.

Sculpture artworks, as argued by Larbie (2004), like the stool, mortar and pestle are the critical to the Ghanaian caterer either on domestic or commercial scale. A common household stool in Ghana is shown in *plate 5*. It serves utility functions at Akan homes.

#### **2.2.6 Textile and its Economic Aspects**

The textile industry under study includes weaving of *kente* and smock, sales of fabrics, seamstress and ‘fashion designers’ and the consumers. It also includes the tools and equipment employed in the production process. To make textiles through weaving, the first requirement is a fibre source from which a yarn can be made, basically through spinning. The yarn is processed by knitting or weaving to produce a cloth. The device required for weaving is the loom. Cloth is finished by what is referred to as wet processes to become a fabric. The fabric then could be dyed, printed or decorated by embroidering with coloured yarns. Textile manufacturing is one of the oldest human activities. Bonwire is the centre of weaving for the kings of Ashanti. (Goucher 1998)

Textile and its associated industries constitute one of the largest source of employment in Africa and the world. Some of the youth in Africa are engaged in the weaving and sale of *kente* in one way or the other as means of making income. According to Larbie (2004), a carpenter quoted about fifty Ghana Cedis (GHC. 50) in early 2007 for making the loom because of the reputed expensive nature of *kente* cloth.

A scene at a seamstress shop showcases a number of imported sewing equipment, tools and materials. While some were imported and import duty paid on

them to the state, others, according to Marfo (2007), are smuggled in through the porous borders of Ghana. Fabrics and cloths particularly are worst hit areas. This he explains is the reason behind the collapse of the local textile manufacturing companies and the threat of unemployment.

### **2.2.7 Architecture and its Economic Aspects**

Architecture entails drawing, design and supervision of the building of structures in compliance with drawings and designs. Built palaces, temples and homes in the traditional courtyard styled with steep-sloped thatch roofs using local materials were adorned with motifs. These motifs mainly portrayed Asante social values, religious beliefs, artistic norms and symbolism. The early European visitors to Asante marvelled at the elaborate buildings of Asante. Some of them wrote about the buildings and their method of construction. E. T. Bowditch who visited Kumasi in 1817 and offered a detailed account on Asante architecture. He writes that the Asante built their houses by making a mould which takes the swish or clay. The motifs were designed on walls at their wet state. The builders then make moulds frame works of the motifs with thin slips of cane joined by creepers. The relief was projected by the two first slip, usually mezzo. Then the openings were covered with the plaster and then the design gets completed. The poles or pillars were sometimes decorated by encircling them with twists of cane, filled up with thin plaster to produce the relief. Bowditch (1966).

Larbie (2004) says that the motifs on the lower portions of the walls were boldly modelled in clay on the walls without any moulds. These motifs were listed National Monuments in 1972 and has been as World Heritage property by the United Nations

Education Scientific and Cultural Organisation's (UNESCO) World Heritage Committee in 1981. Unfortunately, most of the Asante traditional buildings have perished leaving only the temples presently.

### **2.1.1 Measuring Economic Aspects of the Visual Arts.**

It has been difficult to measure in specific figures the economic aspects of the visual arts at Ayigya. According to Radich (1987), the economic impact of a given phenomenon can be stated as “the effect of that phenomenon on such economic factors as the economic behaviour of consumers, businesses, the market, industry (micro); the economy as a whole, national wealth or income, employment, and capital (macro)’’.

In the same vein, the European Task Force on Culture and Development (1997) is of the view that the economic contribution of arts and culture to society at large, can be summed up as follows. Arts and culture have direct economic impacts. They create jobs and contribute significantly to the Gross Domestic Product. Works of art and cultural products have their own direct autonomous ‘value-adding’ markets (e.g., gallery sales and fine-art auctions), which often give them good investment potential. Indirect economic impacts of the arts (e.g., financiers, sponsors, collectors or connoisseurs) Works of art and cultural products create national and international stocks of ideas or images which can be exploited by the cultural industries (e.g., in advertising or cultural tourism). The Task Force argues that economic considerations need to be balanced against the impacts that arts can make in addressing key principles of identity, diversity, creativity and participation, within cultural policies. The researcher could not measure and assign specific figures to the economic aspects studied but he did sample from

numerous visual arts forms and some industries and individuals who directly and indirectly depend on the visual arts studied. Consequently, the network of people whose livelihood depends, by and large, on the visual arts forms studied are too many and widespread beyond the Ayigya geographical confines to be adequately catered for in this study.

Indeed Kelly and Kelly (2000) have argued that at a time when pressure on the arts to justify its value is at its strongest, and there is increased competition for scarce funds, accurate measurement of the impact of arts organisations' interventions provides one source of competitive advantage. Over the last 13 years, as recognition of the role that the arts play, firstly in economic life, and more recently in contributing to a stable, confident and creative society (Matarasso, 1997) has grown, there has been a steady flow of arts impact studies. In general terms, these studies measure the effects on the wider economy or society of arts and cultural interventions, be they policies, programmes, projects or initiatives.

The focus of economic impact studies, according to Becker (1997), is in assessing the economic consequences of specific strategic interventions, policy actions and initiatives. Impact evaluations are also valuable decision-making tools for policymakers according to the World Bank which suggests that this is because they are “aimed at providing feedback and helping to improve the effectiveness of programs [sic] and policies...and make it possible for programs to be accountable to the public”. Generally, Art has been acclaimed to be a very powerful “device” that, if used appropriately, can do wonders. The visual arts have also been found to interpret and

reflect life. Through studying art, mankind gain valuable insights about the world along with knowledge and skills they can use throughout their lives. (AbiSamra 1999).

Tourism is said to be one of the fastest growing economic activities in the world (Filion et al. 1994). Within tourism, ecotourism ( ecotourism is recognised as ‘traveling to relatively undisturbed or uncontaminated natural areas with the specific objective of studying, admiring and enjoying the scenery and its wild plants and animals, as well as any existing cultural manifestation’) has probably grown even faster. (Herrmann 1998)

Larbie (2004) praises the tourism potential of Asante temples, overflowing with captivating works of motif, has been appreciated by the Ghana government. He again states that Mr. Emmanuel Victor Hagan, the then Director of Research, Statistics and Information at the defunct Ministry of Tourism and Modernisation of the Capital City, called implored Ghanaians to practicalised domestic tourism in their lives. He hinted that the Ministry was particular on human resource development because that nation is likely to lose its tourists without good service delivery. (Daily Graphic: Dec. 20 2005).

The Visual Arts of Africa are overflowing with economic aspects which unfortunately have been relegated to the background in much the same way as the aesthetic aspects. In his description of North and South Guinea’ in Churchill’s collection of voyages, Barbot (1932: 174), C. G. Seligman, a writer, is quoted to have written, ‘the civilisation of Africa is the civilisation of Hamitites’. Seligman claim that all that is of value in African civilisation resulted from contact with white-skinned peoples.

Okpewho (1977) , in response, bemoans the unfortunate practice of Western anthropologists and art historians to always interpret African art as being informed by and used for ritual purposes. He further suggests that the “aesthetic principles” that inform the creations of art in Africa are the mimetic principle, the ecology of art and tradition and originality.

Ottenberg (1971) discusses this unfortunate problem in Anthropology in his lecture entitled “Anthropology and African Aesthetics.” He points out the failure of the vast literature on African art to present the African’s conceptions of his art. According to him, majority of the literature on African art are from the Western investigator’s and scholar’s viewpoint. These literature are silent on what Africans themselves believe, silent on their own conceptions of form, and silent of what is beautiful or ugly. In order to understand African aesthetics, he suggests among other things that anthropologists ought to have a complete understanding of African art and language.

According to Boahene (1977), the products of pottery are used mainly for domestic purposes. He called to mind that pots in different shapes and sizes serve as objects for storing water and palm wine, for cooking and eating utensils and for making clay pipes for tobacco-smoking.

