

Assessment of Curatorial Interventions for Lesser-Known Art Forms in Ghana

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Abstract:

Ghana abounds in interesting yet unacknowledged art forms of great value spread along the length and breadth of the country. From the home to the farm; from the bed room to the kitchen; from the parties to the funerals, the functionalities of these lesser-known Art forms are put to use and manipulated. Whilst other art forms enjoy museum displays and elaborate exhibitions, the lesser-known Art forms remain in the dark, even though they are very close to us. Interestingly however, low recognition and neglect has hardly affected the production of the lesser-known art forms, a phenomenon that has motivated the conduct of this study. The study therefore sought to elicit attention and recognition for these important cultural art forms through curatorial interventions. Efforts were made at investigating what lesser-known Art forms are, the philosophical bases for their creation as well as their cultural, aesthetic and psychological values in the Ghanaian society. Mixed methods with descriptive research design was employed for this study. One hundred and thirty (130) individuals comprising curators, local crafts producers and some members of the general public were purposively sampled to take part in the study. Instruments for data collection were questionnaires and interview guide. The outcome of the study indicated that lesser-known art forms have cultural, aesthetic, functional and philosophical values to the society and their production relentlessly thrive among local craft producers. The study therefore recommended the inclusion of lesser-known art forms in museum collections and other curatorial activities so that their places as viable art forms in the society would be established.

Keywords:

Art Forms, Cultural, Curatorial, Ghana, Lesser-Known Art Forms, Museum

1. Introduction

Several Ghanaian visual art forms of various cultural dimensions, produced within different historical periods from the ancient to the present abound. These visual art forms have achieved world-wide reputation from their display through expert curatorial hands in gallery and museum halls where they are well appreciated. Most of these art forms are either recognized or not recognized, or are not given the deserved

and sustained curatorial guidance and public prominence in Ghanaian galleries and museums to demonstrate their artistic relevance.

Kenney asserts that curatorial approaches hold the key to bringing to limelight the significance of lesser-known art forms [1]. As observed by the New York Times, the contemporary art world has grown to planetary size over the last decade – more galleries, more fairs, more art-selling websites, bigger museums, new biennials almost by the month. Sometimes it seemed as if a new kind of cultural figure has been born as well: the international curator, constantly in flight to somewhere [2]. This is the manifestation of the prevalence of curatorial interventions in the promotion of art worldwide.

Intervention is defined by Dun as “stepping in,’ or interfering in any affair, so as to affect its course or issue.” As a noun of action that emphasizes interruption, its modus operandi is relational and in-between [3]. As observed by Gomoll and Olivares, interventions always involve risk because they interrogate a relationship, generate friction, and can cause unanticipated or even violent outcomes [4]. The authors further posit that, even though curatorial intervention is not yet an extensively theorized or historicized topic, its potentiality in engaging exhibitioner histories with hopes of transforming the ways displays are produced and the ways audiences relate to them is very popular [4].

Unfortunately, Africans and Ghanaians, in particular, are not taking advantage of curatorial interventions to highlight and salvage their art forms, especially the lesser-known ones. Bender has already sounded a caution as he draws attention to how art museums and galleries in Europe reject modern African art as being derivative, imitative and not modern enough [5]. According to him, even though ethnographic museums are at best uncertain about accepting it into their collections, the few that have done so, tentatively and hesitantly, seem to be selecting out that which is deemed too modern [5].

It is obvious that the West does not expect anything from us but originality in our art, something that our lesser-known art forms have in abundance. Bender says it in plain words: “They are looking for modern art which seems to relate to traditional art from the area in question”. In his view, African painters are not painting anything. He considers African paintings as uninspiring but paintings of “rustic scenes” and portraits that are unappealing to intellectuals [5]. This however, Dankwa asserts that painters (artists) one way or the other are inspired by several things in their environment. This goes to indicate that every artwork has its source of inspiration [6].

