

Consumer Attitudes towards Indigenous Visual Arts Patronage among the Nanumba of Northern Ghana

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Abstract

Research has suggested that many Ghanaians have developed a taste for foreign goods, sometimes leading to the neglect of their made-in-Ghana equivalents. Experts say the consumption of locally made products is a sure way of improving the economic fortunes of the country while preserving the culture of the people. This study sought to investigate the patronage of indigenous visual art forms among the Nanumba of Ghana. It adopted a mixed method approach; using both the qualitative field study and, quantitative descriptive research design. Based on an urban population of 57,587 a sample size of 200 was selected for the study. Interviews, observations, and questionnaires were used as data collection instruments. Findings from the study are presented using both the narrative research analysis and descriptive analysis approaches. The findings showed that many people still patronised the indigenous arts, although some products had seen a major decline in patronage due to factors like modernisation, convenience, superstition, and quality. Recommendations were made to support local artists and artisans and also to encourage the use of local artefacts to preserve the cultural heritage of the people and to promote economic development.

Keywords: culture, patronage, indigenous, visual arts, ethnocentrism, Nanumba (Nanun)

1. Introduction

Indigenous African cultures have been impacted for many years through trade, colonisation, and religion. These influences led to the loss of some tangible and intangible cultural traits. Concerning colonisation, many African Scholars, Arowolo (2010) included, insist that the continent had its unique civilization and would have advanced to meet the rest of the globe if the West had not forced its way of life on it.

In Ghana for instance, along with colonialism came foreign religious ideologies which persuaded many to discard their culture and its products, describing them as symbols of paganism (Awoonor, 1976). Though much has been said about cultural preservation in recent times, the challenge however lies in overcoming the long-term effect of these external influences. This is especially true as the situation is made worse by the added pressure of modernisation and technology which further contribute to the loss of indigenous culture.

It is necessary to ascertain if the indigenous visual arts as an aspect of culture was patronised by the people and to find ways to increase the patronage and use of these works for economic and cultural gains. The study was conducted on the premise that there was little or no available study that focuses on the patronage of indigenous visual arts in the contest of the Nanun culture. There was therefore the need to bridge the knowledge gap.

1.1 Significance of the Study

The study will enhance knowledge of the culture of the Nanumba. It explores the relevance of the indigenous art forms to the life of the people and assesses the level of patronage and use of indigenous visual arts forms in present times.

1.2 Research Questions

- 1) What is the relevance of the indigenous visual arts to the culture of Nanun people?
- 2) How is the patronage of the indigenous visual arts in recent times?

1.3 Literature Review

The Cultural Policy of Ghana defines culture as a summary of the way of life of a group which evolves through reflections and experiences as they attempt to create a harmonious relationship with their environment (National Commission on Culture [NCC], 2004). Culture develops as people resort to ways by which to survive in their environment. It is therefore viewed as a creative reaction of a people to nature (Effa-Ababio, 2005).

Fundamentally culture encompasses everything that a society believes, does, and possesses (Andreata & Ferraro, 2013). As expressed by Hawkes (2001), culture can be seen as a medium and a message. Anquandah (2006) further mentions the tangible expressions of culture as food, clothing, body art, visual art and handicrafts, architecture, medium of exchange, transportation systems, and others. Any material creation of a people which has features specific to their culture form part of their cultural products.

Aronson (1991) considers that though all aspects of culture come together to create harmony and social cohesion, the arts serve as a vehicle that maintains this harmony. For example, among the Senufo people of Ivory Coast doors, musical instruments, clothing, weapons, and other domestic objects are created based on ancestral symbolism and mythology which adds their beliefs into their everyday lives (Aronson, 1991). The lives of the Senufo people of Ivory Coast therefore revolve around the arts. Reflecting on the lives of Nanumba and also in conformity with the assertion of Aronson (1991), the ancestral symbolism and mythology based on which homes are built, musical instruments, clothing, weapons, and other domestic objects are created molds their way of life as they are integrated into their daily activities.