Boahene (1977) contends that Ghanaian wood carvers produced different kinds of goods among which is household furniture and even dug-out canoes. He argues that these products were mainly used in the provision of seats, utensil of the traditional kitchen, building materials among other souvenirs designed to help make life



comfortable in Ghanaian homes. In the specific field of commerce, dug-out canoes were made by wood carvers from the trunks of forest trees to help in both transportation and fishing in waters. Same has been found to be true with the use of artefacts of visual arts like the mortar and pestle in the preparation of foods like *fufu* for both feeding and revenue generation in homes and canteens. Visual artists earn income as they are largely employed in various aspects of our today's life as Production Artist; Gallery Coordinator; Operations Manager; Exterior Wall Mural Artist; Cartoonist; Postage Stamp and E-Greeting Card Designers.

### **2.1.2 Summary of Discussion**

The related literature reviewed on the Visual Arts and their economic aspects corroborates the researcher's findings and was instrumental in transforming the researcher's vocabulary on the study.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0 Overview**

This chapter consists of the research design, library research, study area and population, as well as sampling. Other areas covered in this chapter are; instrumentation, validation of instruments, administration of the instruments, collection of primary data and secondary data, data collection procedures and the data analysis plan.

#### **3.1. Research Design**

The researcher used qualitative and quantitative research methods for the study. These research methods chosen, in the estimation of the researcher, helped him in gathering; analysing; and interpreting the data better. However, more qualitative research methods were used than quantitative research method.

##### **3.1.1 Qualitative Research**

Best (1981: 156) states, “qualitative studies are those in which the description of observations is not ordinarily expressed in quantitative terms.” The aim of qualitative research then is to provide an in-depth understanding of the study but not to render a numeric analysis of data. The qualitative researcher provides a rich description of people, objects, events, places, conversations, among others.

The descriptive and ethnographic methods were employed in reviewing the various forms of the Visual Arts at Ayigya and the ethnicity of the people of Ayigya.

### **3.1.2 Population for the Study**

The study area was Ayigya, Kumasi. The population of the research was Visual Artists and the general public of Ayigya. The target population for the interview; focus group discussion and observation was the various visual artists found scattered around Ayigya, Kumasi. Fifty of these artists at Ayigya were accessible to the researcher for the interview; focus group discussion; and observation. A population, as explained by Best (1981: 8), is any group of individuals with one or more characteristics in common that are of interest to the researcher. The population may include all the individuals of a particular type or a more restricted part of that group. The study population to whom the questionnaires was administered were artisans and their apprentices, elders of Ayigya community, art collectors, students and segments of the general people of Ayigya among others.

### **3.1.3 Sampling**

Due to time constraints coupled with electricity power cuts during the research process, the entire target population could not be covered. Only a portion of the population could be accessed by the researcher. The sample group of one hundred included artisans and their apprentices, elders of the Ayigya community, art collectors, students and segments of the general people of Ayigya among others. Since standard certificates are widely used as legal and personal documents, it is undesirable to burden respondents with many items that are needed solely for research and statistical purposes. In many cases the gaps in our quantitative information on vital events cannot be filled except through survey techniques. These procedures, which are relatively inexpensive and are applicable to a very wide variety of information, hold forth the best possibility of

broadening the usefulness and significance of our existing reservoirs of vital data on the visual arts of the people of Ayigya.

The researcher used the stratified sampling method to select the accessible population which encompassed the various strata of homogeneous groups with each having subjects with shared characteristics. The population included but not isolated to Ayigya visual artists and builders and traditional elders and opinion leaders. The simple sampling method was used to select the visual artists who have shared characteristics with the whole population. Thus all the visual artists who are engaged in a similar enterprise, say barbering.

#### **3.1.4 Instrumentation**

There were several data-gathering tools available to the researcher. From the options available interview; observation; focus group discussion and questionnaire were selected as the data-gathering tools.

#### **3.1.5 Interview**

Cannell and Kahn as cited by Cohen and Manion (1994 :271) define an interview as “a two-person conversation initiated by the interviewer for the specific purpose of obtaining research-relevant information, and focused by him on content specified by research objectives of systematic description, prediction, or explanation.” The researcher and writer of this thesis employed both the structured and unstructured interviews to obtain the primary data.

### **3.1.6 Questionnaire**

This is a prepared document distributed to elicit responses to certain questions. As observed by Sidhu (2003:1314-1332), a questionnaire is a systematic compilation of questions that are submitted to a sample of population from which information is desired. The questionnaire procedure normally becomes very useful where the researcher cannot readily see personally all of the people from whom he desires responses or where there is no particular reason to see them personally. The researcher administered the questionnaire personally to one hundred (100) members of the population in an attempt to solicit data on the various aspects of the visual arts and their corresponding economic uses.

### **3.1.7 Observation**

Observation is the most common method of acquiring data in qualitative research. It is the study of material objects or specimens or a human subject in action. It seeks to ascertain what people think and do by watching them in action as they express themselves in various situations and activities. Observation is therefore a more natural way of gathering data as it may often be real and true than data collected by any other method. Sidhu (2003:159). The researcher used observation to study the nature of the various forms of visual arts at Ayigya as well as the economic aspects that they engender.

### **3.1.8 Focus Group Discussion**

Focus group discussion was organised with the Visual Artists and the people of Ayigya and that enabled the researcher to study the population in their relatively more

natural setting than could be achieved with interview and observation alone. Combined with the other instruments, the researcher was able to have access to various cultural and social groups, selecting sites to study, sampling such sites, and raising unexpected issues for exploration. The researcher, however, risks having less control over focus group discussion than a one-on-one interview and thus valuable time could have been lost on issues irrelevant to the topic. Data was tough to analyse as most of the talking were reactions to other members' contributions. A group of six to twelve members will be useful in producing the desired results. Moderators (researchers) need to be well trained and forewarned ahead of the session (Rossman, G. B. et al: 1999: 115).

#### **3.1.10. Validation of Instruments**

In order to direct the observation to the desired effects and make it beneficial the researcher had to validate it to help make the instruments error-free. This was done by preparing an observation guide to guide the researcher in the observation. The observation guide was also shown to other colleagues and lecturers to proof read it and make suggestions in order to reduce the error margin to the barest minimum. The researcher also prepared an interview guide to guide him in the interview. The questions were guided by the research objectives. In order to eliminate errors from the interview guide, it was shown to senior research colleagues and lecturers for editing. A programme outline was drawn to aid and direct the focus group discussion to attain the desired project objectives. The questionnaire for the general public at Ayigya was equally drawn with the project objectives in mind and equally edited by senior research colleagues and a lecturer.

### **3.1.11 Administration of Instruments**

The researcher administered the interview by making advance arrangements with his respondents to alert them of the intended interviews. Upon his visit to their shops, houses and offices, he sat down with them and administered the questions on the interview guide. In using observation to gather the primary data the researcher had to become a participant observer. This he did by staying for some time in the areas where the visual arts abound at different times and days during the research period. The researcher chaired the focus group discussion with the target group using a programme outline to aid and directs the discussion towards the required objectives. The researcher also had a one-on-one interview session with artists and their apprentices as well the assembly member of the Ayigya community with guidance from the interview guide.

### **3.1.12 Primary Data**

Primary data are the data collected at first hand or from primary sources such as unevaluated documents, relics, remains or artefacts. Primary data are obtained mainly through questionnaires, interviews, participant observation, and focused group discussions. They are the direct outcomes of events or the records of eyewitnesses [McNeill (1985) and Ary, Jacobs and Razavieh (2002)]. The researcher used the primary data collected in answering the research questions. The primary data were collected by observing the visual artists at work and the various uses to which these visual arts are put to by people. The primary data were in the form of recorded interviews, note taking during interviews and observations, photographs and sketches of the artefacts.