Bender argues that ethnographic museums ultimately do a disservice to their own mission if they continue to ignore contemporary expressive arts of the cultures they purport to represent. Curatorial timidity and inexperience with modern art can and should be overcome [5]. Unlike art museums and galleries, which are compelled to show only trendy art, ethnographic museums can freely and comfortably collect and display a wide range of contemporary art - academic, popular, and tourist. Moreover, ethnographic museums have a responsibility to more fully document this art, just as they would for any object in their collections, with contextual and historical information. In reference to interventional measures to lesser-known art forms, the following assertion by Amselle should be worth pondering over:

“At a moment when contemporary art in the West has become a bit tired and too self-referential, African art offers an alternative. The relentless quest for

the Next Big Thing has hit upon contemporary African art. But is this, too, just another passing fancy? Can contemporary African art rejuvenate Western art? The West remains repulsed yet fascinated by Africa; it embraces Africa in the spirit of multiculturalism, but cannot shed the primitivizing impulse.” [7].

In whichever way one would interpret Amselle’s statement; African art has some role to play not only in the African culture but in global perspective [7]. Fortunately, “not all curatorial interventions will be concerned with aesthetics in the European or Modernist traditions. The notion is best understood as an interdisciplinary practice” [4]. This study assess the curatorial interventional of lesser-known art forms in Ghana.

2. Literature Review on Lesser-Known Arts

Earlier writings on African art dwelt on a rather limited scope of a vast purview of artistic praxis pursued by the traditional African. To a very large extent, this has been due to the fact that Europeans who had the privilege and the ability to write the African art history directed their activities towards their own biases and interests. Their interests in masks, which have been the most recognized and popular form of African art, for instance, was due to their eagerness to probe into our religion and various traditional belief systems. In the process, a whole arrays of artefact which qualify to be classified as creative works of art were left behind. Unfortunately, African scholars who followed the European writers brought so much into their model and perception of our art that they had no option than to pursue the trend. Attempts at analysing related studies therefore revealed that very few studies were conducted in the area of lesser-known arts in Ghana. Discussions on the topic therefore draws greatly on the opinion on the Lesser Arts of Life discussed as far back as 1882 [8].

From the original works of Morris (1882; republished, 2017) asserted that here, then, we have two kinds of art: one of them would exist even if men had no needs but such as are essentially spiritual, and only accidentally material or bodily. The other kind, called into existence by material needs, is bound no less to recognize the aspirations of the soul and receives the impress of its striving towards perfection. According to him, the lesser arts are well worth the attention of reasonable men, and those who despise them must do so either out of ignorance as to what they really are, or because they themselves are in some way or other enemies of civilization, either outlaws from it or corrupters of it [8].

According to Ayiku, a rigorous definition of Art in Ghana cannot be easily identified. Not until the introduction of the western formal education, did the word art become recognized [9]. Ayiku analyses the Ghanaian concept of Art as an embodiment of the practices and culture of the people [9]. What can be described as lesser art or lesser-known art can be contentious and relative. This is because its popularity or otherwise could be determined only in relation to the population under consideration at a point in time [8]. In Morris’ view therefore, the issue of branding an art form as ‘lesser’ is neither here nor there so long as there is nothing like a ‘greater’ art. Morris believes that an art is an art provided it is “a creation of man which appeals to his emotions and his intellect by means of his senses” [8]. He argues that all art forms, great or small, “appeal directly to that intricate combination of intuitive perceptions, feelings, experience, and memory which is called imagination”.

From another perspective, lesser-known art forms can be likened to what is popularly known as minor arts. These are the art forms that are not directly

identifiable with the mainstream fine art forms such as painting, sculpture, drawing and printmaking [10]. In Ghana, lesser-known arts mainly comprise of those art forms which have been produced informally by equally talented and skilful artisans with basic livelihood functionalities. These are the category of art forms which, according to Morris, were called into existence by material needs rather than just being created for their own sake [8]. This may be interpreted to mean that, the visual and physical products are a replicate of the Ghanaian Philosophy, ideals and culture, as well as produced to serve daily activities and enhance living conditions, thus Ghanaian lesser-known art and culture is inseparable. Therefore, in order to understand the concept of art, it is practical to first appreciate Ghanaian cultural history. According to Ayiku, some Ghanaian languages such as Twi and Ga interpret the word art as “dwene” and “sama” respectively [9]. This, however rebuts the presumption that the word lesser-known art could not be located anywhere in the Ghanaian society. In conclusion, Morris asserts that whatsoever art there is in any of these articles of daily use must be evolved in a natural and unforced manner from the material that is dealt with: so that the result will be such as could not be got from any other material; if we break this law we shall make a triviality, a toy, not a work of art. Lastly, love of nature in all its forms must be the ruling spirit of such works of art as we are considering; the brain that guides the hand must be healthy and hopeful, must be keenly alive to the surroundings of our own days, and must be only so much affected by the art of past times as is natural for one who practices an art which is alive, growing, and looking toward the future [8].