Hackett (1994) describes the use of Igbo masks during funeral ceremonies to inspire spectators' transfigurations and emotional reactions. Again, Gurense women of Ghana and the Igbo women of Nigeria as a way to enhance the good fortunes of the families paint pictures at the entrance to their homes (Smith [1982] in Aronson, [1991]). Just as Antubam (1963) postulates, a state stool in a traditional southern society in Ghana serves as a symbolic link between the people and their chiefs, and a state skin in a Nanumba society symbolizes the link between the chiefs and their ancestors. Be it the mode of dressing, housing, or whatever activity one can think of, Africans vividly use some form of visual arts to portray their way of life and core beliefs.

Patronage broadly refers to the support, backing, benefits, or financial assistance that one person or group provides to another (The European Fine Art Fair [TEFAF], 2020). Regarding goods and services, patronage typically relates to monetary provisions in exchange for products and services such that the originators are compensated for their ingenuity and hard work. In their study, Ifediora et al (2017) explored the concept of the value consumers placed on Nigerian products with their general perception of some products, largely influenced by the country of origin. They also explored consumer ethnocentrism and its effect on consumer preferences. Conclusions from the study indicates that Nigerians were more inclined to believe that imported goods were better and supposedly had lower levels of risks compared to locally-made ones. Similarly, Omotayo (2009) asserts that local consumers felt that foreign-made goods overtook local substitutes in terms of dependability, technological advancement, fashion, and pricing. Research has also linked high-income levels and higher levels of education to patronage of foreign products. Ifediora et al (2017) notes that high-income earners and Nigerians who had attained higher levels of education were more likely to shun local products for foreign ones.

In a similar vein, some Ghanaian visual art products have recorded low patronage over time. Artworks such as sculptures and wood carvings as revealed in "Evil spirit scare" (2019) have seen a decline in patronage over the years due to what some artisans believed was the Ghanaian perception that evil spirits inhabit these artworks. This may be attributed to religion and superstition rather than education. Osman, a member of the Arts and Crafts Dealers Association as cited in the article attributed this situation to the constant portrayal of such artworks in African movies as deities and objects possessing malevolent spirits ("Evil spirit scare," 2019). Contrariwise, dealers in locally made textiles products said they had recorded high patronage from both Ghanaians and foreigners alike; inferring that most Ghanaians would

rather patronise locally made textile products than sculptures. Likewise, in their study, Quartey and Abor (2011) claim that most Ghanaians preferred locally-made textiles to foreign ones because they were considered to be of a better quality, affordable, and more attractive.

Notwithstanding, O'Cass (2002) in Ifediora et al (2017) suggests that a major dynamic that may influence a people's preferences is the degree of ethnocentrism among the populace. He contends that the more ethnocentric a people are, the less likely they are to develop a taste for foreign products and more likely to patronize their own. While patronage may seem like an individual choice it has a long-term effect on the entire population. For instance, the preference for foreign products has been linked to low economic growth.

2. Method

2.1 Research Design

The study adopted a mixed-method approach by using both an ethnographic field study and a descriptive research design. As defined by Fraenkel and Wallen (2008), ethnographic research collects data on many variables over an extended period in a real-life setting, usually with observation and interviews. The purpose of the study was to document the culture of the Nanun people, especially where the arts are involved and to ascertain the level of patronage of the locally-made visual arts products in the area. To gather substantive data, some community leaders, artists, as well as traders were interviewed. Quantitative data were obtained from consumers on their level of patronage of indigenous arts and reasons for their choices.

2.2 Population for the Study

The target population was the urban residents within the Nanumba North Municipality of the Northern Region of Ghana; 57,587 according to the 2021 Population and Housing Census Report (Ghana Statistical Service [GSS], 2021).

2.3 Sample and Sampling Technique

The random sampling technique was used in the selection of respondents for the study. The sample was obtained from the urban population; 200 in number. The samples were further stratified into community leaders, visual artists, cultural officers, traders, and general consumers. Quantitative data in the form of questionnaire responses were obtained from 192 of the sample. 8 respondents were selected using the purposive sampling technique to provide qualitative data for the study. They include 3 visual artists, 2 community elders, 1 cultural officer, and 2 traders.