### **3.1.12 Secondary Data**

Secondary data were obtained from other sources, and took several forms. They had been produced and evaluated before receiving the attention of the writer (McNeill, 1985). In secondary sources the mind of a non observer also comes between the event and the user of the record. Common examples of secondary sources are history books, articles in encyclopaedias, and reviews of research (Ary, Jacobs et al 2002:450). The researcher obtained the secondary data from books, dictionaries, articles published on the internet, magazines and thesis books. Other sources of the secondary data were from the community artisans, traditional elders Kumasi Metropolitan Assembly, and the Ayigya assembly man.

A striking significance of the literature was the capacity it gave the researcher to communicate the research findings with the right vocabulary.

### **3.1.13 Data Collection Procedures**

During the interview the researcher developed a rapport with the respondents in order to obtain very vital information from them. He also wrote the responses of the respondents down. The researcher used a tape recorder to tape portions of the interviews and sought translation from senior research students who are more conversant with the *Twi* language of the Akan. As part of the observation the researcher took detailed records of the situations prevailing at the workshops of the artists. A digital camera was used to take snap shots of the artefacts and the artists at work. On-the-spot sketches of the artefacts were also made in some instances. The questionnaire employed was administered to respondents personally and further explanations of certain items were



also provided in the presence of a senior research colleague who is more conversant with *Twi* to compensate for the inadequacy of the researcher in *Twi*; the predominant language of the Ayigya community. The translation was recorded for further cross checking after the field work.

Again, the researcher visited some libraries in order to obtain pertinent literature for the research work. According to Sidhu (2003:73), Effective research presupposes a good grasp of the organisation of the library and its content. He emphasizes the significance of the library as the store house of knowledge and wisdom of endless quantity, variety and complexity. So that it becomes essential that the researcher knows how to locate and use the library facilities to achieve the desired effect. In line with Sidhu's recommendation, the researcher obtained books, thesis books, newspapers, and magazines which served as sources of secondary data for the study. The libraries visited include:

- University Library, KNUST, Kumasi;
- College of Art and Social Sciences Library, KNUST, Kumasi;
- Department of General Studies Library, KNUST, Kumasi;
- Ashanti Library, Kumasi;
- Faculty of Social Sciences Library, KNUST, Kumasi;
- Manhyia Archives, Kumasi; and
- British Council Library, Kumasi.

#### **3.1.14 Data Analysis Plan**

The writing of the thesis involved the organisation of data, analyses or discussions and interpretations of the data. Firstly, the various forms of visual arts at Ayigya as well as materials and tools used in their production were discussed. Then the economic aspects of the artefacts were then treated. The illustration below readily refreshes the mind of the daily invaluable uses to which the products of artisans are put in Ayigya homes.

#### **3.1.14 Summary of Discussion**

The chapter largely discussed the methodology employed in conducting the fieldwork session of the study. It contains the research design; the study population; data collection instruments; types of data used in the study; how instruments were administered; procedures for data collection; and the data analysis plan. This prepared the study to progress to the chapter four where findings are presented and discussed.

## **CHAPTER FOUR**

### **PRESENTATION AND DISCUSSION OF FINDINGS**

#### **4.0 Overview**

This chapter presents and discusses findings made in the study guided by the instruments the researcher employed. Another thing covered in this chapter is the identification and discussions of the Visual Arts at Ayigya and the economic aspects of these Visual Arts.

##### **4.1.0 Respondents' Age Estimate**

Respondents in the various age brackets clearly responded differently to items of the questionnaires. For instance, the questionnaires revealed that not less than 52% of the respondents were in the 20-35 year category, 40% fell into the '35 and above years' segment with only 8% of the respondents found in the 20 years and below age group. The four respondents in the 20 years and below age group turned out to be students who relatively had good taste for African prints, and other indigenously-made artefacts like bangles, rings, and sandals among others as realized in their explanation. Largely, respondents in the two remaining age clusters equally appeared to have been matured by age and had a relatively fair idea of the various kinds of the visual arts and the corresponding economic aspects that they engender. The figures in *Table 4.1* lend support to this.

**Table 4.1 Age Estimates of Respondents**

Age	Frequency	Percent
20 yrs & below	4	8.0
20-35yrs	26	52.0
35yrs+	20	40.0
Total	50	100.0

#### **4.1.1 Sex of Respondents**

Both males and females, in sixty-forty proportions were covered in the exercise harnessing the unique characteristics of these two to arrive at an all-inclusive result that could be replicated in later studies. The decision to use the sixty-forty allocation to the male and female artists covered in the research was informed by the differences in the number of artists who were more of males than females. In effect, at Ayigya, there were found to be more male visual artists than their females counterparts. The researcher discovered that certain vocations were, according to the Akan traditional set up, the exclusive reserve of men and other vocations like pottery were also found to be predominantly female based. This is found in *Table 4.2* below.

**Table 4.2 Sex of Respondents**

Sex	Frequency	Percent
Male	60	50.0
Female	40	50.0
Total	100	100.0

#### **4.1.2 Respondents' Level of Education**

Most of the respondents were senior high school and Junior High School drop outs. Less than a handful were university graduates. It was only in one instance that a respondent was found to be a post-graduate of KNUST who teaches General Knowledge in Art at Bekwai S.D.A. Senior High School and works part-time at home on contracts of his clients. Artists' level of education was found to be of paramount importance in their level of exposure to modern technology and general trends in the industry. It was also seen to play a role in the artist's commitments to financial and good business practices as well as the way they reach out to their potential customers.

Most artists whose level of education was found to be below the tertiary level played down on the essence of registering their businesses, observing basic book keeping and sound financial practices keeping such as the decision to keep the business accounts separate from their personal one and keep a separate personal budget from that of the company. Other good business practises like use of job cards in recording jobs

received, tracking jobs pending and issuing receipts for service payments among others. A lot of the apprentices of the artists covered in the research were found to be basic and senior high school dropouts who had taken to the learning of a vocation to make a living, according to them. **Table 4.3** explains the situation better.

**Table 4.3 Educational Level of Respondents**

Educational Level	Frequency	Percent
Basic	28	28
Secondary	64	64
Tertiary	8	8
Total	100	100.0

#### **4.1.3 Respondents' Occupation**

Most respondents were found to be full-time workers of the visual arts industry. A lot more agreed to be involved in drawing, painting, paint-making, graphic design, sculpture, and textiles. More than half of the respondents were in one way or the other engaged in drawing. No wonder drawing draws a higher percentage in the respondents. Only 14% of the respondents were found to be in the visual arts vocation on part-time basis. These part-time workers of the visual arts were found to be students or worked in other capacities in income generating activities aside the visual arts. A larger percentage of these respondents were either self employed, partners, employees and apprentices engaged in trades like carpentry, masonry, *kente* weaving, *batakari* weaving, barbering,

hair dressing, graphic designing, pedicure and manicure, tie and dye and funeral cloth making, steel bending, painting aluminium and glass fabrication, and textiles works. The breakdown of the numbers in the respondents' occupation is given in **Table4.4**.

**Table4. 4 Occupation of Respondents**

Occupation Type	Frequency	Percent
Drawing	52	52.0
Graphic Design	12	12.0
Painting	14	14.0
Sculpture	12	12.0
Print-Making	10	10.0
Total	100	100.0

#### **4.1.4 Respondents' Business Type**

Over eighty percent of the respondents run their businesses as sole proprietorship. Others organised themselves into partnerships. Only one, Melian Decor, was found to be a limited liability company. The organisation and form of the businesses determines to a large extent its characteristics. In terms of branch networks, Melian Decor, the only limited liability visual arts business found by the researcher was the only visual arts business that had branch network at the time of the research. The other

businesses were small and did not enjoy economies of scale associated with expanded businesses. **Table 4.5** provides the details involved.