3. Methodology

Mixed methods with descriptive research design was employed for this study. The reason for this is to throw light on the necessary curatorial interventions needed to promote art works. This method was used to describe both present and past events as and when necessary. According to Glass and Hopkins, descriptive research involves gathering data that describe, organize, tabulate, and depicts, events [11]. The population for this study included curators of selected museums and galleries, craft producers, and collectors in local rural communities from where the selected lesser-known art forms are made and used. Purposive sampling technique was therefore employed to select an appropriate sample for this study. This allowed the researcher to select the respondents for the study based on their expert judgment, taking into account the subject under study, the population available and the research objectives. This enabled a fair and absolute representation of all members of the population concerned, that is, the museum curators, craft producers and the local inhabitants from three of the ten regions of Ghana. The researchers selected one hundred and thirty (130) respondents for the study. The three main categories of the accessible population were ten (10) museum curators; one hundred (100) local craft producers encompassing 50 craft producers from the Greater Accra Region, 25 each from the Central and the Ashanti Regions, as well as twenty 20 local inhabitants from the rural communities of Osubonpanyin, Atetcherdo (Central Region), Darko (Ashanti Region) and Oyebi (Greater Accra Region). These twenty rural communities were selected because they are predominantly old settlements, which still continue to produce, possess and exhibit a number of Ghanaian lesser-known ethnic art forms. The ten (10) curators comprised two (2) each from the five (5) art museums in Ghana.

The major data collection instrument was questionnaires. Interviews were also conducted to augment the quantitative data. In the data analysis, the researchers

employed the use of quantitative analysis and thematic approach. Statistical Package for Social Sciences (SPSS) data analysis software was used. Descriptive statistics such as frequencies and percentages were used in analyzing the quantitative data. The recurring outcomes were employed in analyzing the qualitative data.

Table 1. *Categories of respondents.*

Category	Number
Curators	10
Local crafts Producers	100
Local inhabitants	20
Total	130

4. Results and Discussions

This section assesses curators' ideas on what they consider as lesser-known art forms. This research question-What are the materials termed as the lesser-known art forms? Other questions were also raised and answered by respondents in this section. Questionnaires were administered to ascertain the diverse views of respondents. Table 2 depicts the examples of curators' ideas on what they consider as lesser-known art forms.

Table 2. *Questionnaire for curators' ideas on what they consider as lesser-known art forms.*

Results	No. of Respondents	% of Respondents
Paddle	0	0
Coffin	0	0
Grinding stone	0	0
Pestle (wɔmma)	0	0
Mortar (woduro)	0	0
Fish trap (Kodoɔ)	0	0
Wooden tray (apampaa)	0	0
Grinding pestle (tapoi)	2	25.0
Earthen bowl	4	50.0
Clay Pot	8	100.
Clay pipe	3	37.5
Wooden comb (duaafe)	4	50.0
Spoons (ta/kwanta)	1	12.5

Source: Field Study, 2019

4.1. Responses on Questionnaire Item: in Your Professional Opinion, Which of These Object(s) Do You Consider as Lesser-Known Art Forms?

