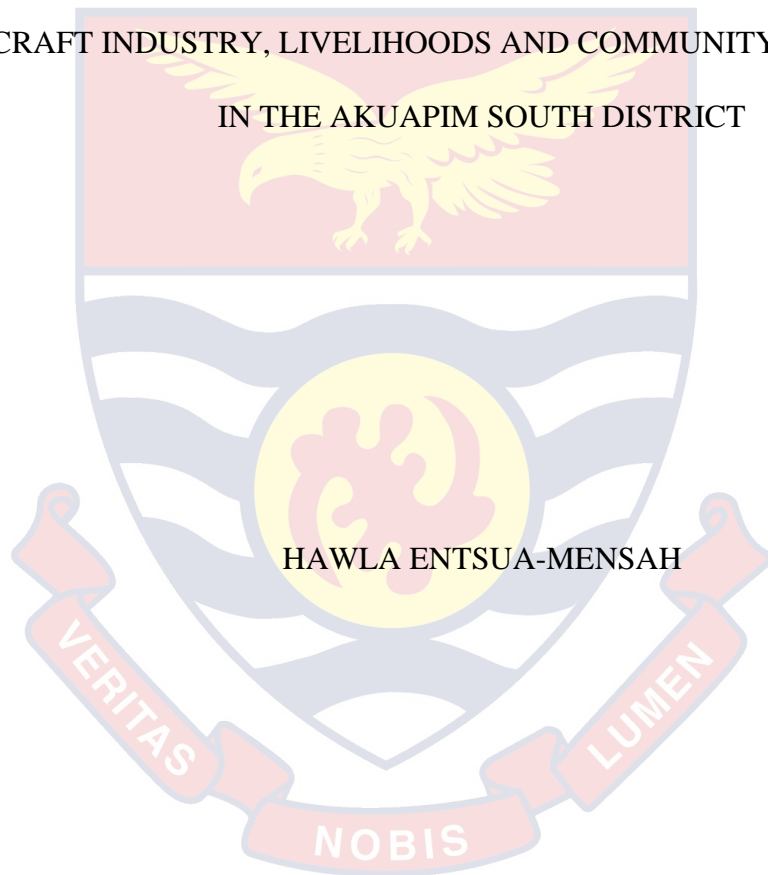


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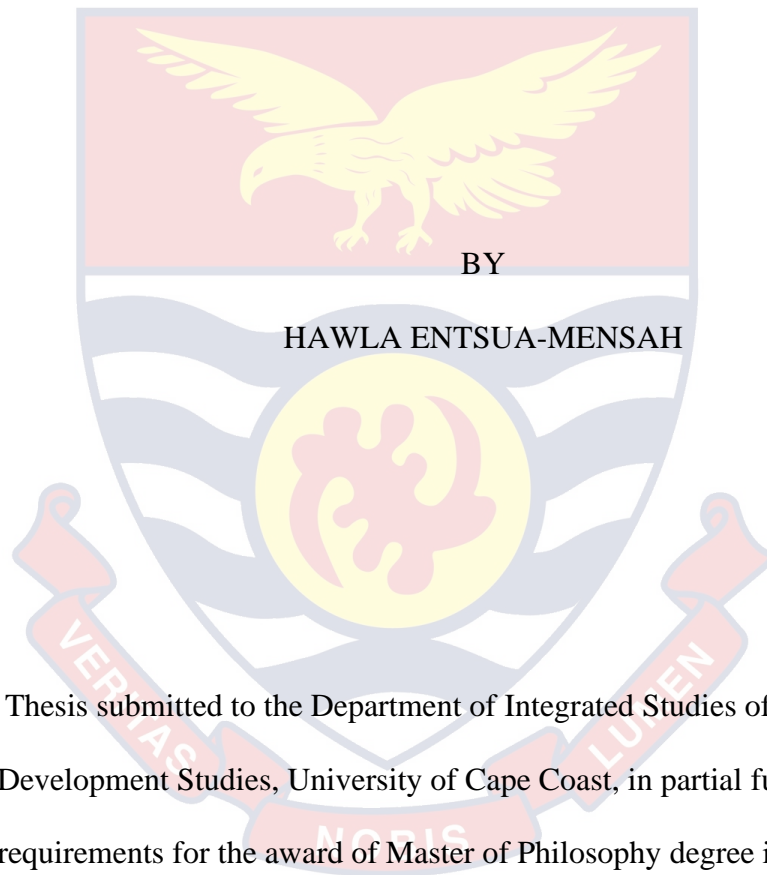
CRAFT INDUSTRY, LIVELIHOODS AND COMMUNITY WELLBEING
IN THE AKUAPIM SOUTH DISTRICT



2021

UNIVERSITY OF CAPE COAST

CRAFT INDUSTRY, LIVELIHOODS AND COMMUNITY WELLBEING
IN THE AKUAPIM SOUTH DISTRICT



Thesis submitted to the Department of Integrated Studies of the School for
Development Studies, University of Cape Coast, in partial fulfillment of the
requirements for the award of Master of Philosophy degree in Development
Studies

JUNE 2021

DECLARATION

Candidate's Declaration

I hereby declare that this thesis is the result of my own original research and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's Signature Date

Name: Hawla Entsua-Mensah

Supervisor's Declaration

I hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Cape Coast.

Principal Supervisor's Signature Date

Name: Dr. Joseph Boateng Agyenim

ABSTRACT

The decline in the production and sale of handicrafts and wood products has substantially caused decline in the values and volumes that meets its global demand. The endogenous theory assumes Small and Medium scale Enterprises to be a driver of internal development. These Small and Medium-scale enterprises are capable of serving as a pillar to the private sector in Ghana of which the craft industry is a sector. One variable of social development is the wellbeing of the people. Thus, the researcher was motivated to explore the craft industry, livelihood and community wellbeing in Akuapim South District. The emphasis was on the production level of the craft industry. The study used interpretive paradigm with interview guides and observations which helped to know the livelihoods (means and strategies) of the people in the district who are craft workers. The study pointed that some crafters only engaged in craft business as their sole source of income while others supported it with alternative sources. The study also found out that their income gains were dependent on the customer base. It was recommended that the Akuapim South District Assembly and the Association Heads should re-organise their strategies to improve their selling opportunities on international market.

KEY WORDS

Livelihoods

Community wellbeing

Physical assets

Human assets

Social assets

Economic assets

Natural assets

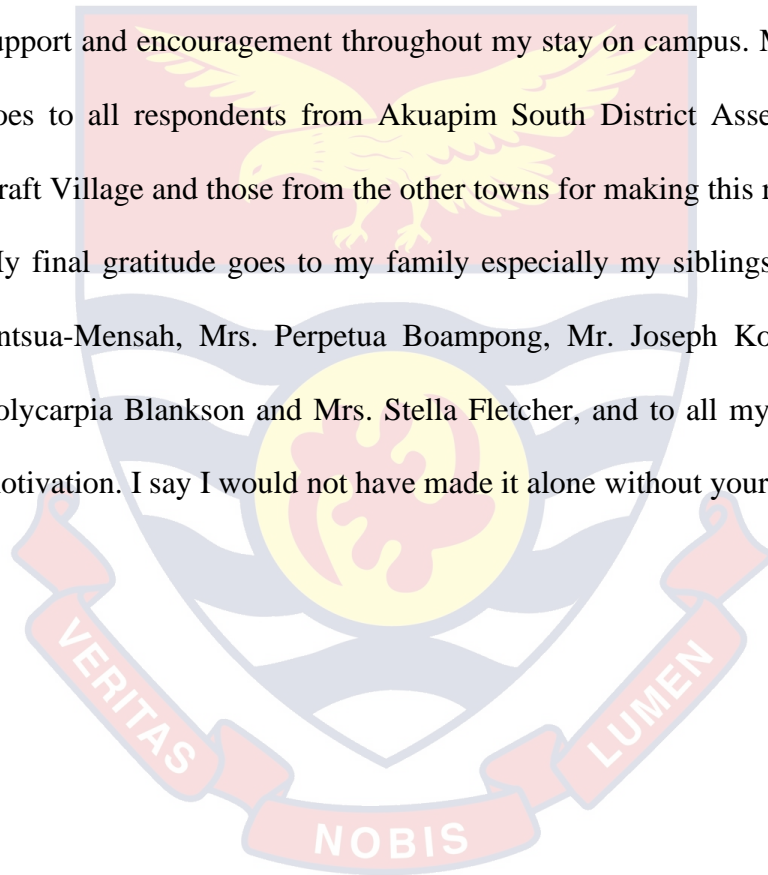
Support system



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DEDICATION

In memory of my late parents Rt. Rev. and Mrs. Hawl Entsua-Mensah.