**Table 4.5 Respondents' Business Type**

Response Type	Frequency	Percent
Sole proprietorship	77	77.0
Partnership	22	22.0
Limited liability	1	1.0
Total	100	100.0

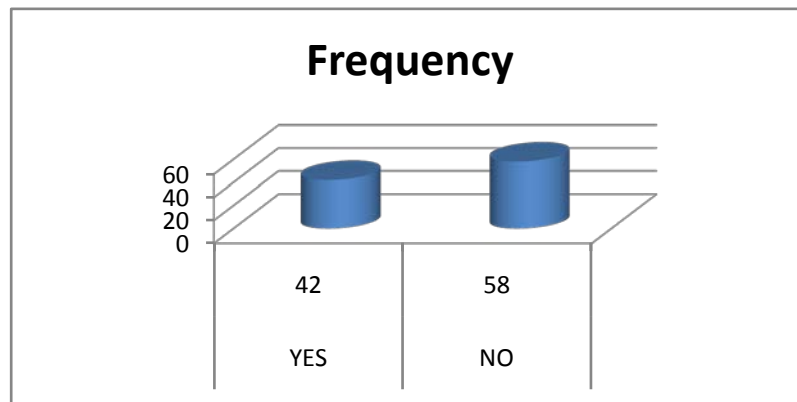
#### **4.1.5 Respondents' Business Registration**

Out of the one hundred artists covered in the study, only forty-two registered their visual arts businesses with the Registrar General's office. And out of this registered group of visual arts businesses only twelve accepted and used VAT-invoiced receipts resulting in a great loss of revenue to the state.

With the question of whether or not taxies were paid and to which body or institution, it was found that all visual arts businesses paid taxies for being in operation but only four visual arts businesses answered 'YES' to the question of whether they paid taxies and social security contribution for their staff. This gave indication that the small nature of the businesses is an obstacle to good remuneration and fringe benefits for those employed in the informal sector.

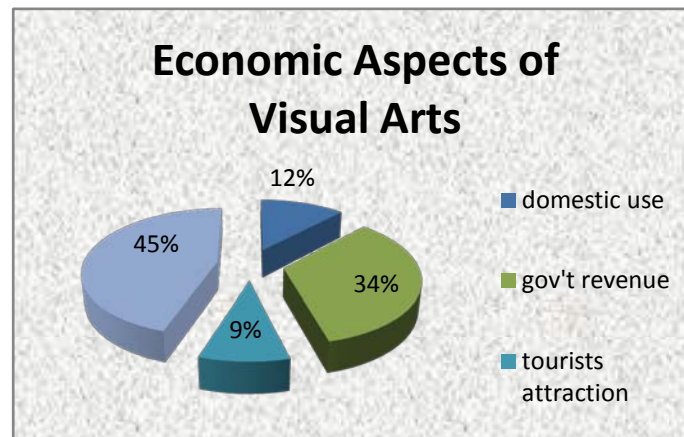


**Figure 4.1 Respondents Observation of Visual Arts' Economic Aspects**



When asked of their observation of the economic aspects of the visual arts in the neighbourhood, respondents mentioned domestic use; income generation; tourists' attraction; and government revenue generation. Income generation and government revenue generation were top on the list of the items. These findings make true the belief that the Visual Arts have economic aspects that have critical implications to the youth of Ayigya and the development of the community. The respondents' views are shown in *Figure 4 1*.

**Figure 4.2 Respondents Observation of Visual Arts' Economic Aspects**



#### **4.1.6 Discussions of the Visual Arts at Ayigya and their Economic Aspects**

The visual arts are one of the ways to free the economy from its current shackles of import-bias posture. This approach only gives relief and value to the producing economies they are imported from to the disadvantage of Ghana. Another thing is that the creative industries are avenues for the youth to get involved in productivity and the work life instead of trying to rely on the search for non-existing white-collar jobs.

#### **4.1.7 Sculpture**

An artist at Ayigya making a bust as shown in *plat 6* is an example of sculpture-in-the-round. The artist designs the outline with a wire-gauze and proceeds to shape it gradually with a concrete of cement, sand, and water.

**Plate 6. A sculptor making a bust.**



*Picture courtesy of researchers field work.*

The people of Ayigya have a rich tradition in metal casting. Brass, copper, gold and iron have been the major metals with which Ayigya artisans shaped their tools for hunting, farming and domestic use, personal adornment, and for use as a measure of monetary value. Plate 11 shows a chief dressed in jewellery as a sign of wealth and power of his office. The Visual Artist who made this was said to be solely working for the royal family but now Visual Artists are largely within the reach of both royals and commoners. This further widens the clientele and market base of the artists. Probably the most common Ayigya objects cast in brass were gold weights, spoons, *kuduo* and *forowa* (so-called 'grease containers'), and jewellery. The casting of brass, silver, copper, and gold appears to have been regarded among the people as an occupation entirely distinct from that of the blacksmith. Blacksmiths produce items such as swords,

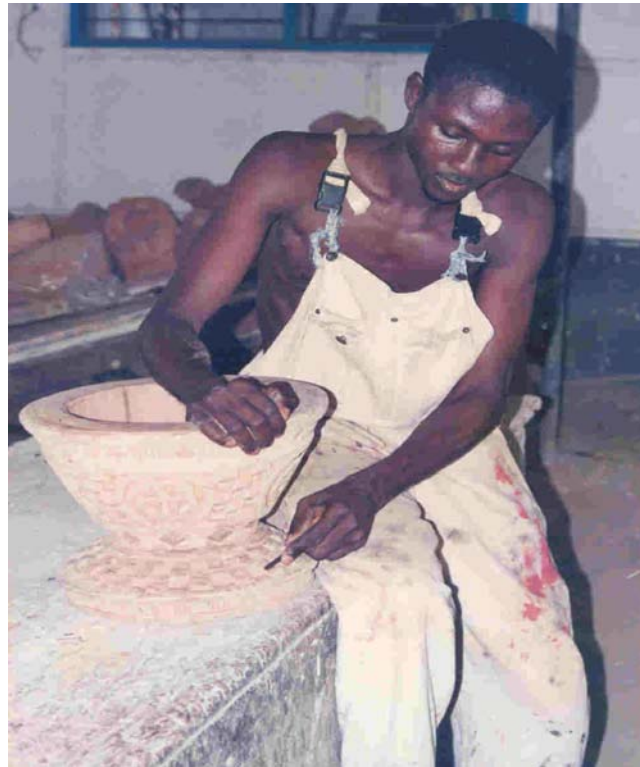
knives, machete, agricultural tools (e. g. axe and hoes) and traps, coal pots and door hinges and locks. Blacksmiths fashioned agricultural tools and military equipment from iron. Agricultural tools included the hoe, cutlass (machete), knife, axe, and digging tools.

Metal casting is no longer a very prevalent occupation of the people of Ayigya. Today, the people's interaction with metals is typified in the works of goldsmiths, jewellery dealers, aluminium fabricators, steel benders and welders among others. Contrary original restriction of certain vocations to certain families and sexes, basic sustenance and strive for economic emancipation have attracted all manner of the youth to the metals arena. Again, proverbial gold-weights were found to be in large collection by a final year student of the Department of Rural Art of the KNUST who is a resident of Ayigya.

Master Bright, as he is affectionately known and called, has converted the only garage of the parents' six bedroom house at Ayigya Maxima to a gallery of a sort where some of these proverbial gold-weights are kept and opened for sales to the general public on weekends. Master Bright intimated that he produces and showcases popular art, beadwork, folk art, masks, paintings, dolls and toys, textiles, necklaces, bangles and ear rings among others for individual ladies who usually frequent his place and receive customer referrals from his old clients as well as supply to goldsmiths and jewellery dealers. Popular with children and ladies as well as having the young at heart, the exhibits attract visitors back into the gallery to find an old favourite, or discover a new

treasure in the gallery. The exhibit and collection serve as an inspiration and resource for scholars, artists and educators from around the world.