In Table 2 eight curators were to consider which of the listed items they regarded as lesser-known art forms. Two curators, representing 25.0 %, consider grinding pestle (tapori) as lesser-known art forms. Four respondents, representing 50.0%, considered earthenware bowl. All the eight respondents, representing 100 %, regard clay pots as lesser-known art forms. Also, three respondents, representing 37.5 %; two respondents, representing 25.0 %; three respondents, representing 37.5 %; four respondents, representing 50.0 % and one respondent, representing 12.5 % consider clay pipe, wooden comb (duaife) and spoon (ta/kwanta) as lesser-known art forms respectively. However, from the respondents' view, curators did not consider paddle, coffin, grinding stone, pestle (wɔmma), mortars (woduro), fish trap (Kodoɔ) and wooden tray (apampaa) as lesser-known art forms. The results indicate that out of the 13 listed items, curators are of the view that six out of them are regarded as lesser-

known art forms. They are, in order of preference, clay pot, earthenware bowl, grinding stone, wooden comb, clay pipe, and spoon.

4.2. Responses on Questionnaire Item: Apart from the Items Listed in Questions 8, Indicate Which of the Follow Object(s) You Consider as the Known Art Form(s) of Ghana

In Table 3 the results showed that four respondents, representing 50%, listed Stools, drums, and linguist staffs as the known art forms. Three respondents, representing 37.5% indicated open sandals, state umbrellas and state swords. Only one respondent, representing 12.5%, selected kente, hearths and beads as the known art forms in Ghana. This is shown that curators are more aware of the known art- forms than they are on known art forms in Ghana.

Table 3. Curators list of the known art –forms.

Results	No. of Respondents	% of Respondents
(a) Stools, Drums, linguist staffs	4	50.0
(b) Open sandals, State umbrellas, State swords	3	37.5
(C) Kente, Hearths, beads.	1	12.5

Source: Field Study, 2019

4.3. Responses on Questionnaire Item: In Your Opinion, How Can Lesser-Known Art Forms Made Known to the Public?

In Table 4, three respondents, representing 37.5 %, expressed the opinion that mounting public exhibitions of the lesser-known art forms could make people aware of them. One respondent, representing 12.5 %, was of the view that provision of both visual and written documentations, would aid in the dissemination of lesser-known art forms to the public. Four respondents, representing 50 %, suggested that formal and informal education on issues of lesser-known art forms would help in making them known to people. This also indicates that majority of the curators shared a common opinion that through formal and informal education the public could acquire knowledge on lesser-known art forms. This is another means of intervention.

Table 4. Making lesser-known art forms known to the public.

Results	No. of Respondents	% of Respondents
(a) Public exhibitions	3	37.5
(b) Visual and written documentation	1	12.5
(C) Formal and Informal education	4	50.0
Total	8	100

Source: Field Study, 2019

4.4. Responses on Questionnaire Item: Do Lesser-Known Art Forms Possess Any of the Following Purposes for Their Creation?

In Table 5. The results did indicate that a greater number of respondents, six (75 %) responded “Yes”. Two respondents (25 %) answered “No”. This implies that respondents agreed to the fact that there is a reason for the creation of these lesser-known art forms.

Table 5. Reason for the creation of lesser-known art forms

Results	No. of Respondents	% of Respondents
(a) Yes	6	75
(b) No	2	25
Total	8	100

Source: Field Study, 2019

4.5. Responses on Questionnaire Item: Do Lesser-Known Art Forms Possess Any of the Following Reason for Their Creation?

In Table 6 the results did indicate that none of the respondents chose more than one reason for the creation of lesser-known art forms. Five out of the total of eight respondents, representing 62.5% chose ‘Functional reason’ for creating lesser-known art forms in Ghana. Two respondents, representing 25%, chose ‘Aesthetic reason’ and one respondent, representing 12.5%, opted for ‘Philosophical reason’. No one (0%) chose Symbolic, Religious and Art for art’s sake as reason for the creation of lesser-known art forms. It could therefore be confirmed that ‘Functional’ is the main reason for the execution of these art forms.

Table 6. Reason for the Creation of Lesser-Known Art Forms.

Results	No. of Respondents	% of Respondents
(a) Functional	5	62.5
(b) Aesthetic	2	25.0
(c) Philosophical	1	12.5
(d) Symbolic	0	0.0
(e) Religious	0	0.0
(f) Art for art sake	0	0.0
Total	8	100

Source: Field Study, 2019

4.6. Questionnaire item: Are lesser-Known Art Forms Exhibited in Ghanaian Museums?

In Table 7 the results obtained from the questionnaires show that out of the total of eight respondents, five respondents said “No”, forming (62.5 %) and three respondents representing 37.5 % answered “Yes”. This is an indication that most museums in Ghana do not exhibit lesser-known art forms. One major reason they are not known.