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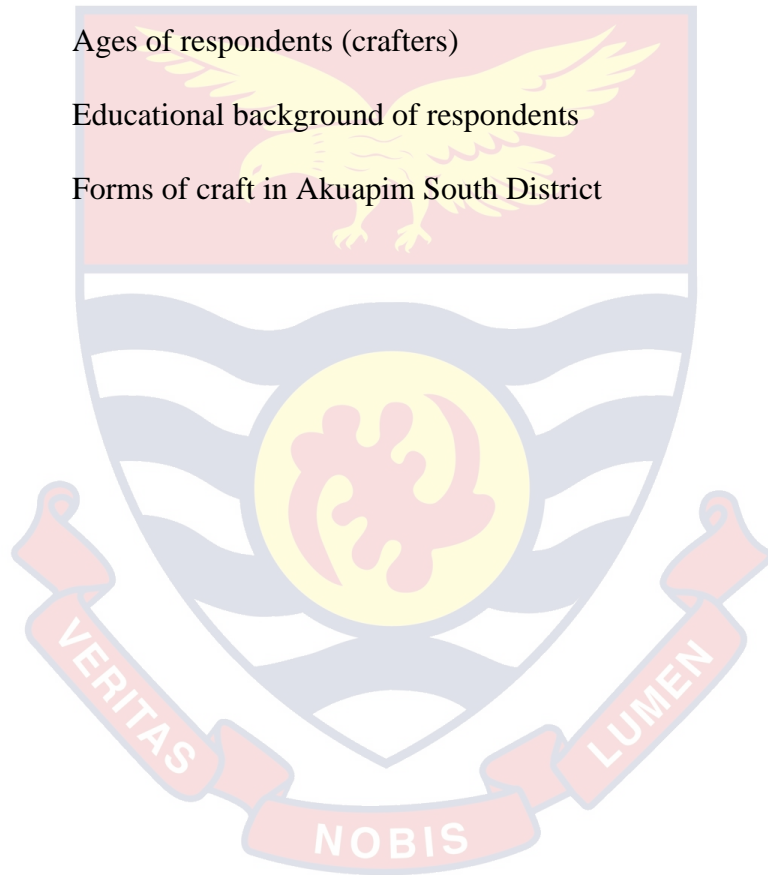
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CHAPTER ONE

INTRODUCTION

Background to the Study

Globally, craft is said to contribute to the wellbeing and experiences of individuals. Craft also has the ability to improve food security, increase income, smoothen capital constraints and create employment for individuals. These items are necessary to boost strengths, mental and social significance of an individual. Individuals are always found within a work environment or a community. Community Wellbeing includes the quality of life of groups of individuals with common characteristics. Community wellbeing could be related to rural development since it seeks for the welfare or betterment of people related. (Pollanen, 2013; Gautam & Anderson, 2016; Nyawo & Mubangizi, 2015).

Community wellbeing needs an inclusive and engaged community, health and wellbeing, sustainable livelihoods of individuals as part of its themes to be complete. There are various categories of general wellbeing as material living conditions and quality of life. This aids in supporting community wellbeing. As such, for a community to satisfy the term 'wellbeing', there should be income and jobs, as well as work and life balances, education and skills, and social connections. However, wellbeing cannot be achieved without the capital assets thus, natural, physical, economic, human and social assets (Community Wellbeing Indicators Report, 2017).

Though crafts are less noticeable when it came to the introduction of new products, they draw out capital which remained underexploited by the economy. This means that the capital stayed within the community in order to

help in community development. This is able to aid in a self-sustained development within a region. Crafts make good use of local materials to conserve foreign exchange. However, craft organisation could be built mostly on supports from pertinent stakeholders to promote community livelihoods. This could help craft industry to add economic value to a region and community (Hussain, 2000; Asiedu, 2002; Nyawo & Mubangizi, 2015; Nwankwo & Okeke, 2017).

Craft are handmade decorative arts. Craft industry encompasses artisans' handmade goods or skilled persons in particular trades. It relies on local supplies of raw materials and network support from communities to get customer base. The industry also comprises of artisans, retailers and markets or customers. Studies show that wellbeing has an association with individuals' immersion in trade or salaried job (Chudasri, Evans & Walker, 2012; Archer, 2019; Gautam & Anderson, 2016).

Historically, crafts had certain locations where they produced specific crafts that served various purposes as being functional, ceremonial, religious and aesthetic. Though many people entered into the craft business, production and demand for these craft products were sometimes low. One tool for socio-economic development was through craft production. Depending on the different resource endowments and various factors, crafters were low in number at certain areas. Research advocates emphasise that crafts have economic by-products for rural development. (Cochrane, 1996; GhanaWeb, 2019; Segbefia, 2009; Ghana Statistical Service, 2016; Osei-Assibey, 2015).

Employment in Ghana is highly concentrated on agriculture and the informal sectors. Research shows that Ghana's handicrafts accounted for about

17% of the total export earnings as at 2013. However, there has been consistent decline in the production of handicrafts and wood product. This has in turn caused decline in the value and volumes needed to meet demands. Reasons for reduction in craft production are attributed to the difficulty in accessing raw materials in the neighbourhood of craft villages (Cochrane, 1996; Adam & Shackleton, 2016; Osei-Assibey, 2015; ITC, 2016).

In Ghana, as at 2009, those engaged in craft and related trade were 21.7% and 9.1% in the urban and rural areas and rose to 26.1% and 14.5% respectively in 2015. Averagely, the craft sector also employs about 15% of the total labour force. The free entry and exit nature of people in the industry weakens the craft business as its population still increases and decreases at certain areas. Craft industry reached its climax in 2001 with the export value hitting \$15 million. However, the increase in Non-Traditional Exports in 2017 did not guarantee that craft products had higher values on the international market because of its production and marketing issues like manufacturing of low-quality products and consumers' tastes for foreign goods (Pollanen, 2013; Otoo, Osei-boateng & Asafu-Adjaye, 2009; Ghana Statistical Service, 2016; The Ford Foundation, 2005).

The handicraft sector has been recognised as having greater economic potentials as far as it is promoted. The promotion of the sector would help improve tourist trade and provide opportunities for the micro enterprises of crafters. Tourism is said to have potentials through craft production to aid in poverty elimination. In the quest to reduce poverty, certain actions must be put in place. Some strategic actions suggested by the National Employment Policy by Iddrisu (2014) and Aid to Artisan Ghana (2010) were the adoption of

community-driven employment strategies, product development and skills training, business services and finance and administrative strategies (Segbefia, 2009; Iddrisu, 2014; Aid to Artisan Ghana, 2010).

It is justifiable to argue that the production and sale of handicrafts and wood products with increased social and economic values can improve livelihoods of craft workers and promote the wellbeing of their community. The constant use of their local skills and experiences could help sustain their livelihoods through their capabilities. This would only help increase their income when capabilities attract customers to them. With help from external sources and acquisition of information from networks, one would be self-actualised. Income from craft production and other alternative sources helps the craft workers to support their household budgets. However, craft production and sales issues have been left unaddressed in Ghana.

Statement of Problem

Wellbeing refers to the quality of life of individuals in question (Soares & Quintella, 2008). There are many things needed for a community to improve their livelihoods. For that to happen, the community should have jobs at their disposal in order to reduce deviant behaviours and social vices in the community (Gautam & Anderson, 2016). It is expected that with various assets (natural, physical, human, social and economic) at crafters' disposal, livelihoods will be sustained. The Akuapim South District is characterised by various craft villages with people specialising in different craft production. However, decline in trade and market activities has created income instability on the part of crafters making their livelihoods unsafe (Osei- Assibey, 2015; Segbefia, 2009). This has currently reduced the number of crafters who

worked in the industry. Local resources and insufficient craft production have raised numerous concerns.

The continuous logging and extinction of certain woods or raw materials have made individuals with sole dependence on craft-based livelihoods threatening. The constant use of manual tools resulting in poorly furnished products have affected patronage of craft products. There is an increase in consumers' taste for foreign goods. Another challenge is the act of unequal distribution of resources from networks and organisations (Nyawo & Mubangizi, 2015; Segbefia, 2009). In the quest of finding what goes into production and selling of their products, another vulnerability context surfaced, COVID-19. The knowledge on how craft workers were coping with their vulnerabilities and how they can be dealt with were less looked at. If crafters are falling out of the job, what then are the livelihood strategies and coping mechanisms of crafters still in business in the Akuapim South district?

Research Objectives

The main objective of the research is to explore the craft industry, livelihoods and community wellbeing in the Akuapim South District. The specific objectives were to:

1. describe the craft industry in Akuapim South District.
2. examine the livelihood strategies of the craft workers in the district.
3. investigate the influence of crafters' livelihoods on community wellbeing in the district.

Research Questions

1. What does the craft industry in Akuapim South District entail?

2. What are the livelihood strategies of the craft workers in Akuapim South District?
3. How does the livelihoods of crafters influence community wellbeing in Akuapim South District?

Significance of the Study

The main significance of this study was to inform policy makers on the craft industry, livelihood strategies of the crafters and their community wellbeing in the Akuapim South District. This would help the various institutions involved in the industry to find strategies to improve the welfare of the people in question. Once the wellbeing of crafters is considered, people would be empowered to stay in the business and increase their competitive edges. The crafters would also learn to familiarise or adapt to changes in their workplace and increase their experiences in the industry. The research would also broaden our scope of knowledge by adding to literature.

Delimitations of the Study

The area being undertaken was Akuapim South District specifically Aburi due to the tourist site located in the area. Aburi is found on the Accra-Koforidua road. It is notable for being an economic hub because of the large craft village and tourism, that is, Aburi Gardens. The variables included the types of crafts, sex of people involved, the age structure of the workers, market structure, value chain of craft workers, types of associations and assistances given to crafters by external sources. Education and training, experiences, multiple jobs, tools and raw materials used and job activities was necessary. Further, the participation of crafters in community groups whether associations were joined or not was investigated. The type of goods target

markets often bought was included in the study. How safe it was for them after they have made sales for the day without being attacked was looked at. The social networks of crafters and how they worked in the value chain was also considered. The income seasons and their livelihood strategies were included in this research.