**Plate 7. A Sculptor Carving at Ayigya**



*Picture courtesy of researcher's field work*

**4.1.8. Economic Aspects of Sculpture**

Sculpture made at Ayigya employ such materials as cement, sand, bronze, aluminium, wood, and clay among others creating jobs for people engaged in one way or another in the business of producing the mentioned raw materials of sculpture. In the process of production, sculpture require energy creating jobs directly for the artists, apprentices and others related to the production process. What is more, there are those who purchase the artefacts for onward sale to the final consumer or for display in

museums for the educational purposes and the general public as well. Sculptural products like household stool, pestle and mortar have everyday economic uses to which they are put.

#### **4.1.9 Textiles**

This is a very vibrant vocation in the Ayigya community. Apart from the fact that the fabrics like tie and dye which are made locally, most fabrics are usually imported from other areas outside of Ayigya. All the processes of value addition to the fabric, distribution and utilisation are undertaken in Ayigya.

According to Honourable Labaran Bizo, the assembly member of the Ayigya Zongo electoral area, the demand for local textile designs is stimulated by the social life of the people. The specimen on display at *plate 11* is an array of yet-to-be sewn cloths for customers for different occasions and programmes. He recognised that the continuous observation of social functions like education, wedding, *suuna* (out-dooring), funerals and fashion designers graduation ceremonies gives adequate assurance to workers of the textile industry that the market out there for their expertise would grow sustainably into the future. Fig. 18 above is a sample school uniform. A seamstress was making school uniforms for pupils of Islamiyya, a basic school under the Islamic Education Unit of Ghana Education Service.

**Plate 8. An Ewe *kente* weaver in action at Ayigya**



*Picture courtesy of researcher's field work*

*Kente* weaving is generally found in the *Aketego* near Ayigya and a stone throw from the main road linking the Accra-Kumase Highway to the Government of Ghana Affordable Housing project site. There are few others at *Ayigyahene* palace area and the area close to the former Gye Nyame Hotel all in *Ahenebronum* a quarter near the *Ayigyahene's* palace. The *Aketego* area weavers are mainly migrants from the towns of Abor, Afidenyigba, Agbozume, Denu, Ho, Hohoe, Keta and Sogakorpe all of the Volta Region of Ghana. According to Efo Senanu, leader of the group of eleven male weavers, they have large clientele base chiefs, tertiary students, schools, churches, politicians, women associations and retailers among others in both Kumase and Volta. Most of the equipment of the occupation like the *Agbasti* (loom), *Eno*(heddle), *Emo*(bobbing machine), *Evu*(shuttle)and *Exa*(reed) were procured from the Volta Region while the other tools were rather procured from here in Ayigya, Kumasi. The weaving process requires a loom usually constructed by a carpenter. The length-way threads are known as

the warp, and the cross-way threads are known as the weft. The warp which must be strong needs to be presented to loom on a warp beam. The weft, passes across the loom in a shuttle that carries the yarn on a pirn. These pirns are automatically changed by the loom. Thus, the yarn needs to be wrapped onto a beam and onto pirns before weaving can commence. The weavers took turns to illustrate from their individual circumstances how their formal education was viciously terminated and how they got introduced to the trade of waving Ewe *Kente*.

**Plate 9.** *Seamstresses at work at Ayigya*



*Picture courtesy researcher's field work*

Apprentice seamstresses at work at Ayigya signifies the sacrosanct place of the visual arts in providing hands-on training to the youth most of whom dropped out of school. This becomes their only source of hope and hence must be jealously guarded. The yellow *Lacoste* shirts worn are uniforms of the seamstress shop in much the same way like a school uniform. These uniforms were however produced and supplied by



another artist with print making specialty making a lot more people share in the business of textiles.

*Plate 10. A School Uniform produced at Ayigya*



*Picture courtesy researcher's field work findings*

The displayed uniform in *plate 10* is one of the many contracts that are made to be sewn on large scale by seamstresses at Ayigya for hair dressers, barbering salon operators, schools etc. The volume of job through contracts was found to be greater with the registered and bigger organisations than with unregistered and small ones. The explanation offered by a mistress seamstress was that professional reputation, social networks, political links, and customer friendliness are likely variables that favour one organisation over the other in this.

*Plate 11. Yet-to-be Sewn Cloths on Display at Ayigya*



*Picture courtesy researcher's field work*

#### **4.2.0 Economic Aspects of Textiles**

The weavers and textile fashion designers carry out production with the necessary use of some raw materials and tools which stimulate the production process of other industries and offer them jobs. The factory buildings or shop premises are usually rented and connected to the national electricity grid putting money in one way or another from the business into the landlords' pocket or construct a wooden kiosk or metal container thereby spending close to about GHC. 1,500 or more and then put money into the accounts of the Electricity Company through the use of electricity power.

The process of weaving and fashion design is a platform for inculcating employable skills in the youth particularly school drop outs and subsequently provide them with employment when they graduate from these hands-on training centres. The chain of imparting the same employable skills to other apprentices when they graduate from their current place is endless and speaks volumes about the economic implications of Ayigya textile industries. The finished products of the textile industry feed both the

local and foreign markets thereby helping locals involved in the production process and distribution and the government of Ghana with incomes and foreign exchange respectively. The interface between the artists and the final consumers create another job for the agents, distributors and retailers.

Earnings from this vocation are spent for the upkeep of the artists and their family as well as the apprentices enrolled under their jurisdiction. Another thing, some of the earnings are saved in bank accounts, credit unions and savings and loans for later investments and even future exigencies. This way the visual arts help in the financial intermediation roles of the banks and other non-bank financial institutions. Also, these enterprises have the capacity of paying taxes to the state by keeping up to date tax receipts of the KMA. Some of these Visual Art enterprises are duly registered with the Registrar General's office and have VAT invoice receipts so that they help in mobilising revenue for the national development process.

#### **4.2.1 Drawing and Architecture and their Economic Aspects**

Drawing, in its broadest sense includes every use of the delineated line and is thus said to be basic to the arts of painting, architecture, sculpture, calligraphy, and geometry. Master artists impart art instruction to apprentices who imbibe the technical training in the mastery of art media, perspective, figure drawing, and rendering (shading). Drawing, is observed by Mr. Agyei, a draftsman at Ayigya, to be the fundamental building blocks of visual arts work and all apprentices must first be taken through it then subsequent ideas of technical training are added. He makes sure that

apprentices under training recognize that drawings are not always supposed to look like photographs, but are each individual's view of the world.

Trainee's drawings become expressions of how and what each see. Instructors can help trainees understand that art is self expression and that there is nothing wrong with what the trainee chooses to express. Artistic risk taking, experimentation, and the development of meaning are intrinsic to making art, and up and coming artists can begin to understand these concepts through their own artistic efforts. Most enterprises of Ayigya who engage in drawing are unregistered and make use of any number of drawing instruments to mark a two-dimensional medium.

Common instruments being used include graphite pencils, pen and ink, inked brushes, wax colour pencils, crayons, charcoals, chalk, pastels, markers, stylus, or various metals like silverpoint. A draftsman's or draughtsman's work to the ordinary man, according to Hammond (2007), may just be reduced to mere visual representations generated for pleasure. But to him drawings could also be used for therapeutic purposes or developmental assessment in children. Mr. Asante Agyei, an out of school artist at Ahenebronum lamented that but for the elites his works would not have fetched him his current income. Mr. Agyei intimated that it has been difficult to save in bank accounts because his returns fluctuate and he needs to maintain his family of five and give stipends on daily basis to his two apprentices who report to work daily from Suame-Maakro and Atonsu-Agogo. See a framed drawing of a couple at Ayigya in *plate 12*

*Plate 12. A Framed Drawing at Ayigya*



*Source: researcher's field work*

Drawing which may be representational, depicting objects, living beings, clouds or scenes which the artist views, remembers, or imagines is another forum for the youth to earn a living at Ayigya. The drawings come in the form of lifelike resemblance like traditional portraits, architectural drawing or looser approximations of reality such as sketches, or abstract (e.g. automatic drawing, entoptic graphomania).