The demographic background of respondents is presented in Table A1 [Appendix A]. From the data, 61.5% respondents were males and 38.5% were females. The age group between 18 to 30 years represented 16%. Those between the ages of 31 to 40 and 41-50 formed 34% and 39% respectively. The age range of 51-60 also represented 11%. In terms of their level of education, 51% had had basic education while those with Senior High School education represented 35%. Respondents with tertiary education also constituted 14% of the sample. The majority of respondents (42%) were teachers. The rest were health workers (9%), farmers (17.5%), Artists 2%, 11% traders and 18.5% constituting other areas of occupations. Finally, in terms of status,

7 (3.5%) were community elders, 4 (2%) were visual artists, 1 (0.5%) was a cultural officer, 22 (11%) traders, and remaining 166 (83%) consumers.

2.4 Data Collection Instruments

Triangulation was used in data collection to increase the validity of the study. As explains by Cohen et al (2005), it serves as a way of verifying concurrent research validity. The study relied on semi-structured interviews, closed-ended questionnaires, and non-participant observations to collect primary data. The interviews assisted in gathering qualitative data from 8 participants, three of whom were visual artists, one cultural officer, two community leaders, and two traders. Interview questions were based on research question 1: What is the relevance of the indigenous visual arts to the culture of the people? Close-ended questionnaires were used to collect quantitative data from the general consumers on both research questions 1 and 2. Secondary sources were obtained from research articles and books. With the assistance of a digital camera, some aspects of the people's culture, particularly the visual arts were also captured.

2.5 Data Analysis

Data collected were analysed based on the research questions of the study. Data obtained from interviews and observations were transcribed and analysed based on central themes identified. Both primary and secondary data were transcribed, viewed, and sorted appropriately. They were analysed, and interpreted, drawing conclusion and interpreting the correlations between them. Photographs taken were all analysed and presented

Responses from closed-ended questionnaires were coded to generate quantitative information which was presented through graphs.

3. Results

3.1 The Nanumba of Ghana

The Nanumba are mostly located in the Nanumba North and Nanumba South districts of the Northern Region of Ghana. Yakubu (2013) traces the history of the Nanumba to the pre-colonial times when they were known as 'Dagbamba' together with their brothers, the present-day Dagomba and Mampurusi. The story of the three states, Dagomba, Mampurusi, and Nanuḡ are all traced to a brave Dagbamba hunter known as Tohazee 'the Red Hunter'. A descendant of Naa Gbewaa, who was a descendant of Tohazee founded the three Gbewaa states made up of present-day Dagomba of Tamale, Yendi, and their surrounding towns; Mampurusi of Nalerigu, Gambaga, and their surrounding towns; and Nanumba who inhabit Bimbilla, Wulensi, and other surrounding towns. The Nanumba call their land Nanuḡ and speak Nanuni, a dialect of Dagbani, a member of the Mabia language family.

3.2 The Visual Arts as an Aspect of Nanumba Culture

Like most African communities, the visual arts forms part of the life of the people due to their functionality and symbolism (Hackett, 1994). Indigenous visual art forms found within the area include drums and leatherworks, pottery, basketry, textiles, and traditional architecture among others.

Drums

Drums play an important role in the culture of Nanumba. Music and various dances take centre stage in festivals, weddings, funerals, and other celebrations. Drums may also be symbolic and are made from the skins of either goats or sheep. An example is the *Timpana*¹ which is the 'talking drum' known as *Atumpan* in Akan. On Thursdays, the *Akarima* who is the *timpana* drummer beats the drum at the palace, reminding the people that the next day would be a Friday therefore a reminder to pay homage to their Chief. The rhythms of the drum can determine who may be called to the palace. The *timpani* drum is also sounded to warn people of danger, especially in times of war.

The *lunɔ*² drum, also known as 'ton ton' is one of the commonest drums played by special drummers called '*Lunɔ*'. When approached, these *lunɔ* drummers, who are the royal historians can tell the history of every family in the community and trace their ancestry accurately. Their knowledge and skill are passed on from generation to generation. Due to their importance in preserving history, there is a norm in Nanumba communities that forbids people from harming them. Even if a *Lunɔ* is an enemy, one must not harm him since they are the custodians of the people's history (K. Boadu, interview, February 5, 2015). *Gungɔn* is another important drum that always goes along with the *lunɔ*. Other drums include the *bindili* or calabash drum which are played whenever a Chief is in motion. Ceremonial drums known as *daligu* are played during the performance of the *Kambɔnwaa* 'warrior dance' performed during the funerals of great men. Other leather products from the area also include footwear; sandals, slippers, boots (*muyuri*); arm bands, talismans, and special smocks and regalia.