Limitations of the Study

The qualitative method approach was used. The weaknesses were that the general and loosely structured nature of method and the findings are not integrated. The use of interview guides was helpful though I had to explain the contents in Twi for some crafters to understand and give responses. The key informants understood when I explained questions in other terms to simplify the contents. The other difficulty was with transcribing the tape recorded because most of the responses from crafters were in Akuapim Twi. This made coding at some point hectic.

Definition of Terms

Crafts: Handmade decorative artefacts

Livelihood: Refers to means of earning a living which includes capabilities and assets both tangible and intangible.

Community: Refers to a group of people with a common characteristics (Crafters) or interest.

Community Wellbeing: Refers to a community that experiences good quality of life. Community wellbeing refers to how the craft community's quality of life helps to improve their capabilities, increase their livelihoods and help them produce and sell authentic products to be able to stay in business for a long time.

Natural assets: Refers to the forest/wood, land.

Physical assets: Consist of raw materials, tools and equipment.

Human assets: Involve the skills and experiences on the job.

Social assets: Explains social participation and networks within the community or work.

Economic assets: Refers to economic benefits derived from the use of the other assets.

Support systems: A network of people who provide practical support to crafters.

Organisation of the Study

Chapter one consisted of the background of the study, statement of problem, purpose of the study, research objectives and questions, significance of the study, delimitations, limitations and definition of terms. Chapter two comprised literature review which included the theoretical, empirical and conceptual framework. Chapter three presented the research methodology which talked about research design, study area, population, sampling procedure, data collection instruments and procedures, data processing and analysis and the chapter summary. Chapter four consisted of results and discussion involving advance organiser. Chapter five encompassed summary, conclusions and recommendations. It also included suggestions for further research.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Introduction

This chapter includes theoretical framework and how the theories informed the study. The conceptual review contained overview of crafts, craft and its development, poverty related issues, social and economic wellbeing, value chain and linkages of craft, craft industry in Ghana, craft associations in Ghana, significance of crafts on local community, challenges in the craft industry which helped understand the craft industry better. It also included empirical evidence, lessons learnt and conceptual framework. The chapter focused on place-based communities, value chain linkages in input, social and economic wellbeing as well as how networks were important to the study.

Theoretical Framework

Sustainable Livelihood Approach (SLA)

The Sustainable Livelihood Approach helped in the accurate understanding of the strengths of people through a combination of their activities and choices (strategies) to earn a living. Thus, factors that constrain or enhance livelihood opportunities were captured in the SLA. In order to convert strengths to possible results, supports were gotten from direct structures and processes effectively functioning (GLOPP, 2008). The SLA has a vulnerability context which exists in two folds: the external and the internal. The vulnerability context talked about the shocks, seasonality and the critical trends. The prices, markets, and supports from external sources were external vulnerabilities because the individual had no hand in its occurrences. The assistance from various institutions covered this area. The internal brought out

the defencelessness which was either caused by lack of abilities or the coping means of individuals. For this reason, education and skills of the individual, and networks involved were needed for the research.

Serrat (2008) stressed that for one to have entered a business venture, it was relevant that he/she surveyed to know whether there are shocks or conflicts on natural resources and the weather, seasonality of prices and employment opportunities embedded on the job. The seasonalities, shocks and critical trends were the vulnerability contexts one had to cope with. Some of these with regards to this study included organisation and associations, infrastructure, and the market structure of the industry. Some features in the SLA include: participation and responsiveness of the individuals involved in the study and their external agents of change. The collaboration of the private and public sector is needed for the process. Due to this, people from the District Assembly and Association heads were interviewed. This helped in describing the craft industry and the examining of the craft industry as a livelihood strategy.

Empowerment Theory

Zimmerman (2012) stated that the theory helped in linking the individual wellbeing to a larger perspective of social and the political environment. It also helped in the focusing on capabilities identification rather than blaming victims in a social problem. Empowerment here was explained as the deliberate unending process centred in the local community involving ‘mutual respect, critical reflection, caring, and group participation’ through which people who are deficient of an equal share of valued resources gain access to and control over those resources. The pronounced empowerment

processes were of three levels. At the individual (first) level there was participation in community associations. The second level talked about the collective decision making (local democracy) and shared leadership under organisational level. The third level was collective action by accessing other community resources such as media at the community level.

Sadan (2004) agreed that community empowerment is a process of organising and creating a community. Sadan (2004) contested that there are instances with organisational outflanking. It was explained that in a democratic society where group of crafters participated in the running of the craft industry, crafters were pushed to the margins as a consequence of association heads and district assemblies taking full control of their organisational structure. The crafters were not allowed to partake in decision making. Abuiyada (2018) asserted that empowerment gave opportunity for crafters to be agents of change and also receive benefits of development. The gap here required the network theory to show the pluralism or partnership as to how the craft products are sold and the financial arrangement by suppliers and customers.

According to Zimmerman (2012), the empowerment outcomes in order of sequence were: situation-specific perceived control and resource mobilisation skills at the individual level. At the organisational level, network development, organisational growth and policy leverage were of great concern. Pluralism and organisations alliances and available resources were found at the community level. This theory had a distinct language for comprehending lay efforts to cope with stresses, familiarise to changes and influence communities. This included actions and activities of individuals and

their work environments. Empowerment at the last level was said to improve a community's quality of life. This complemented the sustainable livelihood approach in helping to examine the livelihood strategies. It was represented by Figure 1.

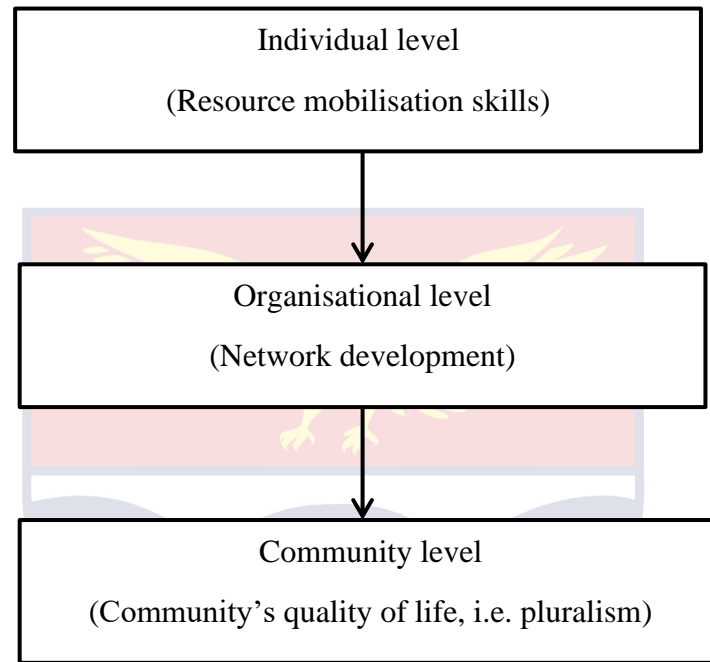


Figure 1: Levels of the empowerment theory

Network Theory (NT)

Serrat (2008) stated that networks and the other assets (natural, human, social and economic capital) helped in the ability to influence core institutions involved in the industry to respond to the agitations of crafters. These entailed craft networks, institutions and markets in practice, and organisations such as associations in this research. The network theory augmented the empowerment theory at the second level (organisational level). The network creates social capital for crafters which would aid network development.

The NT again helped in the reflection of key micro-level interactions by the dynamics in the various institutions. These networks had different ways of transmitting their ideas and their practices. Their ideas helped in the

building of community participation, keen sharing of information and the common consciousness and responsiveness which helped crafters grow professionally. It also made an individual crafter central to information (Owen-Smith & Powell, 2008). The networks had different roles they played to the industry. The networks brought ideas and helped mobilise resources to aid in production and advertisement by pulling customers to producers to increase their market.

Borgatti and Halgin (2011) emphasised on the fact that there are some relations in the form of cognitive or perceptual (recognising someone with the skill of handicrafts) and other role base (a formal or informal relation with crafters). Further, an open network helped in the following of the chain of decision-making and the patterns of communication. NT helped identify behaviours in the organisation and reasons why the business took such form (organisational culture). This helped in the investigation of the influence of livelihoods of crafters to community wellbeing.

Conceptual Review

Overview of Crafts

The World Bank (2019) claimed that wages and productivity are lower in the informal sector and people in that sector have no social protection. Majority of craft enterprises in Ghana fell within the informal sector. To sustain livelihoods, income was one greater part of outcomes needed to reach development. Nyawo and Mubangizi (2015) stressed that the substitute for formal economic system was the informal ways one found solution to generate more income. Katter (1995) said craft would be a myth if they were to be treated in isolation because it involved a sort of network between the object

and the maker or the perceiver. The practical use and the touch of the materials created closeness between the object and the maker (Chudasri et. al., 2012).