Table 7. Exhibition of lesser-known art forms in Ghanaian museums.

Results	No. of Respondents	% of Respondents
(a) Yes	3	37.5%
(b) No	5	62.5%
Total	8	100%

Source: Field Study, 2019

4.7. Questionnaire Item: If Your Response to the Previous Questionnaire Item is YES, Mention Some of the Known Art Forms that are Exhibited in Ghanaian Museums

Table 8 shows that state swords, kente, stools, clay pots and batakari are the known art forms that are mostly exhibited in the Ghanaian Museums. Three curators (representing 100%), stated that kente and stools are the known art forms that are

mostly exhibited in the Ghanaian Museums. Two out of three, representing 66.7%, mentioned batakari (smock) while one respondent, representing 33.3%, indicated that state sword is the lesser-known art form exhibited in Ghanaian Museums. The result shows that Curators are aware that known art forms are exhibited in Ghanaian Museums.

Table 8. *Known art -forms that are exhibited in Ghanaian museums.*

Results	No. of Respondents	% of Respondents
State Swords	1	33.3
Kente	3	100.0
Stools	3	100.0
Clay Pots	2	66.7
Batakari (Smock)	2	66.7

Source: Field Study, 2019

4.8. Questionnaire Item: What is/are the Reason(s) for not Exhibiting Lesser-Known Art Forms?

In Table 9, the results show that among the reasons why five respondents, (100%) think lesser-known art forms are not exhibited in Ghanaian Museums is because they do not consider them as art forms, The same 100% again think that the lesser-known art forms have no aesthetic qualities. Four, representing 80.0%, stated that they have no artistic significance and three of the five representing 60.0% indicated that the lesser-known art forms are not easily available to be exhibited at the Ghanaian Museums, they are always functioning in the daily lives of the public and already familiar in Ghanaian society.

Table 9. *Reasons for not exhibiting lesser-known art forms by curators.*

Results	No. of Respondents	% of Respondents
(a) Not considered as art forms	5	100.0%
(b) Have no artistic significance	4	80.0%
(c) Have no Aesthetic quality nor functional purpose	5	100.0%
(d) Already familiar in the society	3	60.0%

Source: Field Study, 2019

4.9. Questionnaire Items: State Your Reason(s) for Selecting Any of the Responses in the Above Question

Results obtained from Table 10 show that three respondents making 37.5% state that, the aesthetic qualities attract attention and that they are unique from other art -forms. Four respondents, making 50% answered that ‘most of these art forms function daily in the household of Ghanaian. One respondent, 12.5% stated that Ghanaian visual art is not created for its own sake neither merely does it focus on the aesthetic nor beautiful aspects of it only. Analysis of the responses reveal that the foundation for the creation of Ghanaian art works is based on its functional purpose and not just for art sake of creating art.

Table 10. *Purpose(s) for making lesser-known art forms in Ghana.*

Results	No. of Respondents	% of Respondents
(a) The aesthetic qualities attract observers; they render them unique from other art forms.	3	37.5
(b) Most of these art forms function in the	4	50

daily life's of every Ghanaian.		
(c) Ethnic visual art does not focus on art just its own sake nether on a merely aesthetic or only the beautiful aspects of art	1	12.5
Total	8	100

Source: Field Study, 2019

4.10. Responses on Questionnaire Item: How Did You Learn This Craft?

With reference to Table 11 a total of 80 crafts producers, representing 100%, responded to the questionnaire item on how they learnt their crafts. Thirty-four respondents, representing 42.5%, acquired their craft through apprenticeship. Twenty-six respondents, representing 32.5%, learnt their craft from their parents. Ten respondents, representing 12.5%, acquired their craft through formal education, while another ten respondents, representing 12.5% acquired their craft through the observation of other craft practitioners. This means that, majority of respondents learnt their craft through apprenticeship and from their parents.

Table 11. Means of learning a craft.