The *Damli* is a 'spiritual walking stick' meant for particular chiefs, especially those who have attained their last hierarchical chieftaincy title. Spiritually, it is believed to be the stick that clears all kinds of evil in the path of the chief. It was formerly used as the 'mobile phone' of the chief because it was the only thing that could authenticate the legitimacy of a messenger who was sent from the chief to any of the subjects. The messenger, '*Naa zo*' that is the chief's friend or any of his elders used to carry the *damli* on the shoulders when sent and anyone who met the messenger with the *damli* would have to respect it by squatting and clapping.

Pottery

Pottery is an important vocation for many communities in Nanuɔ. Pottery wares are made to serve domestic purposes; for cooking, storage, and for preparation of herbs and concoctions. It is considered a feminine vocation and so mainly practised by women. Raw materials are readily available in the communities and so anyone could join in the trade. The women use open firing methods in firing the wares which are mostly molded with their hands into different shapes without the use of sophisticated tools. The wares are therefore very cheap, with each having a specified use

Basketry

Baskets and other woven products serve mainly domestic purposes. They are made from

¹ The *Timpani* drum portrays the authority of a Chief.

² The *Lunɔ* or *lunɔ* drummers also serve as the traditional historians.

guinea corn and maize stalks which are thoroughly dried in the sun and woven into mats, cages, and others. Straw is woven into a heavy mat known as *gballi* or 'zana mat' which serves as walls for homes to provide them with privacy. According to a local producer, the demand for baskets and other woven products is high during the dry seasons when materials are readily available. He revealed that buyers were the local people mostly from the rural communities.

Textiles and clothing

The northern part of Ghana is recognised for the production of a cloth much likened to *kente* from the south (Kwakye-Oppong, 2014). Unlike *kente*, different colours of yarns are woven into a line-strip cloth known as *bimmanli tana* (meant for ladies) or *binymaa tana* (for men). These are used for smocks which have become a national attire. The textile production industry is very significant in the Nanumba culture. Much like their brothers the Dagomba and Mamprusi, the Nanumba people also have a unique style of dressing. The study revealed that different types of smocks may show the social and political status of the wearer. Smock caps are also used to make statements about who the wearer is and the message he wants to send across. This is understood by all members of the community and so one can be called to order in case his dress statement is offensive or portrays something that he is not.

It is worth noting that Nanumba do not wear hats made from the same material as the smock. When that is done, it shows that the wearer is not an indigene. Again, meanings are associated with the way these hats are worn. Just as is shown in Appendix E, Figure E4 and E5, when a hat is worn pointing forward, it means that the wearer is ever ready for any spiritual battle. It could mean that the wearer is spiritually powerful or might be a wizard. When a hat points to the left it means the wearer is a commoner and does not seek anyone's attention or trouble. Commoners, princes, and chiefs who would still want to climb the chieftaincy hierarchy may wear their hats in this manner.

Smocks are identified to be one of the textile products mostly patronized by the Nanumba. Smocks are made from different fabrics and by different groups of people. Among the Nanumba, smocks derive their names from the origin of the fabrics. Thus, they are named based on where the material was woven. If it was woven by the Gonjas, it is called *Zabay' tani* 'Gonjas material'. This differentiates that from their woven material. There are also differences in the way smocks are sewn.

Apart from the types of smocks defining the user, how smocks are worn also distinguishes Nanumba from other wearers. When the front part of the smock is pulled towards the back thereby making the back longer than the front, it shows that the wearer is not a Nanumba but coming from the Upper Regions of Ghana. Smocks are sometimes worn over special pouched-like trousers called *kulugu* during festive times. *Kulugu* with smaller pouches are known as *jinjemlani*. Very large smocks called *kpaakuto* are worn over *kulugu* for *Damba* and other celebrations. Men performing the *Takai*, *Baamaya*, and *Damba* dances also wear these special *kulugu* trousers.