Nyawo and Mubangizi (2015) also mentioned that crafters laboured in diverse settings ranging from creative industries to tourism to leisure and event delivery in getting their products produced and sold. The labour involved production, marketing and distributive environment. Katter (1995) further stated that technology, transportation and commerce were ways through which crafters drew nearer to working relationships who were distant. The networks are important because of their need to engage in commerce.

The education and skills of an individual was necessary for his or her wellbeing to improve his/her capabilities. Katter (1995) suggested that craft programs in schools would be beneficial if taken seriously for the enrichment of the potential in increasing the ‘international and intercultural perspectives’ of the students. Aside schooling, craft was learnt by watching and working with families which shared stories and taught skills concurrently (Katter, 1995). Crafts are either learnt from non-formal schooling or technical schools. These skills acquisition was possible to increase the development of the human resource base.

The use of traditional ways of living reduced the opportunity for development. Literature on cultural technology, material variations and choices were reviewed by Buchczyk (2015) of which some argued that ‘technical choices’ are located within social symbols attached to ‘processes, actors and techniques’. It was explained that this was due to the regular involvement with the material environment. This agreed to some updates on

Cochrane (1996) who said that some craft goods signified symbols with spiritual attachments. The use of new machines would be able to increase the quality of products to attract customers when it is detached from its spiritual significance, and its social and economic values are increased.

Buchczyk (2015) also made mention of the problem of craft which was noted as issues of reproduction and innovation. This was because crafters still produced old designs on the market. The writer opined that the potential of an activity, its movement and practices to produce new things is vital in material culture. The production of new products in the industry increases its pursuit for purchase. Portisch (2010) stressed on the physical features of experience or knowledge as components in craft production over intellectual capabilities (academic) and rationalisation in language. The experience together with how skilful a crafter was, would boost his/her social significance.

Craft and its development

Globalisation has in recent years brought rural economies closer to the rest of the world through economic and technological trends to provide economic development (Mahroum, Atterton, Ward, Williams, Naylor, Hindle & Rowe, 2007). Economic development would be possible when there are measures or interventions put in place such as skills development, and employment opportunities. Crafts were considered as a major approach to provide employment in communities and a driving force to economic growth and development (Chudasri et. al., 2012). Katter (1995) therefore expressed craft as a work representing individuals connected in the communities.

The concentration of a particular craft in an area could be associated with the nature of settlement and even the local economy. The literature

further stated that the areas of which populations seemed to be dispersed, and are now industrialising offered better opportunities for the craftsmen to earn a living. In addition, crafters who combine agriculture and craft business to have double income streams (Stobart, 2004). Craft has a potential of improving livelihoods. It benefits other people indirectly aside local crafters' by creating social capital (Adam & Shackleton, 2016).

Stobart (2004) plainly said industrialisation and division of labour could engender market-orientation among the population in support of craft. Other scholars agreed with Stobart (2004) saying that depending on the culture of the people, there could either be men or women working on specific crafting. Typical examples from literature pointed out that garments, clay work and gathering of some raw materials (The Ford Foundation, 2005) were for women whereas the ones involving more strength were for men from different contexts.

Development comes in several forms. Thompson (2015) intended on dissecting Rostow's stages of development. The first, traditional societies, was emphasised to have little access to technology. The second, was expressed to take the form of science and technology, infrastructure, and industry as means of providing conducive conditions for investments. Thirdly, profits were recouped and a rise of new class of entrepreneurs helped in generating wealth and trickling down to larger populations who may become consumers domestically and from abroad. However, this was not the case for this study area as people fell out when there are difficulties. Chambers (1983) stressed that 'local knowledge' is the information of people that exists as their belief system and their educative skills. Fourthly, Thompson (2015) added that at

this stage, investment in various sectors such as education, communication and birth control systems is highlighted. The last then talks about how to be at par with the outsiders.

In order to be at par with outsiders, the immersion in trade or salaried work made one better off. Nwankwo and Okeke (2017) opined that private enterprise helped a country to be more self-reliant and have its own sustainable growth and development. These enterprises therefore helped in attracting investors and coordinating of other resources to maintain the business. The training of people in private initiatives would increase the crafter's population and create more job opportunities for individuals. Nyawo and Mubangizi (2015) mentioned that as part of the capital assets, human resources coupled with vital skills and creativity are essential within the value chain. The necessary components in the value chain are: inputs, production, marketing and distribution and the consumption of the good. For purposes of this research, the inputs and production were the focal components.

Poverty related issues

Poverty has two major causes; immediate or proximate and deep or root causes. According to Poverty Manual (2005), the main reason for food insecurity in most parts of the world could be associated with the aloofness of those areas. This aloofness tends to raise prices people pay for their transportations due to the less profit made. This is also coupled with poor communication systems, bad infrastructure and weak markets.

Poverty does not only exist at the individuals, economic, social, community and regional levels but also national and international levels as a whole. The underlying causes includes economic, political, social and

environmental factors. The Economic factors can be broken down into: conditions with trade and commerce, globalisation and unequal distribution of resources. The political factors comprised corruption, poor governance, lack of organisational skills among others. The social issues talk about overpopulation, social and cultural habits whereas the environmental talk about conflict due to resource supply (Sharma, 2009). Poverty could be attributed to less attention from institutions, income and asset inequalities. This study limits it to less attention from institutions and less employment opportunities.

The vulnerability context, either external or internal, affects the livelihood strategy which in turn affects the livelihood outcomes. Once there are solutions to the context, there would be a positive change in strategies and improved livelihood outcomes as increased income and employment opportunities. On how to produce, there should be availability and accessibility in terms of materials.

Community is a concept that can be defined as referring to place-based or non-place based. The focus of my study is on the place-based because it includes workplace as a community on its own. Australian Bureau of Statistics (2002) posited that *bonding, bridging and linking social capital* is of relevance since it will better aid in understanding the range of social networks and their interactions within a community. These three helps to pull resources, ideas and information from formal institutions.

At the local level in policy implementation, more attention is placed on information which informs the social capital in rural development. This explains further to say that administrative interventions are of higher level in

the policies relating to rural development. The study used some of the local institutions as well as the networks created to get to the local level. Efficiency and equity were said to be attained in reaching the pillars to competitiveness. It also included the experiences of the individual (Hodge & Midmore, 2008).

Social and Economic Wellbeing

McMichael, Scholes, Hefny, Pereira, Palm and Foale (2005) simplifies human wellbeing to have components as security, basic material for a good life, health, good social relations (social capital) and freedom and choice. According to Chambers (1995), for social development to occur, individual wellbeing as well as community wellbeing must be enhanced. It again explained wellbeing as an experience of good quality life.

The Community Wellbeing Indicators Report (2017) claimed that inclusive and engaged community often had traits of social components like participation in community groups (individuals, families, group), sense of community (health, social, economic), participation in decision making (local democracy). Teghe and Rendell (2017) with regards to wellbeing suggested some social dimensions as social acceptance, actualisation, contribution, coherence and integration in a community. However, Sharpe (1999) categorised the indicators as normative welfare, life satisfaction, and descriptive social. The descriptive social is normally attributed to the welfare of the people.

Wellbeing with respect to community constitutes infrastructure which includes large markets, availability of schools and medical clinic, human resource development, access to employment, social mobility (Poverty Manual, 2005). Ayeetey as cited by Ayuure (2016) mentioned that most small-

scale industries (SSI) were located in rural areas, which may not always be the case, and has management either personalized or centralised with limited access to capital that is long-termed. Those with short term finance are usually on conditional ties or interest returns. Decision-making was flexible depending on the ownership of the business. Ayuure again observed that SSIs also made better use of scarce resources than the way large industries do use. Chechina, Neveux, Parkins and Hamann (2018) added that wellbeing could be measured not only by the income but also access to natural resources and basic amenities.

Teghe and Rendell (2017) on one hand argued that economic analysis often concentrated on just free trade, affected the social life aspects which ranged from individual and community lives to other dimensions. Further studies enlightened that economic wellbeing goes beyond economic prosperity and security to social policy. This was explained to have “mutual obligation” and inducing “self-worth” which encourages people to participate in work. The participation of work through culture and leisure activities was said to have significance as: building national identity and creating community cohesion through the networks possible for the elimination of crime and other deviant behaviours (Australian Bureau of Statistics, 2002).

Zimmerman (2012) talked about the community level’s empowerment as an action done collectively to advance quality of life in a community as well as involving with organisations and agencies. It again echoed that the quality of life was a state in which people, organisations and communities gained mastery over their lives. This study included experiences of the individual. Social mobility was used in the study to show networks that grant

access to material goods. The economic aspect catered for the capital assets of the individual.

Value chain and linkages in the craft industry

Boampong (2015) attested to the fact that people rely on imagination to create product samples. Due to this, tourists often complain of product as not been authentic because it is already existing on the market. Designers were willing to come up with new designs for crafters upon fee payment for their services. The increased expenses of most crafters did not allow them to give in. Boampong also pronounced that the need for newer products was possible if there was communication and knowledge on the trends, tastes and preferences of the target markets. A study conducted in Caribbean by Phillip, Indar and Thorne (2017) revealed that artisans depended solely on visitors.