Valid	Frequency	Percentage (%)
Through apprenticeship	34	42.5
From parents	26	32.5
Through formal education	10	12.5
Observation from friends	10	12.5
Total	80	100.0

Source: Field Study, 2019

4.11. Questionnaire Items: Do You Consider the Following As Art Forms?

From Table 12, eighty crafts producers responded to each of the items as to whether or not they are art- forms. Fifty-two respondents, representing 65.0% did not consider hoe as an art forms, while 24 representing 30%, did consider it as an art forms. Four of the respondents, representing 5.0% could not tell whether it could be classified as an art form. Thirty respondents, representing 37.5% were of the view that grinding stone is an art form. However, 50 respondents, representing 62.5%, did not classify grinding stone as an art form. Fifty six respondents, representing 70%, answered “No”, while 24 representing 30 %, answered “Yes”. By this data majority of the respondents did not consider cutlass as an art form. Forty-eight respondents, representing (60%) answered “Yes”, while 32, representing 40 %, of the respondents said “No”. This shows that a greater number of the respondents agreed that mortar is an art form. Twenty-four, representing 30 % of respondents, gave the answer “Yes”, while 56, representing 70% of the respondents answered “No”. This is an indication that majority of the respondents did not regard that fishing net is an art form. Nineteen respondents, representing 31.1%, responded “Yes”, while 42 respondents, representing 68% responded “No”. The remaining 19 respondents, representing 23.8% did not regard “Nsua” as an art form. This is a revelation that a greater percentage of respondents disregarded “Nsua” as an art form. Forty-four respondents, representing 68.8%, responded “Yes”, while 20 representing 25% responded “No”. The remaining 16, representing 20%, did not respond as to the question. A greater percentage of respondents consider Mat as an art form. Fifty-one respondents, representing 76%, responded affirmatively by considering Drum as an art form, while sixteen representing 23.9%, did not agree. The remaining 13 respondents 16% did not

know whether or not it is an art form. Thirty-two respondents, representing 40% considered Paddle as an art form. However, forty-eight respondents representing 60% said they not. Twenty-four respondents, 30% did regard coffin as an art form, while forty-four respondents, representing 55.0% did not and 12 respondents, representing 15.0% could not determine as to whether or not the coffin is an art form. Thirty-three respondents, 41.3% did regard “Mukyaia” as an art form, while forty-seven respondents, representing 58.8% did not. Sixty-six respondents, representing 82.5%, agreed that “Apotoyowa” is an art form. Nevertheless, fourteen respondents, representing 17.5% did not regard the “Apotoyowa” is an art form. Sixty-two respondents, representing 77.5%, said that “Womma” is an art form, while nine respondents, representing 11.3 % expressed a negative view. Nine respondents, representing 11.3% could not decide on whether it is an art form or not. Fifty-eight respondents, representing 72.5% were of the view that Wooden Tray is an art form, while twenty-two respondents, representing 27.5% held a contrary view. Twenty-four respondents, representing 30% agreed that Hen Coop is an art form. However, forty-six respondents, representing 57.5% did not agree to that fact. Also ten respondents, representing 12.5% did not identify Hen Coop as an art form. Seventeen respondents, representing 21.3 %, mentioned that “Opo” is an art form, forty respondents, representing 50.0 %, did not see it as arte-form and twenty-three, representing 28.8% did not classify it as an art form. Thirty-two respondents, representing 40.0% did consider Brefi as an art form, while forty-eight respondents, representing 60.0% did not.

Table 12. Selected Ghanaian art forms.