The *Kambɔnsi* are known as warriors in the land. *Kambɔɔna* in the local language could also mean Asante - an Akan tribe in Ghana. During the pre-colonial days, the warriors were sent to

the Asante kingdom to help them fight their battles. On their return, they were given the name *Kambɔnsi* which meant Asante warriors. The chief warrior known as *Kambɔɲ Naa* dresses in the traditional smock with a cloth, usually the Asante *kente* across one shoulder as a symbol of their past relationship

When a chief is seen wearing a towel or *buyu* as a hat, as shown in Figure E12 of Appendix E, it shows that he is a sub-chief or regent of a king. Hats made from the bark of trees [Figure E13] signifies that the sub-chief or regent has lost his father. He continues to wear that till a substantive king is installed. Again, it is only regents or the chief warriors who are expected to wear a talisman. A chief warrior wears it to show his preparedness to defend the king and the Regent wears it to protect himself from spiritual attacks during the course of his father's funeral.

Indigenous architecture

The traditional mud huts have survived many centuries among the people and can still be seen as a major feature in the towns. Materials like clay, straw, and sticks are available in the environment which makes building very cheap. An added advantage as explained by K. Buadu (interview, February 5, 2015) is that the mud huts remain cool throughout the day and night, regardless of the season. The locals call the mud houses *dukpilli*. Hand-woven mats serve as doors to these houses. A typical household may consist of three or more huts, joined together by a common *gballi* (*zana mat*) wall made of straw. Huts made entirely of straw known as *suyuli* serve as kitchens for most homes. Others are made to store yams and other food crops after harvest. An observation made was that though many modern buildings were built, the presence of these local huts continues to serve as homes for a sizable number of the population.

Among the huts in a particular compound, one may also spot one large hut known as the *zɔɲ* or 'hall' forming a circular ring together with the others. The *zɔɲ* serves as a palace for receiving visitors and indicates that the compound belongs to a chief or a title holder in the town. It is positioned such that it serves as an entrance and exit to the compound. This type of hall is found only in the houses of chiefs among the Nanumba communities and the size of the hall depicts the type of chieftaincy title the owner has. Thus, the bigger the hall, the bigger the title and the number of subordinates. Similarly, the smaller the hall, the smaller the title and the subordinates. A visitor has to pass through the hall to get to the compound and also to exit the house through it. Chiefs and titleholders sit inside it to settle disputes among the people. Since there are many sub-chiefs in the capital town, it is common to find many houses styled in this manner.

3.3 Results from Questionnaire

Structured questionnaires administered to the general public solicited responses to questions on consumer preferences and patronage of indigenous visual arts works. A total of 192 people all drawn from Bimbilla, the capital town, responded to the questionnaire. Results from the questionnaire are presented in graphs and charts:

Patronage and use of indigenous visual arts

Indigenous Nanumba textiles and clothing enjoyed the highest level of patronage according to the respondents. This was because every Nanuna will want to own at least a smock (for males) or a *binmanli* (for females). One person may have many different types and styles of smocks. An individual may have more than ten smocks with hats to go with them. 179 respondents out of 192 (93%) representing the highest percentage said they patronised locally made textiles. However, the opposite is true about indigenous sculptures, which had the lowest patronage with 26 respondents representing 13.5%. This reiterates the notion that Ghanaians are more likely to purchase and use local textile products than local sculptures (Quartey and Abor, 2011). Moreover, with the influx of modern furniture, indigenous furniture is not patronised as much. Other carved items such as mortar and pestles however continue to enjoy some patronage though that is expected to decline as many households have started using the mill and electronic *fufu* pounding machines. Apart from textiles, indigenous architecture accounted for the next highest patronage according to the respondents. The others were pottery, wood carvings, local beads, and leatherworks, including drums. Figure H1 shows the views of respondents on the patronage of some local artefacts.

Reasons given for low patronage of some visual art forms

A greater majority of respondents (152) were of the view that what accounted for the low patronage of some local visual arts products was the availability of modern and more sophisticated alternatives. The number constituted 79% of respondents. On the other hand, 35 respondents (18%) were those with the lowest recorded reason that attributed high cost of locally made works as reason for their low patronage. Figure H2 shows the reasons provided.