According to Kouhia (2009), crafts made by someone else are received as gifts or souvenirs. By this, visitors are able to share culture to people who have not visited the tourist site by using it as evidence that one was present. Phillip et al (2017) stated that souvenirs were a small channel of distribution for the craftsmen or artisans. It was also revealed that while some buyers were interested in less expensive import goods, others preferred higher valued ones placed by the tourism market as authentic craft. This made artisans less competitive especially those who did not use sophisticated machines. It was therefore suggested that there should be policies on market development including diversification and branding.

International Trade Centre (2010) categorised those who fell on the production level as basically craftsmen and producer group or association. The retail side on this level consists of producer outlets, street vendors,

town/hotel/market/airport shops and producer group outlets. Makhitha, Heerden and Wiese (2014) posited that during the buying process, retailers carefully selected their suppliers. Retailers were very decisive on what to buy and who to buy from. The selective buying was as a tactical task. It was done due to the changing demands of customers and competitive pressures from market to reduce losses from their sales. In most cases, the production and the wholesale (normally middlemen) were seen as the support institutions. On the other side of production, there were linkages between craft vendors to tourists juxtapose craft producers and suppliers (International Trade Centre, 2010). This was referred to in this research as the livelihood strategies and how they related with their various networks.

Furthermore, International Trade Centre (2010) revealed that there were possibilities of forging better links with the market. These could be done with traders in the handicraft markets or villages, individual craft shops in towns, hotel shops and street vendors. These are people involved in seeking the attention of customers to their craft products. The literature expressed that large markets with sub-divisions of smaller shops such as night markets, were in the zone of traders in the handicraft market. Traders in handicraft villages were sited closer to urban centres. Individual craft shops were normally situated at tourist attraction sites. Hotel shops as the name suggests were crafts found in hotels where tourists hardly leave. Street vendors were normally considered as less expensive market segments in various places among others. All these explained how close one was in having contact with his/her customer base to form better links.

Chudasri et. al. (2012) mentioned some craft outlets like specialty stores, exhibitions, tourist shops and design centres. This was how craft products were sold. International Trade Centre (2010) opined that though some craftsmen or artisans are trained, the producer groups were sometimes secluded from the markets. This could be improved when there is a forward linkage. On the same note, as part of creating newer forward business linkages, producers established their own or joint retail outlets or joined associations. Aside joining associations, tools are also needed for the forward linkage. Some tools suggested were the provision of training centre and improvement in selling opportunities.

Thompson (2015) stated that the modernization theorists argued that there were cultural and economic barricades that stopped the development of traditional societies. The 'cultural' aspect was seen as internal. The economic barricades can be seized if there are adequate infrastructure, technology and skills in the workforce, adequate capital in the country and political stability. Other theorists like the dependency theorists also argued that terms of trade, political and economic power, and finance and technology all favoured centres (urban areas); and in order to bring solutions, there must be assistance from external sources (Abuiyada, 2018). A typical example is paper work for exportation which took place only at the capital in Ghana. This made other regions take longer periods to develop. Nyawo and Mubangizi (2015) indicated that the growth of the tourism industry could push the growth of other small businesses like the arts and craft market.

International Trade Centre (2010) points clearly that the interest of private sector in handicraft linkages was highlighted as more quality goods are

produced locally. This increased the appealing nature of product range in the tourism industry. According to Makhitha et al. (2014), the craft industry creates employment for both formal and informal manufacturers. However, the small nature of these organisations caused the inability of the firms to attain their economies of scale. These drove competition in the markets. For instance, when crafters in Ghana find it difficult to purchase machines for their work, there would be slow rate to development. Once they are also not informed about the market demands, craft producers tend to copy the product design of each other making the product to lack uniqueness and innovativeness.

In Ghana, local handicrafts show diversity of the locally produced items being purchased by international visitors. This means there are variety of products from various crafts producers to satisfy customers. Phillips et al. (2017) again puts across that the link between the craft and tourism sector was key for regional growth and development. Comparingly, in Greater Caribbean, the Association of Caribbean States, Organisation of American States and the International Labour Organisation came together to help in the establishment of the Regional Network of Artisans in Tourism though not all countries had the arts and craft associations. This served as a way of bringing artisans together.

Craft Industry in Ghana

In Ghana, the industry has most of the producers and exporters being city-based. It is however private sector led. The structure of the craft industry involves the governmental level, meso-level and the grassroot level. At the governmental level, the Ministry of Trade and Industry is the one in action

here. They are responsible for the formulation of policies and directing. There were also councils that provided information on trade and product development assistance (The Ford Foundation, 2005). The meso-level normally consists of organisations that help in the facilitation of skill training, market development and other living conditions of the local poor. The key actors at the grassroot level are the raw material suppliers, artisans, producers and the retailers (The Ford Foundation, 2005).

The Regional Coordinating Council has therefore made provisions for those in charge of the small-scale (non-farm) activities. The National Board of Small-Scale Industries (NBSSI) was one of the key technical and financial units (Ayuure, 2016). The main association for craft in Ghana is the Aid to Artisans Ghana (ATAG) which is normally at the middle (meso) level. The middle level also includes the international foreign buyers, the exporting agents and the exporters.

Craft Associations in Ghana

International Trade Centre (2010) laid across that the promotion of associations was necessary for the achievement of their 'economies of scale'. This could be done by modifying supply potential, supplying their buyers standardised products and having the ability to gain support from the government. In order to open up channels and reinforce market situations, it was suggested that there should be collaboration among craft workers. Development of project approach was one of the best ways in involving middlemen or intermediaries. It was through this that middlemen re-branded themselves for a better outcome to improve their livelihoods.

One main craft association in Ghana is Aid to Artisans Ghana. According to the Aid to Artisans Ghana (2010), the main reason for the setting up of this association was because it was found out that the artisans had neglected the traditional craft looking for employment in the urban areas or cities to be precise. The main mission of this organisation was to enhance the income levels of the local dwellers and create employment in the craft industry which could be a contributing factor to raising entrepreneurs and also attract tourists. As a non-governmental organisation, their objectives include:

- Achieving financial sustainability
- Enhancing the managerial and administrative capabilities of ATAG
- Improving the marketing of craft products on the local market
- Improving customer satisfaction
- Improving client relations and increasing membership of ATAG Craft Network Association of Ghana (ACNAG)
- Improving database on the craft industry and
- Enhancement of export performance of the craft industry.

The approach of the ATAG looks at the intervention as a whole but takes a closer look at individual groups when the need arises. Some strategies in place include: the organisation of development programmes such as product development and skills training, business services like design workshop, trade fair through craft shops and exports; and finance and administrative strategies like human resource, transport and purchasing. One main activity of ATAG was to assist artisans to develop market potential products (ATAG, 2010). However, some of these are not in existence. Cox and Bennington (2016) added that the craft sector's position depends on future design and quality

rather than price when it comes to competition. In order to maintain a competitive edge, getting products on the market is vital.

Significance of Craft to local community

As a way of promoting community wellbeing, craft has various advantages in society. It creates employment when taken seriously and improves livelihood of a larger population. Adam and Shackleton (2016) pronounced that trading of products which are natural based would contribute more to employment. Other scholars made pronouncements that an increase in the population of people around this area could increase economic growth. Craft production mostly serves as a family business which helps to retain the profits within the family. Nyawo and Mubangizi (2015) raised the point that the processing and trade of these natural resource products also enabled low barrier to entry and helped increase income.

Buchczyk (2015) stated that the practice of the traditional craft rested on originality and intellectual practices. This allowed for the value of entrepreneurial abilities to dominate the market. The author mentioned that the ability to innovate prevented or reduced economic difficulties. The craft business was found to be a risky enterprise. This was because of the market opportunities of those engaged in craft. Adam and Shackleton (2016) claimed that trade in traditional craft often creates a huge income source for the marginalised in society, particularly women. Though this could be true, it was added that the value of direct use and commercial use of small-scale local trading of these products contributed more than 25% of the income stream of a household. Incomes were used for the provision of basic needs of the individual which improved their quality of lives (Adam & Shackleton, 2016).

Challenges in the Craft industry

Adam and Shackleton (2016) expressed that the factors preventing craft organisation were individual, home-base and subsistence nature of the craft business. The authors further pointed out that there was the difficulty in organising workshops required to train members. There was also reduction in the bargaining power when buying resources that required transport services because of increased prices and expenses. There was the inability for the producers to set standards for their products due to the nature of their sales revenue. The producers were therefore forced to sell below the minimum price in the market (Boamong, 2015). The lack of training however resulted in the lack of innovation.

Other researchers also pointed to the fact that the family producing the products worked individually and not as a team (Adam & Shackleton, 2016). Boamong (2015) wrote that African businesses were unable to build ties across social cleavages which restricted their interaction with other groups. He also noticed that vendors (retailers) had weak authorisation over the subcontractors which made it difficult for cooperation among the networks in Ghana. The Ford Foundation (2005) confirmed that there had been invasion of so many little artisans with little or no experience. This made information on production and exports in the market setting less accurate, ruining the distributive environment.

Another is the challenge of accessing raw materials. Adam and Shackleton (2016) associated this with the fact that the crafters travelled long miles in search of raw materials. The seasons for the harvesting of such raw materials and the competition when it is the surviving food for animals makes

it challenging. Adam and Shackleton (2016) also made clear other factors such as the naturally growing materials being unable to suffice crafters' demand and sustenance of livelihoods. The materials were growing extinct at this level. The tenure agreements of the raw materials, where they were grown and the availability to easily obtain them also made it more challenging.