Mr. Stephen Larbi, a prominent painter at Ayigya *Ahenebronum* who doubles as a teacher called on visual artists to jealously guard their profession since its economic benefits are immense. Mr. Larbi mentioned traditional authorities, hotels, new enterprises and corporate entities, educational institutions and indicated that the absence of a venture capital fund has been responsible for his inability to embark upon a full scale artisanship. Combining with teaching particularly at a place outside Kumasi

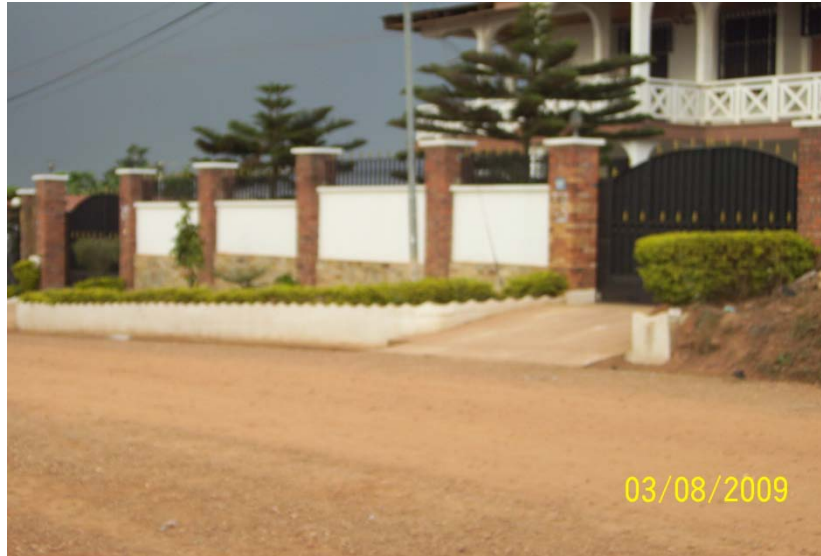
seriously reduce his clientele base unlike his colleagues who are always in the metropolis and within the reach of clients.

Architecture displays one of the most overwhelming and inspirational use of cutting-edge technology in housing at Ayigya. Architects design more than buildings. They also design outdoor spaces: plazas, parks, pedestrian malls, roadways, transportation centres, and entire communities. How should we design our cities, towns, and neighbourhoods? Is it best to separate stores and other businesses from residential areas? How can we minimise the need for highways and avoid unattractive and inefficient 'sprawl'? Architects who specialise in urban and community design focus on these and other issues.

Architectural artists present a wide-ranging vision of multicultural designs in housing and landscaping to Ayigya home owners. Architecture is one of the sources of inspiration to thousands, providing their clients with detailed and finely-illustrated reviews of architectural projects. This feature is particularly manifest in the *Aketego* or *maxima* sections of the Ayigya community. Masons, carpenters, steel benders and welders, suppliers of building materials such as iron rods, cement, paints, tiles, baths and water closets, sand and stone, and roofing sheets depend almost entirely on the activities of architectural designers. The sector, according to Wofa Sam , an out of job mason at Ayigya *Ahenebrum*, stimulates external economies other than that of Ghana because most of the materials and equipment used in building are imported with hard earned foreign exchange or manned by expatriates who have been repatriating large portions of their profits to their home countries. In the opinion of Mr. Chambas Salis, secretary to

the Zongo Assemblyman, public projects like the Affordable Housing project which are just within the reach of the youth of Ayigya are evidences of the housing sector's contribution to the economic development of the people of Ayigya.

*Plate 13. A Residential Facility at Aketego, Ayigya.*



*Picture courtesy researcher's field work*

However, Ahenebrum and Zongo sections of Ayigya sharply contrast the picturesque architectural and landscape designs and scenes of *Aketego* or *Maxima*. The former have been reduced to slums with lots of unauthorised structures, poor drainage, and squalor among others though Ayigya in general is yet to have designed open places such as parks, recreation areas, pedestrian malls, school campuses, and public gardens.

#### **4.2.2 Painting and its Economic Aspects**

Painters of Ayigya explain that their resource materials are all imported from without but their products are sold to the local market of Ayigya and beyond. Their

sales, according to Mr. Larbi, appreciate on the heels of occasions like Christmas, valentine, weddings, funerals, birthdays, and Easter Picnics. See *plate 14* a wall painting waiting to be taken by the owner.

Madam Shipra Sood, an expatriate and a manageress of Melian Decor headquartered in Ayigya with branches in other parts of West Africa, argued that visual arts is a multi-faceted programme which when pursued to higher heights could drastically reduce the youth unemployment situation of the country. She mentioned among others that collections of paintings of prominent Ghanaian artist feature prominently in their events. She advised that professional designers should weld their efforts into a compelling force so as to promote the value of their designs and empower designers at every stage of their careers.

*plate 14 A wall painting*



*Picture courtesy researcher's field work*



#### 4.2.3 Graphic Design and its Economic Aspects

The text and image arts area teaches visual communication through graphic design, artists' books, interactive Web, and multimedia while encouraging students to develop a personal voice. A graphic designer could use typography, other visual arts forms and page layout techniques to produce the final result. Common uses of graphic design include magazines, advertisements, photographic sign posts, product packaging and web design. (See *plate 15 and 16*). For example, a product package might include a logo or other artworks, organised text and pure design elements such as shapes and colour which unify the piece. Composition is one of the most important features of graphic design especially when using pre-existing materials or diverse elements.

*Plate 15. A Photographic Sign Post*



*Picture courtesy researcher's field work*

It was observed that because of this importance, the designing of effective corporate logos requires the attention of a talented designer who also possesses real-world, practical experience. That would describe staff from the Glo-Beads Art and Signs

Enterprise of Ayigya-Maxima as a team of pro designers who are masters in graphics and corporate identity creation.

*Plate 16 A Photographic Sign Post at Ayigya*



*Picture courtesy researcher's field work*

In the area of employment, graphic designers use a lot of hands to help in the various segment of the production process. From road signs to technical schematics, from interoffice memorandums to reference manuals, graphic design enhances transfer of knowledge necessary for productivity in the areas concerned as readability is enhanced by improving the visual presentation of text. Graphic Design is instrumental in the sale of products and ideas through effective visual communication. It is applied to products and elements of company identity like logos, colours, and text. Together these are defined as branding. Branding has increasingly become important in the range of services offered by many graphic designers, alongside corporate identity. Some of the notable beneficiaries of graphic design in Ayigya are the operators of salons. They are one of the prominent profitable industries that the community youth productively engage their energies. The salons and barbering shops consist of the physical apartment and the

landscaping of the immediate premises, equipment like chairs, scissors, brushes, dryers, combs, shaving machines, mirrors, and consumables like soap, antiseptics, pomades and lotions.

Again, their services are inextricably intertwined with electrical power and because of the growing uncertainty and unreliability of the national grid managed by Electricity Company of Ghana (ECG), most service providers acquire standby generators to switch to in the event of power interruptions. The service providers bring their services to the notice of consumers through the reliance on referrals from existing clients, erection of sign posts at strategic places in the community, and adverts on the media networks among others.

The management of these enterprises just like their counterparts in weaving, sculpture and body arts also enrol apprentices whom they train and graduate subsequently with employable and entrepreneurial skills.

On the average according to the Ice T a skilled barber of *Ice T Barbering Saloon* near Next Door, but for a signpost he would have lost his clients particularly so after the KMA decongestion exercise forced him to move away from the main Kumasi-Accra highway. He intimated that individual customers have a maximum of two weeks interval between each shaving making it profitable to stay in the business by just maintaining the core customer base even when new customers are not being made. See *Plate 17*.

*Plate 17. A Notice of Salon Services*



*Picture courtesy researcher's field work*

Sign posts of various kinds abound in Ayigya and greet the individual at first sight. It seeks to provide information on products and services, the location of service providers and their contact phone numbers as illustrated by *plate 17* above. Most of these sign posts are clustered at road junctions and in front of stores of the service providers.