4. Discussion

The study revealed that a greater percentage of the people took pride in portraying their culture in their daily lives and therefore used many of the cultural products. They portrayed a great love for traditional smocks and dressing styles as well as traditional architecture. Many households still used the local mortar and pestle despite the availability of *fufu* pounding machines which have also become common. In comparison, however, other products like the local sculptures, leatherworks and beads did not enjoy as much patronage in recent times. According to the respondents, factors such as modernization, personal preferences, and quality accounted for the low patronage. Of these reasons however, accessibility to modern and more sophisticated alternatives accounted for the highest reasons for the low patronage.

Much is known of the contribution the culture industry makes to the national economy. With the high patronage of indigenous visual arts products, the country will be able to make much economic gains as supported by Isah (2017). Again, the culture of the people will be able to stand the test of time if the products are used. This is because the process will serve as a form of cultural transmission which will ultimately help the preservation of the culture.

5. Conclusion

Nanun culture, just like most African cultures employs the use of symbolism in representing

their core values, belief systems and ideals. The use of everyday objects, be it for entertainment, everyday living or for spiritual exercises, incorporates various visual arts objects which have various representations and meanings behind their usage. Conclusions from the study points to the fact that although factors like education, modernization and technology may have impacted the use of some indigenous artefacts by the urban population, some other forms had recorded and continue to record much patronage from the people. Chief among these are the textile products and traditional architecture. This prevails in spite of modern and more advanced alternatives. One particular artefact however, that had recorded much decline in patronage is the various forms of indigenous sculpture.

It is in the light of the study's findings that recommendations are made to increase education to encourage a more positive sentiment towards the local visual art forms. This would also help to remove the negative labels tagged on some of these works.

Government agencies and other bodies can also take the initiative to use indigenous artworks and to incorporate them for example, in their interior decoration of offices and other spaces to serve as a motivation for the general populace to emulate. The government through the appropriate departments must provide assistance to local artisans to help them access funds and modern innovations to ensure that their products compete favourably with others on the market.

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Appendix A
Demographic Background of Sample

Table A1: Demographics

Category	Sub-scale	Freq.	%
Gender	Male	123	61.5
	Female	77	38.5
Age	18 – 30	32	16.0
	31 – 40	68	34.0
	41 - 50	77	38.5
	51 – 60	23	11.5
Educational level	Basic Education	102	51.0
	Senior High School	70	35.0
	Tertiary	28	14.0
Occupation	Teachers	84	42.0
	Health workers	18	9.0
	Farmers	35	17.5
	Artists	4	2.0
	Traders	22	11.0
	Others	37	18.5
Status	Community elders	7	3.5
	Visual Artists	4	2.0
	Cultural Officers	1	0.5
	Traders	22	11.0
	General consumers	166	83.0

Appendix B
Drums and leather works



Figure B1: *Lunḡ*



Figure B2: *Gungḡ*



Figure B3: local drummers



Figure B4: Daligu³



Figure B5: *muyri*⁴



Figure B6: Damli

³ Daligu drums being played at a funeral (Source: Archives, Cultural Centre, Tamale, 2015).

⁴ *Muyri* are leather boots worn as part of men's regalia for important functions.

Appendix C
Indigenous pottery



Figure C1: A porter at work



Figure C2: *Kosur'loyu*⁵ (bathing bowl)



Figure C3: *Duyu* 'pot'

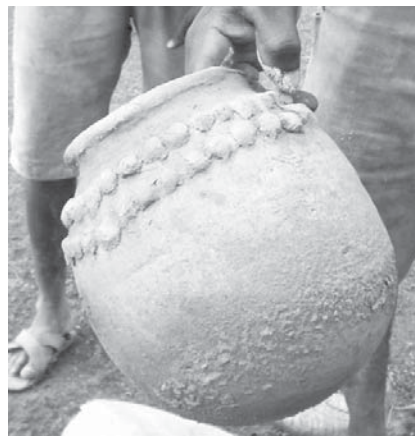


Figure C4: Pot for herbs



Figure C5: *Duyuvoya* pot⁶



Figure C6: Water trough for fowls

⁵ *Kosur'loyu*, a large pot for bathing babies.

⁶ *Duyuvoya*, a perforated pot for storing *dawadawa*, a local condiment. It is also used to prepare some herbs.