Furthermore, trading of craft products with a lower price determination was not left out. According to Adam and Shackleton (2016), the study conducted showed that people often bought crafts on credit without paying for them. Those who normally bought on credit were normally from the nearby town, friends and family (Stobart, 2004). This made the job a low return earning one and a time-consuming activity. Some authors also argued from the point that giving things on credit allowed for delayed payments which distorts the financial position of households. The delayed payment distorts the demand, expansion, distribution and prosperity of the population in business. This was because there was lack of enthusiasm to continue.

Chambers (1983, p.38) posited that "social relationships with obligations give way to cash relationships without obligations" and explained that alliances with political leaders weaken poor families due to the rural-urban connections of the rich which are strengthened. Same applied to crafters in the industry who had dense connections with people in authority having an upper hand in decision-making. There was the existence of income inequalities and welfare disparity found within the industry.

According to Nyawo and Mubangizi (2015), households earned some income sources like pension or child grants. This sector served as an 'entry point to the economy' for the people. The aged in the sector often relied on

these pension pays for survival. ATAG (2010) spelt out some challenges the organisation faced as improper balances between development work and commercial activities, inflexibility in the usage of donor funds and staff turnover as a result of low remuneration. These challenges aided to explore more on the craft industry, livelihoods and community wellbeing.

Empirical Review

Nyawo and Mubangizi (2015) examined the role of local government in the development of the art and craft sector as a Local Economic Development strategy in South Africa. It employed interviews, on-site visits and participant observation which are basically qualitative. The study showed that there was some connection of arts and crafts or the local economic development strategy with tourism. The authors made mention of the sustainability of natural resources being very necessary in the making of the produce.

Furthermore, it was mentioned that the resources have ownership and those who use the resource needed permit in order to preserve the environment. The findings then revealed that there were lack of networks or partnerships which helped markets flourish. It also talked about the unavailability of national government support for small and micro enterprises (Nyawo & Mubanzigi, 2015). The study failed to add issues of livelihoods to the craft workers in their community.

Adam and Shackleton (2016) had the main aim of investigating the extent to which the local trade contributes to rural livelihood. The study employed structured interviews and the use of snowball sampling for 83 crafters in Noqhekwana in South Africa. It also employed secondary data and

observations and was purely qualitative. Out of their findings, it emerged that crafting contributed to 35% of the household of the crafters' total income and how the income spent was based on the households' budget.

The commonest expenditure item was food followed by education, medical treatment, transportation to neighbouring towns and villages, investment in livestock, personal items and savings. Again, there were findings on the decision on cash income use especially with women was seen as a better option because the items bought are for the sake of the households rather than themselves (Adam & Shackleton, 2016). The consideration of their study was on baskets and mats but not wood carvings, beads and dressmaking.

Portisch (2010) conducted a study and explained that there should be consideration on women's craft practices and the passing down of the knowledge of craft to younger generations using a qualitative approach. She tried to draw the relationship between reflection and practice through participant observation with the people of Kazakh in western Mongolia on carpet making. She used the practice theory which claimed that learning results in 'an incorporated state' more like a 'toolbox' containing gadgets for the collation of the world.

This enables one to become a master on the job as one learns from older siblings and parents. She also used phenomenology to capture a world of shared experiences and common sense. She had a shortfall in the study that the women who sewed the carpet did not have the skill and time to sew on the reverse to hold the stitches together (Portisch, 2010) because they did not have any form of motivation. Her studies did not concentrate on the economic and social aspect but just the cultural.

Boampong (2015) did an exploratory study on the benefits Ghanaian craft exporters accrued from subcontracting ties and regulatory mechanisms that helps in their integration into the international market. The study used qualitative approach specifically in-depth interviews on 43 respondents in Accra and Kumasi. The participants involved in the study were craft exporters, export agents, artisan subcontractors and key informants from state and non-state organisations.

The major objective of the research was to explore the satisfaction Ghanaian craft exporters derived from engaging with these subcontractors. Boampong (2015) also noted that exporters benefitted from the skills they acquired from the subcontractors who were artisans. He used the embeddedness approach in his research. It did not take into consideration the livelihoods of the craft workers directly and their experiences.

In contrast to the other empirics, Nwankwo and Okeke (2017) also adopted the survey and descriptive design. They employed a random sampling of 200 respondents, 40 from each community with a combination of primary and secondary data. It was a quantitative study involving the use of questionnaire administration which tried examining whether rural entrepreneurship could develop rural areas in Nigeria when there is good management of the local resources.

The findings revealed that rural entrepreneurship could increase output, create employment and reduce rural-urban drift. Some challenges that were realised are insufficient funds and the absence of governmental support. They claimed that their findings tallied with other scholars. The authors made use of the integrated rural development theory (Nwakwo & Okeke, 2017).

They failed to address those in the peri-urban areas as well but concentrated on only rural areas.

Lessons Learnt

Many researchers have researched in diverse areas in the arts and craft industry. The approach commonly used was qualitative research approach in different studies because of the nature of the industry being looked at. The use of exploratory, descriptive, ethnography and survey were common research study designs used. The data collection tools mostly used were interview and participant observations. The analysis done by studies make use of documentary reviews, descriptive statistics, thematic analysis and regressions. These informed my study which used the qualitative approach and descriptive study, together with the use of interviews and direct observation as tools and thematic analysis for data analysis. Some gaps identified are all shown in Table 1.

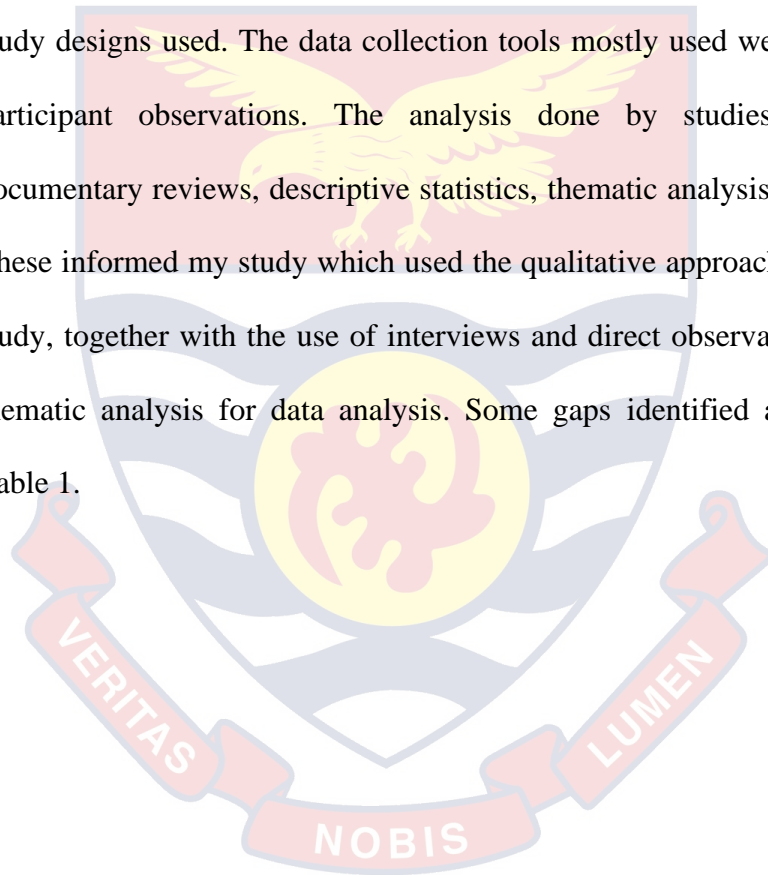


Table 1: Lessons learnt from the review

Authors	Methodology	Analysis	Tools	Gaps
Nyawo & Mubangizi (2015)	Qualitative research design	Documentary reviews	Interviews, on-site visit, participant observations.	Failed to describe the craft industry.
Adam & Shackleton (2016)	Survey	Descriptive statistics	Observations, structured interviews.	Did not look at how the other assets are mobilized for craft production.
Portisch (2010)	Ethnography	Phenomenology	Participant Observation	Did not look at how the capabilities of crafters improve their livelihoods.
Boampong (2015)	Exploratory design	Documentary Reviews, Thematic analysis	In-depth interview	Little was done on the crafters and their livelihoods.
Nwakwo & Okeke (2017)	Descriptive /survey	Regression	Questionnaires	Contextual gap