Graphic design is crucial to the training of the needed human resource for sustained accelerate growth of the economy. It is being applied to layouts and formats of educational material to make the information more accessible and more readily understandable to both teachers and the taught. Textbooks are designed to present subjects such as geography, science, and math with layouts which illustrate theories and diagrams which otherwise would have appeared too abstract for comprehension. A common and notable example of graphics in use to educate is diagrams of human anatomy.

Graphic design has an invaluable place in the enhancement of tourism and entertainment industry. It is applied in the entertainment industry in decoration, scenery, and visual story telling. Other examples of design for entertainment purposes include novels, comic books, opening credits and closing credits in film, and programs and props on stage. This also includes artwork used for t-shirts and other items screen-printed for sale. From newspapers to news reporting, the presentation of opinion and facts is often improved with graphics and thoughtful compositions of visual information - known as information design. Newspapers, magazines, blogs, television and film documentaries may use graphic design to inform and entertain. With the advent of the web, information designers with experience in interactive tools such as Adobe Flash are increasingly being used to illustrate the background to news stories.

#### **4.2.4 Main Findings**

- The visual arts have been found to have more economic benefits than appears to be the case on the surface. Indeed, the network of beneficiaries who depend on the visual arts extends far beyond the geographic boundaries of Ayigya.
- Visual arts constitute a significant catalyst for community development support for cultural institutions, and economic health. Its far-reaching influence encompasses important business goals.
- Most of the artist have not registered their businesses and could not enjoy big contracts from state agencies because of the procurement law. Another setback of this phenomenon is that most artists are unable to accessed financial packages from

the commercial banks. They prefer those who have banking history, sound financial practices and collateral security.

- Few artists were found to have a good booking and accounting system to record and track their credits and debits resulting in guesswork and arbitrariness in the management of their businesses. Some however save their returns with credit unions and savings and loan companies and enjoy credit facilities from them for expansion.
- Most of the visual artists sampled for the research and their apprentices were either found to be school drop outs at the basic level or at the Senior High School stage. This revelation does not help the image of the artist out there particular coming on the heels of the prejudice that art is for average brains and illiterates. However, there were those artists too who had post-graduate certificates. But this were few and not that noticeable as their apprentices were found to be at the centre stage most of the time.
- Some forms of the visual arts and their meanings draws inspiration from indigenous objects, tales, myths, proverbs and experiences as well as Western objects. They impart economic; philosophical; social; and symbolic lessons.

#### **4.2.5 Summary of Discussions**

This chapter generally was dedicated to the field work and entails the various forms of the Visual Arts and their economic aspects as studied in the field by the researcher. It concludes with the major findings. The fifth chapter with its summaries; conclusions and recommendations made by the researcher effectively closes the study.

## **CHAPTER FIVE**

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

#### **5.0 Overview**

This chapter is the seal of the research work. The first item on the menu is the summary of the research work. The Conclusion then follows in second place. The third and final item is the Recommendation. The Bibliography and Appendix are given the last treatment.

#### **5.1.0 Summary**

Ayigya is a town located on the right hand side of the Accra-Kumasi highway sandwiched between Oforikrom and Weweso. The Asante aborigines of Ayigya share the community with other peoples who were said to be attracted to the area by its proximity to KNUST. The people of Ayigya are mainly engaged in commercial activities of various kinds. The visual arts are significant and deserve a focused study. The Visual Arts as exemplified in the weaving and ‘fashion designing’, drawing, architecture, painting, paint making, graphic designs, and sculpture among others offer jobs to the youth of Ayigya and have crucial economic implications for the development of Ayigya.

The visual arts of the people of Ayigya have offered immense support to the people and others beyond Ayigya in terms of diverse economic benefits. Visual Arts in forms like tie-dye cloth, stools, mortar and pestle have been made to help the ordinary



man enjoy some basic utilities that come from their use in the peoples' daily activities. The production processes of the sculptural pieces above-mentioned require materials, tools and equipment as well as human resources alike which would offer monetary rewards to the owners of these resources. The visual arts offer employment openings for artists and their apprentices, distributors and retailers, and art collectors among others. Again, the artist stimulate the economy by paying rent for their factory buildings, paying levies and taxes to the state revenue generation bodies, and for utility service providers. The products of the artists equally have a multiplier effect as they are being used in the production of other goods and services. The network of beneficiaries associated with the activities and products of visual arts are so all-inclusive and comprehensive that something needs to be done to facilitate the work of the artists in order to enhance their operations.

### **5.1.1 Conclusion**

Visual Arts businesses at Ayigya have been found to operate informally and haphazardly. The businesses have largely remained unregistered and operated from homes; kiosks and other openings with poor record keeping system. Visual artists have poor records of the customer database and customer feedback system. The significance of the idea of running a separate business bank account as distinct from the personal bank account of the business owner has not yet been realised among the large army of sole proprietorships operated at Ayigya. Most visual artists operated on part-time basis with their apprentices, who may lack the required expertise in management, in some instances managing the businesses. This jeopardises the smooth operation and growth of the businesses.

The Visual Arts have a huge potential of creating self-employed individuals. The creative industry exemplified by the Visual Arts is a platform that could cultivate leading entrepreneurs and advance the course of self-employment among the youth of Ayigya. The look to the government sector for jobs by graduates and Ghanaians in general is unfortunate as it limits and kills the creative talents of the youth. This study has realised that the Visual Arts have a potential of building a community of self-employed individuals who can recruit and engage some of the unemployed youth for the productive use of their knowledge, skills and abilities. The multiplier effect of this is that the growing unemployment situation will be eased. The visual arts have been found to have more economic benefits than appears to be the case on the surface. Indeed, the network of beneficiaries who depend on the visual arts extends far beyond the geographic boundaries of Ayigya.

The study has uncovered a huge untapped state revenue resource. The huge network of Visual Art businesses found at Ayigya have largely been uncovered by the state revenue agencies. Very few of the businesses have been found to be registered and operated on sound business practices like registering with the office of the Registrar General. Again, very few of the registered Visual Arts businesses do file their tax returns. Most have been found to have paid their Kumasi Metropolitan Assembly levies, albeit irregularly their obligations to the Internal Revenue Service and the Value Added Tax (VAT) Secretariat have however remained unmet. This means that the much-talked-about large potential of the informal sector will be hidden and untapped hence the continuous upward review in the tax burden of those in the direct tax bracket.

A large portion of the artists were found to have low formal education. Higher formal education though not an end in itself was found to be a means to an end. Higher formal education gives the artist a claim to relatively more information and appreciation of the demands of the time as well as emboldens the artists in negotiating for better concessions in their working environment. Again, higher formal education was found in the study to widen the artist's exposure to new ideas and computer softwares which could better enhance their efficiency and give them an urge in this era of growing cutting technology.

Artists of same industry could not pool resources together to achieve economies of scale. Visual Art businesses were found to be predominantly organised in small units and bits. These units could not stand up to the competition that giant corporation from outside the Ayigya community posed. The small business units could not meet bigger customer request. Meanwhile, little cooperation was found to exist among the scattered small operations to confront their challenges.

### **5.1.2 Recommendations**

Visual Artists should use good business practices in operating their businesses. Artists should register their businesses; operate bank accounts solely for the businesses distinct from that of the proprietors and or partners running those businesses. Artists equally need to keep and update a good customer database to help in boosting sales volume and maintaining a good communication with customers especially in a competitive world of ours. Artists like all professionals need to appreciate the essence of basic book keeping and accounting system to streamline their budgets and business practice.

Artists should organize routine exhibitions and art festivals as a way of increasing revenue. The Ayigya community Visual Artists ought to design and organise routine programmes such as festivals, durbars, exhibitions, carnivals and other platforms which will showcase and promote their creative potentials to the outside world. In a demand-driven economy like ours, the best way forward for artists has been found to be their efforts to stimulate demand for their products. Over production can greatly demoralise the artists. So marketing the products of their creative talent is not an option but a must.