Item	“YES” Respondents		“NO” respondents		Not answered		Total
	Freq.	%	Freq.	%	Freq.	%	
Hoe	24	30.0	52	65.0	4	5.0	80
Grinding stone	30	37.5	50	62.5	-	-	80
Cutlass	24	30.0	56	70.0	-	-	80
Mortar	48	60.0	32	40.0	-	-	80
Fishing net	24	30.0	56	70.0	-	-	80
“Nsua”	19	23.8	42	52.5	19	23.8	80
Mat	44	55.0	20	25.0	16	20.0	80
Drum	51	63.8	16	23.9	13	16.3	80
Paddle	32	40.0	48	60.0	-	-	80
Coffin	24	30.0	44	55.0	12	15.0	80
“Mukyaia”	33	41.3	47	58.8	-	-	80
“Apotoyowa”	66	82.5	14	17.5	-	-	80
“Womma”	62	77.5	9	11.3	9	11.3	80
Wooden tray	58	72.5	22	27.5	-	-	80
Hen coop	24	30.0	46	57.5	10	12.5	80
“Opo”	17	21.3	40	50.0	23	28.8	80
“Brefi”	32	40.0	48	60.0	-	-	80

Source: Field Study, 2019

4.12. Responses on Questionnaire Item: Do You Have a Museum in Your Locality?

Out of 80 (100.0 %) respondents, twenty-four of them representing 30% answered “Yes”, while 56 respondents (70.0%) answered “No”. This goes to confirm that majority of the communities in Ghana do not have Museums.

Table 13. Museums in Selected Ghanaian Localities.

	Frequency	Percentage (%)
Yes	24	30.0
No	56	70.0
Total	80	100.0

Source: Field Study, 2019

4.13. Questionnaire Item: In Your Opinion Do You Think it is Important to Keep a Permanent Collection of Lesser-Known Art Forms in a Museum?

From Table 14, the results did indicate that out of a total of 80 respondents, 59 respondents, (73.8%) answered “Yes”, while twenty-one respondents, which represented 26.3% answered “No”. This means that a greater majority of the respondents opine that it is important to keep a permanent collection of lesser-known art forms in Museums.

Table 14. Collection of Lesser-Known Art Forms in Museums.

	Frequency	Percentage (%)
Yes	59	73.8
No	21	26.3
Total	80	100.0

Source: Field Study, 2019

4.14. Responses on Questionnaire Item: How Do You Preserve Your Artefacts?

From Table 15 it is shown that 14 respondents 17.5%, prefer written documentation. Four respondents, representing 5.3%, preserve their artefact through the use of video recordings. As many as twenty respondents, representing 25%, use the photo album as a means of preserving artefacts. Other methods used by the respondents to preserve their artefacts include oral documentation 18 (22.5%) and Public/Private collection 12 (15%). Seven people, representing 8.7%, did not respond. Oral documentation was the method found to be mostly used by respondents to preserve their artefacts, in spite of the fact that it is probably the most unreliable form of preservation for a nation’s artefact. This is because the information tends to be diluted as years go by.

Table 15. Preservation of artefacts.

	Frequency	Percentage (%)
Written documentation	14	17.5
Audio Visual recording	4	5.0
Photo album	18	22.5
Public exhibition	10	12.5
Oral documentation/dissemination	20	25.0
Public/Private collection	12	15.0
Not answered	7	8.7
Total	80	100

Source: Field Study, 2019

4.15. Questionnaire Item: Which of the Following is (are) the Purpose(s) for Making Lesser-Known Art Forms More Recognized in Ghana?

From Table 16, it is shown that nine respondents 13.4%, chose “Symbolic” purpose as the reason for making lesser-known art forms more recognized in Ghana. For example, among ethnic clans in Ghana, such as the Twidan of the Efutu, it is the deer

symbolic motif which is the most recognizable clan identification. Six respondents, (9%), chose “religion” as the purpose for making the lesser art form more recognized in Ghana. For instance some of the lesser art forms, such as statues are displayed in shrines to convey religious beliefs in spiritual powers. Fourteen respondents, (20.9%), opted for “Aesthetic” reason, implying that the artefacts are recognized solely for their beauty. The remaining responses were as follows, twenty-seven respondents, (40.3%), cited the functional use as the main reason for the recognition of lesser-known art forms. Clay Pots, for example, are recognized mostly as storage utensils. Eleven respondents, (16.4%), selected “Philosophical” purpose for making lesser-known art forms more recognized in Ghana. Thirteen respondents (16.3%) could not determine the purpose which makes lesser-known art forms more recognized in Ghana. Majority of the respondents believe that functionality is the main reason which gives recognition to lesser-known art forms.