Conceptual framework

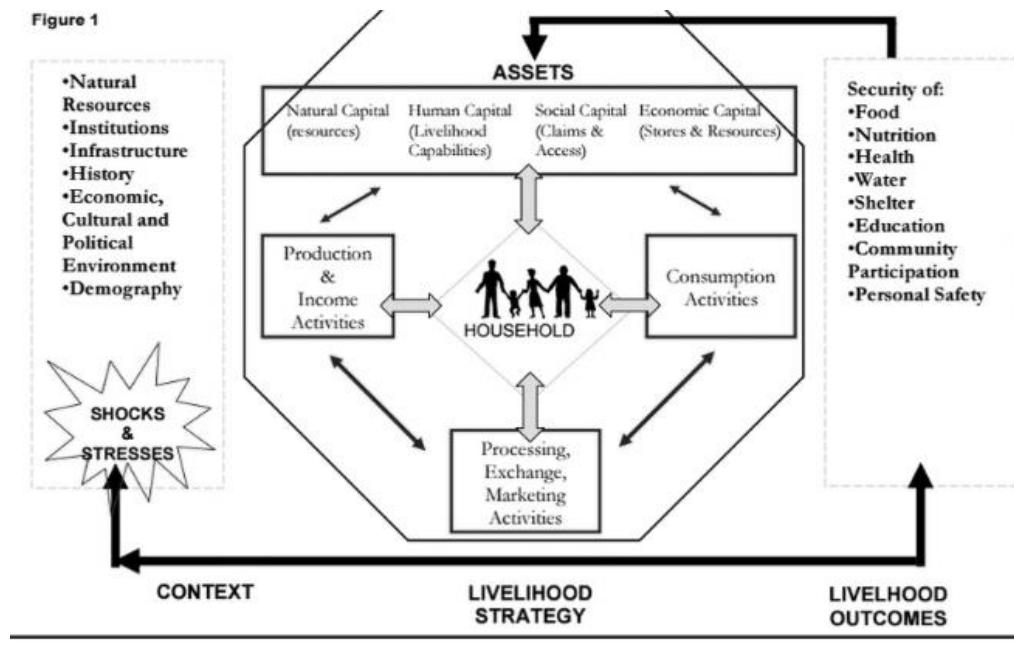


Figure 2: Sustainable Livelihoods Approach, DFID (2000).

From the figure 2, the vulnerability context is where there are shocks and stresses that makes it difficult for the individual to cope. The livelihood strategy has the households of the individual actor central to their assets, production and income activities, processing, exchange and marketing activities and their consumption activities. The livelihood strategies involved the combination of the assets and the activities to give outcomes as food security, shelter, education, community participation and personal safety. The ability of the individual households to cope better with the stresses and shocks in the midst of their activities and assets would produce better results or outcomes.

Regarding my study, the vulnerability context region was changed to description of craft industry as some of these vulnerabilities existed in the industry. I combined the natural resources and the economic and political environment to be market structure and processes. This was because out of the

resource acquisition came the economic benefits derived by the craft worker. The institutions were changed to organisations and associations to be able to differentiate between the actors involved in the chain and the association crafters belonged to. The infrastructure which also includes shelter was combined with a little history and was included in the description of craft industry.

With the capital assets, the natural asset was included though it formed part of the economic asset, it helped to reveal how their resources were acquired. This would help to derive economic benefits. The physical asset dealt with the tools and equipment needed for the job. Aside the livelihood capabilities in the human assets, education and skills were also variables for the human assets. The human assets also looked at the production of the various forms of craft in the district. Social capital was mainly networks needed to get the craft production done. However, the households were replaced by individual crafters who were or were not household heads. The community participation was retained in the outcome which considered some facilities accessible to the crafters and their personal safety. All these were needed to enhance the livelihood strategies of the crafter and the activities involved to bring out outcomes.

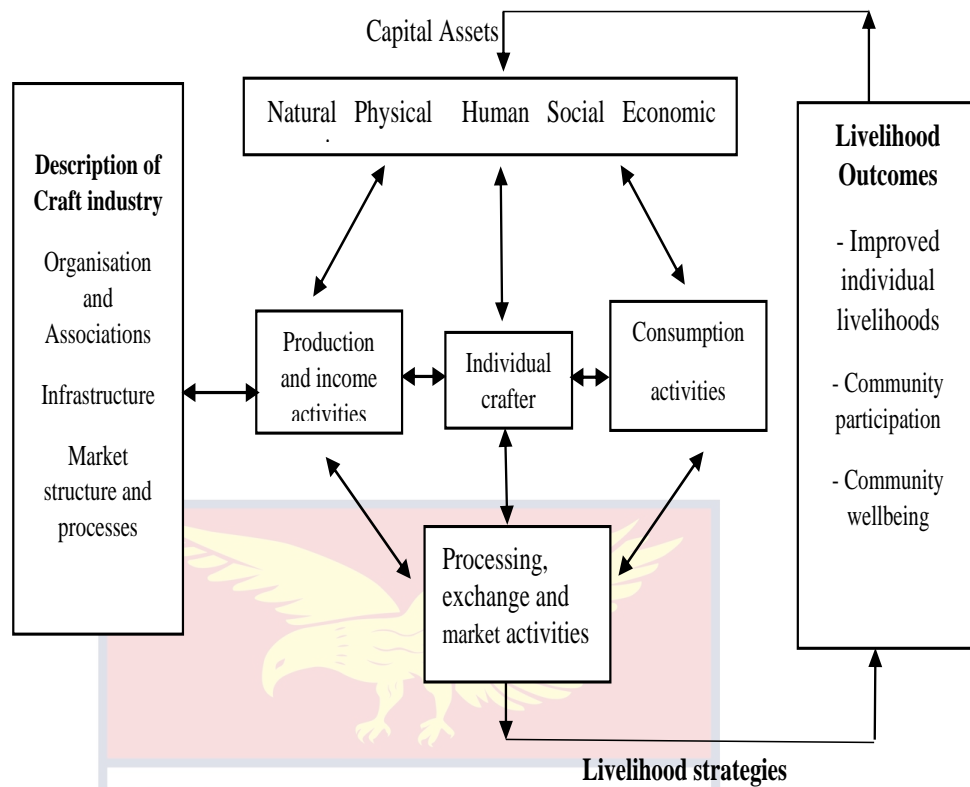


Figure 3: A Conceptual Framework of Craft as a Livelihood and Community Wellbeing Component
 Source: Adapted from DFID (2000).

In a nutshell, craft can be looked at from various dimensions ranging from the producers of the crafts themselves to the retailers and exporters. All these involved some form of networking derived starting from production down to consumption which was embedded in the value chain. It also serves as a source of employment which does not allow individuals to be idle thereby generating income for the family (Portisch, 2010). The network theory helped to know the networks in the craft industry and how they were organised, how market activities took place and also identified the core institutions involved for their development. Before this, the person had gotten information on the feasibility analysis through the ties he/she made from the society.

The SLA helps in the mapping of institutions to the micro-macro formal informal sectors. Some benefits of craft which arose from the literature

read were: employment, income generation, and intellectual practices which involve creativity. The challenges also viewed were the poor accessibility to raw materials, informal access to formal private credit. Craft is an area that should be taken into consideration to enhance internal development (Nwankwo & Okeke, 2017). Once there is internal development, there could be economic growth which can raise the quality of life of the individuals.

People entered the craft industry for reasons such as psychological, economic, sociological, the need for achievement, status withdrawal, resource-based and opportunity-based. Another criterion looked at in this study was the pricing strategy. Makhitha et. al. (2014) suggested that the styling and designing is of great importance to help in the placing of prices on the commodity. It was of great essence to target and satisfy the product variety of the retail groups to meet the tastes and preferences of the market. It was mentioned that the most relevant standard for the picking of suppliers was based on the quality of the product. The input-output linkages were very vital when it came to the craft industry which has been illustrated.

CHAPTER THREE

RESEARCH METHODOLOGY

Introduction

This chapter describes the research design, study area, population, sampling procedure, data collection instruments and procedures, and data processing and analysis. This gave a fair idea of how the study was carried out and also some limitations to the study and how it was overcome. It also provided reasons why certain procedures or processes were used in place of others.

Research design

One major purpose of research design is that, “it offers a guide that directs the research action and helps to rationalize the use of time and resources and to reduce costs” (Sarantakos, 2013, p.121). Research design is also an essential part of the research process. There are various research paradigms and alternatives. The two major ones are the quantitative and qualitative research methods with a third; mixed method which blends the first two mentioned. The quantitative method makes use of more numbers and “how much” in its studies. It also uses predetermined responses in answering its questions. However, the chosen design for this research was the qualitative research design which helped to examine whole scenario to get ideas and feelings of those interviewed (Chowdhury, 2014). An interpretivist paradigm was useful for the study because it helped view things from the actor’s perspective. The descriptive study design was used.

The qualitative method tends to have different phases. One of them was to find out what people were doing and the means and strategies they

used. The method used described and explained contents of the work. By this, the interview guides were skewed towards qualitative data on craft industries explaining the social support from networks and institutions, and also how the crafters lived was included in their livelihood strategies.

Tracy (2013) outlined some strengths of qualitative research as follows. Qualitative researchers use less numbers, reduce the use of ‘how much’ and usually give dense account of the act. It was also mentioned that normally “observations are registered in the researcher’s mind and body”. In addition, Creswell and Miller (2000) claimed that the description or account given easily fused into the stories, observations and interactions gathered. The lens being used by qualitative researchers ranged from credibility of the study, validity of the account and also the credibility of an external subject to the study. Sarantakos (2013) added that qualitative researches hired sensitising perceptions which informed hypotheses after or during the study. Furthermore, collection and analysis could be done concurrently which may be less time consuming. It also works with small sample sizes.

Study Area

The study was carried out at Aburi since it is notable for craft and related trades attracting tourists. Aburi is located on the Akuapim Range east of Accra with an elevation of 800 to 1500km above sea level along the Accra-Koforidua highway. The main strengths of the district were identified as agricultural and tourism sectors which was said to be growth poles decentralising to other sectors (Akuapim South District Assembly, 2019). The study areas included Aburi and Gyankama which were found within its environs because of the scattered nature of respondents.