State revenue agencies should adequately capture the informal sector. The network of art entrepreneurs at Ayigya will significantly advance the revenue volumes of the likes of Value Added Tax (V.A.T.) secretariat, Internal Revenue Service (I.R.S.) and the Kumasi Metropolitan Assembly. The haphazard forms with which these art businesses are being operated coupled with the inability of the revenue agencies to closely monitor and capture the businesses have largely left the businesses off the hook.

Artists with high formal education should dedicate themselves to actual practice. Apart from bringing their vast information and exposure to bear on both practice and administration of the visual art businesses, they stand a better chance of reducing the misconception that less intelligent students get into the arts. Besides, dedication to actual practice will give expression to the various abstract concepts learnt in the classroom.

Visual Artists should as matter of urgency begin to pool resources together. Guilds are good avenues of benefiting productively from the expertise of other artists in the same industry. Besides, resources could be pooled together to create a revolving fund to

help finance artists in undertaking capital projects. Banks and other financial institutions could charge huge interest on short-term loans advanced to artists.

### **5.1.3 Summary of Discussion**

The chapter closes the study by summarising; concluding; and offering recommendation on the conclusions for the advancement of knowledge.

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## APPENDIX I

### AN INTERVIEW GUIDE

#### SECTION A: HISTORY OF AYIGYA

1. What does Ayigya stand for?
2. Who founded Ayigya?
3. What are the demographic features of the people of Ayigya?
4. What is the name of the chief of Ayigya?
5. What is the name of the chief of Ayigya Zongo?
6. Who are some of the opinion leaders of Ayigya?

#### SECTION B: DEMOGRAPHIC CHARACTERISTICS OF ARTIST

1. What is the age of artist?
2. What is the sex of artist?
3. What is the artist level of education?
4. What is the artist hometown called?
5. Do the artists work and live in Ayigya?

#### SECTION C: FORMS OF VISUAL ARTS

6. Name of the art work
7. Functional description of the art work
8. Types of the artefact

#### SECTION D: STRUCTURE OF THE BUSINESS

9. What is the vision and mission of the company?
10. Is the business registered?
11. What form does the business take?
12. What kind of materials, tools and equipment are being used?
13. In what structure are production and/or service carried out?
14. What is the ownership of the factory premises?

15. What is the artist source(s) of energy?
16. What shaped the artists' decision to site the company at where it is?
17. Do the artists have branches of business in other parts of the country and beyond?
18. What inspired the artist to venture into this business?
19. How long has the artist been in the industry?
20. What infrastructural facilities are available to the artists?
21. What type of workforce do the artists use?
22. What is the strength of the workforce?
23. Do the artists keep record of programme of activities among others?
24. Do the artists deal directly with final consumers of goods and services or get to final consumers through retailers and other middlemen?
25. Do artists keep database of customers?
26. Who are the target customers?
27. Does artist have tourists' visitations and what is their calibre?
28. Do visiting tourists buy?
29. What is the artists' average revenue on tourism?
30. Do the artists have apprentices?
31. What is the duration of an apprentice's training session?
32. Are apprentices remunerated or just given stipend?
33. How much are apprentices being giving and how often?
34. How are apprentices recruited by the artists?
35. Is the artist a member of a trade guild?
36. How does artist communicate their business to customers?
37. Do the artists organise exhibition?
38. Often do the artists' have exhibitions in a year?
39. Is the artist working on a full time or part-time?
40. Who are the artist' competitors in the industry, if any?
41. What are the challenges of the artist's job?

## SECTION E: FUNCTIONS OF THE ARTEFACT

42. What is its usage?
43. Is artefact use restricted to particular seasons and occasions only?
44. How is it used?
45. What is its benefit to the people and the society?
46. What has been the businesses contribution to the community?
47. Has there been any change in its function today?

## SECTION F: FINANCIAL PRACTICES

48. What is artist's general revenue turnover in a month?
49. What has been artist savings culture?
50. Does artist have access to credit facility?
51. What criteria are being used in arriving at workmanship or fee charged?
52. Are taxes, levies or donations being paid or made, if yes, to whom?
53. Does artist issue VAT invoice receipts?
54. Does artist display business documentation as stipulated by the law?
55. What criteria does artist use in determining workmanship?
56. What is artist conventional working hours in a day?
57. How many working days does artist have in a week?

## FORMS OF VISUAL ARTS

- 1) Graphic Design
- 2) Sculpture
- 3) Painting
- 4) Textile
- 5) Paint-Making
- 6) Drawing
- 7) Architecture

## APPENDIX II

### AN OBSERVATIONAL GUIDE

Ayigya Chief Palace	Found ( ) Not Found ( )
Ayigya Zongo Chief Palace	Found ( ) Not Found ( )
Barbering Salons	Found ( ) Not Found ( )
Hairdressing Salons	Found ( ) Not Found ( )
Seamstress Tailoring Shops	Found ( ) Not Found ( )
Wood carvers	Found ( ) Not Found ( )
Welders,	Found ( ) Not Found ( )
Aluminium and Glass Fabricators	Found ( ) Not Found ( )
Weavers	Found ( ) Not Found ( )
Leather/Shoemakers	Found ( ) Not Found ( )
Melian Decor	Found ( ) Not Found ( )
Graphic Designers	Found ( ) Not Found ( )
Tie and dye makers	Found ( ) Not Found ( )
Carpenters	Found ( ) Not Found ( )
Architects and Draftsmen	Found ( ) Not Found ( )
Painters	Found ( ) Not Found ( )
Goldsmiths	Found ( ) Not Found ( )
Blacksmiths	Found ( ) Not Found ( )

### APPENDIX III

Kwame Nkrumah University of Science and Technology, Kumasi

College of Arts and Social Sciences

*The researcher would appreciate it if you could volunteer information on a study being conducted into the Economic Aspects of the Visual Arts at Ayigya. As an academic exercise, the information volunteered would be treated confidentially.*

Thank you in anticipation of your response.

*Please tick {√} where appropriate and write in the spaces provided below:*

Age Estimate:      20yrs & Below      { }

20-35yrs      { }

35yrs+      { }

Gender:      Male      { }

Female      { }

Education:      Below Basic      { }

Basic      { }

Second Cycle      { }

Tertiary      { }

Occupation:	Print-Making	{ }
	Graphic Design	{ }
	Painting	{ }
	Sculpture	{ }
	Textiles	{ }
	Others	{ }

Specify.....

- Are you on a full-time? Yes{ } No{ }
- If No, what else do you with your time?.....
- Which of the following best describes your business?
 

Sole proprietorship	{ }
Partnership	{ }
Limited liability	{ }
- Does the organisation have branches elsewhere apart from this one? Yes{ } No{ }
- What is the ownership of your business factory /premises or shop?
 

Self-Owned	{ }	Family Owned	{ }	Rented	{ }	Others,
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Specify.....

- Is the business registered with the Registrar General's office? Yes{ } No{ }
- Are taxies being paid on behalf of the organisation and staff? yes{ } No{ }
- Do you pay social security contribution on behalf your staff? yes{ } No{ }
- If yes, to which institution and how often?.....
- Do you issue VAT invoice receipts? Yes { } No{ }



31. What would you say is the average revenue on tourists sales?.....
32. Who are your competitors in this industry?.....
33. What infrastructural facilities are available to you?.....
34. What criteria do you use in determining workmanship?.....
35. How many working hours do you have in a day?.....
36. How many working days do you have in a week?.....

37. *Tick your observations of the Economic Aspects of the Visual Arts in your neighbourhood:*

	Highly Satisfactory	Satisfactory	Less Satisfactory	
38. Domestic Use	{ }	{ }	{ }	
39. Income Generation	{ }	{ }	{ }	
40. Tourists Attraction	{ }	{ }	{ }	
41. Gov't Revenue Generation	{ }	{ }	{ }	

Thank You