Table 16. Purpose(s) for Making Lesser-Known Art Forms More Recognized in Ghana.

	Frequency	Percentage (%)
Symbolic	9	11.3
Religions	6	7.5
Aesthetic	14	17.5
Functionality	27	33.8
Philosophical	11	13.0
Not answered	13	16.3
Total	80	100.0

Source: Field Study, 2019

In response to question one regarding what constitute lesser-known art forms, the major of curators 80%, (Table 8) 70% craft produces, and 92% of rural communities’ inhabitants have little or no knowledge of what constitute lesser-known art forms. Among the reasons given to support their claims include were that, they do not appeal to many tourists who attend public exhibitions, galleries, museums and craft shops. They explained that most tourists especially from Western countries are more interested in art works such as paintings and sculptures. These Craft producers and rural community inhabitants further explained that they see visual art forms as drawings, sculptures and textiles but not those lesser-known art forms as grinding stone, mortar and pestle, earthen ware bowl and wooden tray which they rather regard as kitchen appliances but not as art forms. They also indicated that, they recognize the producers of such items including coffin, wooden tray, canoe, paddles and hen coop as carpenters; fishing nets and traps as fishermen; hoe and cutlass as blacksmith; and hearth as housewives. Even though lesser-known art forms are hardly recognized as art forms the following findings through interviews conducted with the same respondents revealed that there are certain essential philosophical bases on which the lesser-known art forms are created that can be learnt.

Respondents answer to question two reveals that the kinds of necessary curatorial intervention needed for lesser-known art forms include the current practice of displaying them as functional object only in local district and regional culture centres, in addition to mounting them in conventional public exhibition format in both Ghanaian and foreign major museums and galleries. They also include attraction of art investments, excitement of public interests in museum and gallery attendance, promotion of production and sales, scholarly enquiry, connoisseurship and tourism participation in lesser-known art forms. Furthermore researched catalogues must accompany exhibitions followed by critical reviews to serve as documentation for

exhibited lesser-known art forms. Lesser-known art forms as requested by question three perform diverse functional roles in the daily lives of Ghanaian ethnic society and also mark the standard of development and attainment in the material cultures of ethnic Ghana. Both content and the type-motif expressed in lesser-known art forms constitute the basis for emotional response to aesthetic judgement of these art forms by Ghanaians.

5. Conclusions and Recommendations

From the findings, it can be concluded that curators, craft producers and people living in rural communities in Ashanti, Greater Accra and Central regions of Ghana do not regard lesser-known object as art forms, due to this curators in Ghana do not, therefore, consider them for permanent collection or exhibitions in museums and galleries. Many of the artefacts have lost their functionality as a result of available modern electronic devices and appliances in the Ghanaian societies. This has led to little or non-production of them by craft producers. In spite of the believe that lesser-known art forms possess aesthetical and philosophical values that manifest collective human intellectual achievements that suit the cultural ideas and social behaviour patterns of the Ghanaian people. Most of the objects which are classified as lesser-known art forms are designed solely for utilitarian purposes in Ghanaian communities. They do not meet the requirements of museum collection and gallery exhibitions which are modelled on European standard based on concept of Art for Art sake.

The lesser-known art forms are generally functional art pieces, which possess and exhibit high aesthetic qualities. The lesser-known art forms irrespective of their size, shape, material and function deep philosophical contents with meanings that are centred on human life, and beliefs that are important to the cultural values of Ghana.

Curators in Ghana should consider the artistic merits of these lesser-known art forms and professionally give them public exhibition. There should be a policy for permanent collection of lesser-known art forms in the museums of Ghana. The policy must clearly state a mandatory collection exhibition, perseveration, protection, documentation and promotion of the lesser-known art forms and regard them as valuable artistic-cultural heritage of the people of Ghana.

Museums and Monument Boards should expand their criteria for the selection of exhibits to include lesser-known art forms as they are fading away from Ghanaian communities. It would be beneficial to invite the curators, craft producers and rural inhabitant's community to occasional open exhibitions of lesser-known art forms. This could influence their views away from their erroneous belief that paintings, drawing and sculpture works are the only art forms that are worthy to exhibit in galleries and museums.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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