Figure C7: *Zieri lahi*, soup pots



Figure C8: *Konyur' loyu*⁷

Appendix D Basketry



Figure D1 and Figure D2: A basket weaver at work



Figure D3: *Nosuyu*⁸



Figure D4: *Piayu* vegetable basket

⁷ *Konyur' loyu*, pot for storing water.

⁸ *Nosuyu* baskets are used for keeping birds such as guinea fowls, especially for transportation purposes.

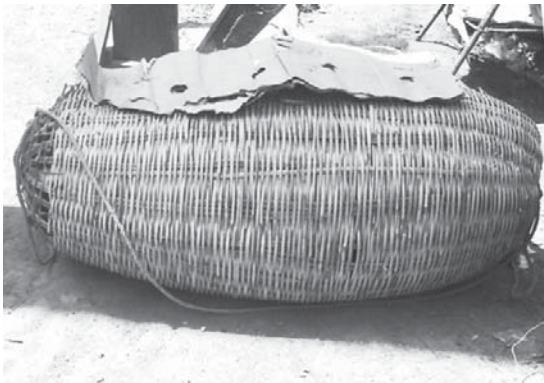


Figure D5: A bigger *nosuyu*



Figure D6: *Gballi* 'zana mat' used as a wall

Appendix E Textiles and Clothing



Figure E1: A young weaver



Figure E2: *Binyima' nuhi* sleeved smock



Figure E3: A man wearing *Yenchisi* smock



Figure E4: A *Lunya* drummer⁹

⁹ The *Lunya* (*luny* drummer) is wearing his hat pointing upwards. This shows that the wearer does not have a match in the community and thus fears no one aside God. In the past, only Paramount Chiefs/Kings were permitted to wear their hats in this manner



Figure E5: A *Lunya* drummer¹⁰



Figure E6: A woman wearing *bimmanḡli*



Figure E7: A chief in *kparigu*



Figure E8: A chief in *kpaakuto* smock¹¹



Figure E9: Men in *kpaakuto* smocks



Figure E10: Traditional warriors, *Kambɔnsi*¹²

¹⁰ The *Lunya*, (*lunḡ* drummer) is wearing his hat pointing backwards, meaning he has followers.

¹¹ The chief is wearing the *kpaakuto* smock over a pair of *kulugu* (pouched trousers). He is also holding a *damli* which is a walking stick (Source: Afa Sule's library, 2014).

¹² Source: Abukari Jilo, Bimbilla, 2015



Figure E11: *Kambəŋ Naa*



Figure E12: Chief in *buyu*¹³



Figure E13: *Gbayino*¹⁴

Appendix F Indigenous architecture



Figure F1: A local hut, *dukpill*¹⁵



Figure F2: A local hut¹⁶

¹³ The *buyu* traditional hat is made with a towel and worn by sub-chiefs and regents. This is when a King passes on and a Regent is acting in his place. (Source: Afa Sule's Library, 2014)

¹⁴ The *gbayino*, a talismanic smock for protection. The hat is made from a tree bark. (Source: Abukari Jilo, Bimbilla, 2015)

¹⁵ The hut, *dukpilli* has a door made of *kpahiga* which is a local mat from the stalk of the guinea corn plant.

¹⁶ The main hut (in the middle) has two kitchens '*suyuli*' made of *zana mat*.



Figure F3: *Chenchenkunima*¹⁷



Figure F4: A compound with a big hall, *zɔŋ*

Appendix G Other works



Figure G1: *Yebisa*¹⁸



Figure G1: *Koofe* beads

¹⁷ *Chenchenkunima* is a storage huts for foodstuffs. It is made of *zana mat* and a thatched roof.

¹⁸ *Yebisa*, is an accessory worn by *Baamaya* dancers. It is made of cloth and the local beads



Figure G3: *Simbo*, a stool



Figure G4: *Toli* and *tilisi*¹⁹

Appendix H Results of questionnaire

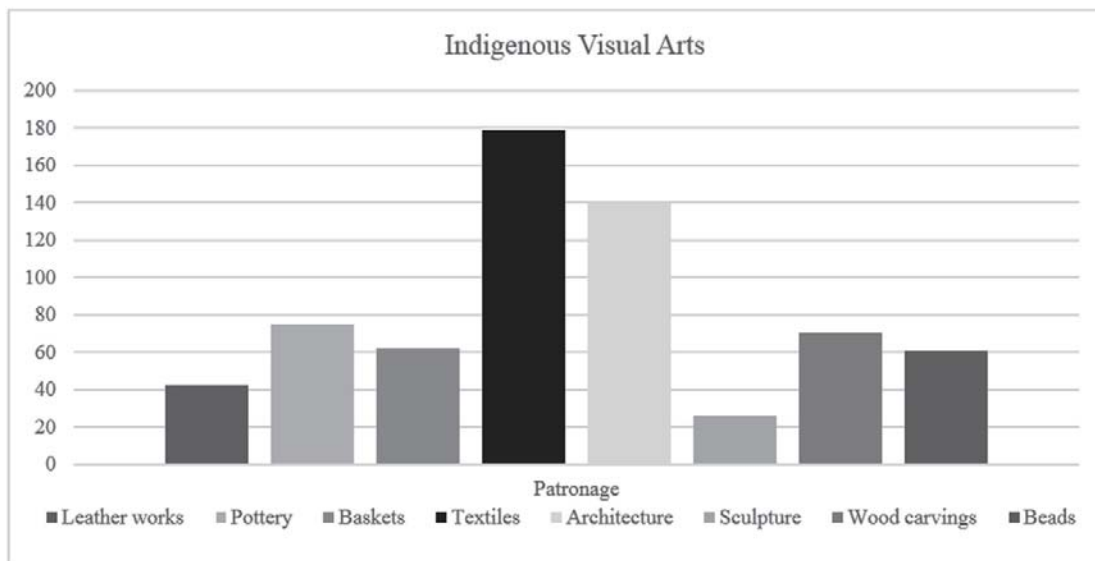


Figure H1: Consumer patronage and use of indigenous visual arts

¹⁹ Mortar and pestle for the preparation of *fufu* (pounded yam, a local dish)

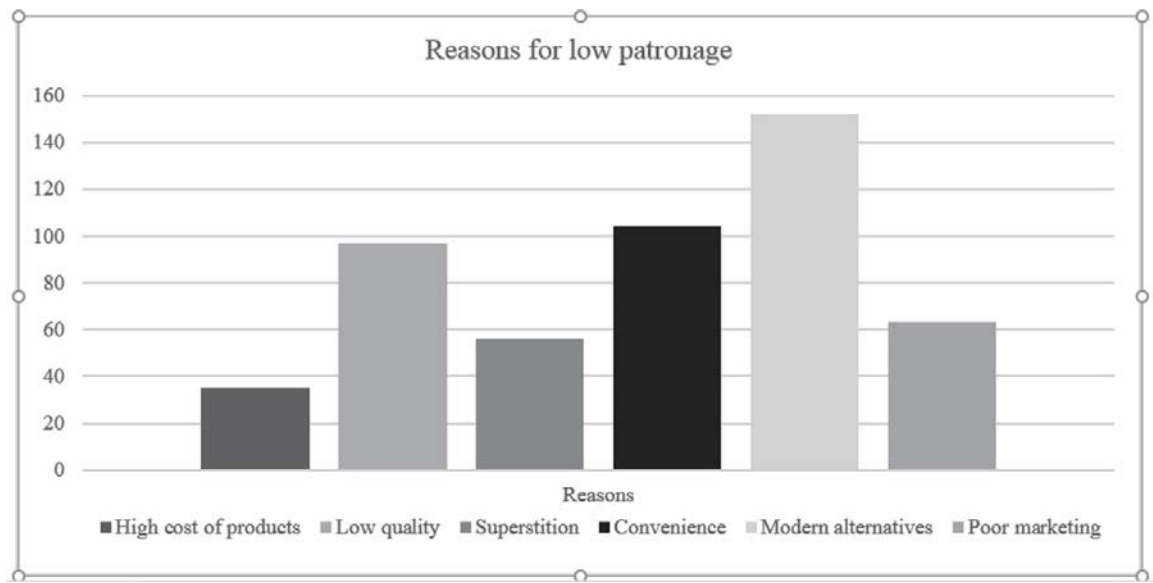


Figure H2: Reasons for low patronage of local artefacts

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