DISTRICT MAP OF AKWAPIM SOUTH

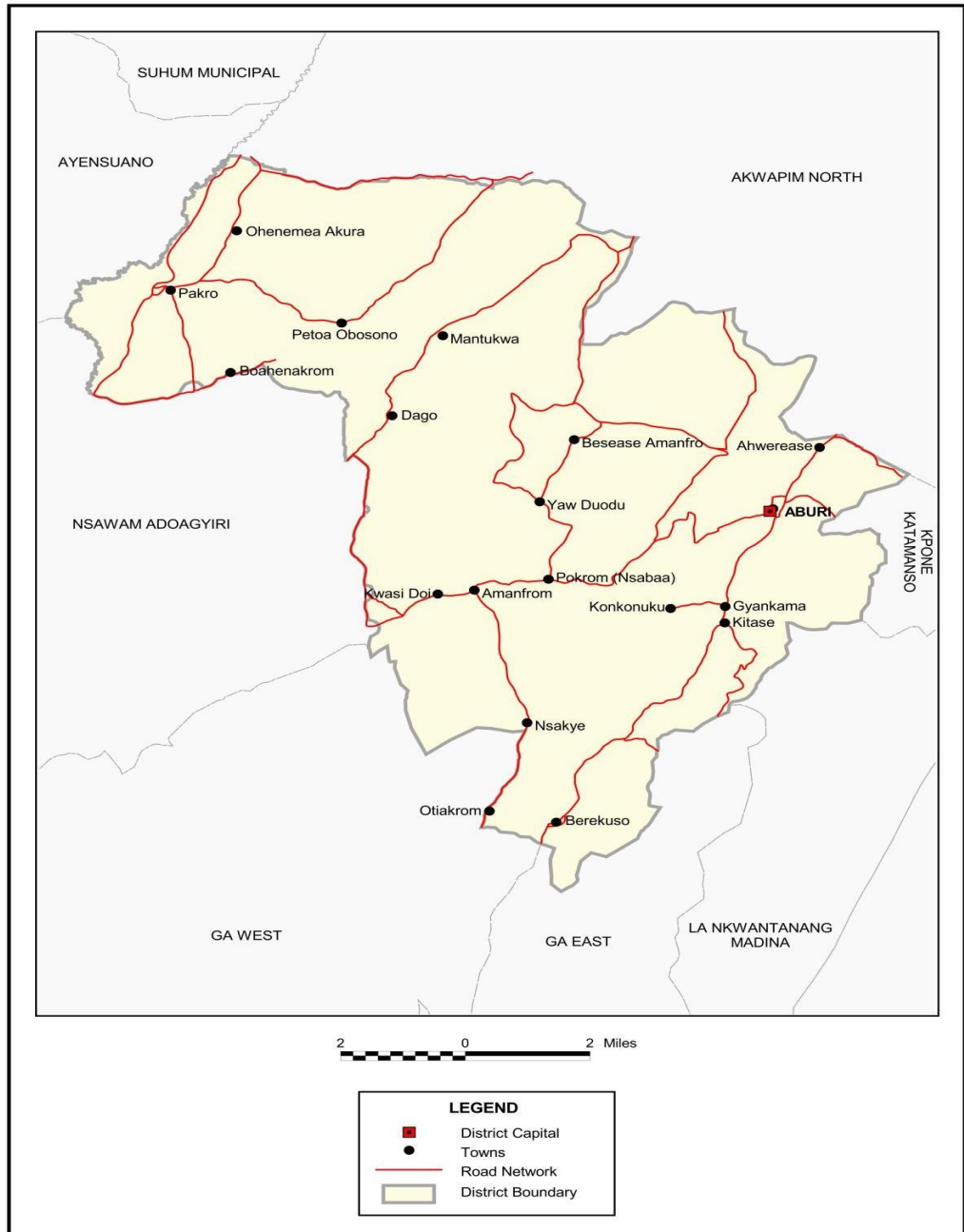


Figure 4: Map of Akwapim South District
Source: Ghana Statistical Service (2014)

Population

The population in the Akuapim South District as at 2014 was estimated to be 37,501 comprising of 19,327 females and 18,174 males. Aburi, one of the area council for the assemblies in Akuapim South District had a population of 18,701. Majority of the populace fell below 19 years which shows a

potential for growth in the district. Majority of the population were involved in agriculture and tourism while a few worked in craft and its related trade. More than half of the population lived in rural areas (Ghana Statistical Service, 2014). The target population was estimated at 120 members from the records of the District assembly who were registered in the craft business. These included the craft producers and retailers in its circles.

Sampling Procedure

Sakshi (2020) suggests that the sample size for qualitative study may be between 10 and 30 depending on the study design and limiting it to saturation point. The sample size for the research was estimated at 20. However, only 18 respondents were accessible. Out of the 18, 15 crafters and three key informants participated. The 15 crafters comprised 10 wood workers, two beadmakers, one African print artefact retailer, one dress maker and one kente weaver. The researcher also employed another interview guide with different sets of questions on just the description of crafts for the key informants. The key informers were from District Assembly Community Development Department and Revenue Department and one from the Aburi Craft Village. These people were willing to provide important information but were on appointment basis.

There was difficulty in locating kente weavers and bead makers during this pandemic period. This caused the use of accidental sampling because the researcher met some participants who were readily available at different places. The sample was reached at the saturation of knowledge period where information given was exhaustive. The purposive, snowball and accidental sampling were used to draw out the participants. The purposive sampling

method for the key informants because of my interest in their area to provide me with details. Key informants from the revenue department, community development unit and an association head. These were essential parts of the study which helped with information such as how often they helped with loans, certain programs held and what the association offered its members respectively.

Part of the snowball sampling method was for craft workers in other specific areas and those who knew people within my study criterion. This was because the study used a criterion of crafters who have a minimum experience of three years in the industry. The snowball sampling helped to draw out respondents who worked at outskirts of the craft village or institution. The accidental sampling worked on those I met in their homes producing crafts products and still fell in the criteria. All these informed the use of the non-probability sampling approach.

Data Collection Instruments

The instruments used were interview guides. Regarding my study, interview guides were appropriate to get detailed information on the topic ideas with probing questions. In order to get the attention of the respondents to provide vivid and essential responses regardless of the person having formal education or not, the interview guide was employed. It was important because it provided a lot of information as the questions were open-ended. This was done in order to provide explanations to the answers given for easier understanding. One limitation was interpreting English to local dialect and vice versa. This was used for the craft workers and some retailers only. Some of the respondents were unwilling to provide information.

The livelihood strategies were discussed to acquire knowledge on how they obtained their raw materials, how they got their tools, safety precautionary methods and external support they gained from the industry. This was done to solicit information for the details of their livelihoods. The identification of where help came from was also taken into consideration. In the act of connecting their livelihoods to the community wellbeing, the use of indicators such as income and assets was not left out. This helped me to know the struggles they went through to support their family members. However due to the use of qualitative method, there was more detail as to how people felt about certain situations.

Section A of my research instrument gave a general information on the description of the craft industry which constituted the types of craft they involved in, the products they produced, and the networks created which led to where they sold them. Section B discussed the livelihood strategies which included skill acquisition of the individual, how raw materials were obtained, the types of tools used, the safety occupational measures, how the crafters searched for finance among others. Section C helped to know how the livelihoods (social and economic wellbeing) led to community wellbeing. There was further probing to know whether the income was adequate for their upkeep. Again, how often people patronised their goods and how they used social facilities.

The interview guide on one hand also helped in the description of the craft industry by giving details on the types and forms of craft in the district, the predominant ones, reasons why craft are found in those areas, interventions and roles for the craft workers as well as the relevance of craft to

the wellbeing of the district. Obligations of the craft workers and the policies governing the industry were not left out.

The data source was mainly primary data. The instruments were developed with the help of various authors in the literature review and how they went about their study. Its contents towed to the objectives of my current study. The instruments contained more open-ended questions than the pre-determined ones. Though they allowed for feelings to be expressed freely, offered more details and allowed participants to show creativity and initiative; they were not suitable for sensitive questions and produce hefty amounts of information which required more time to code (Sarantakos, 2013).

Data Collection Procedures

The data collection methods were interviewing and observation. This was used in order to gather in-depth understanding of the views on the research. The researcher gathered the data as she was observing their actions. The questions were asked verbally and written down by the researcher alongside recordings when permission was granted from participants. The interview guides were in two sets. One set was for crafters and the other set for the key informants. From the 5th to 19th of August, 2020 from 9am to 3pm each day with the exception of weekends, data was collected by the researcher. The first part of data collection had its concentration on the key informants. The key informants were interviewed upon appointment. The remaining days were for woodworkers who were 10 in number who helped in locating some other forms of craft like the bead makers, kente weaver and dress makers.

Data Processing and Analysis

After the reception of data, the editing and cross-checking of the information was of great necessity. After which there was a manual transcription. For those who gave permission to be recorded, their responses were matched with what was written on the interview guides. The coding was done and the converging ideas led to theme grouping. Indicators such as sense of belonging were picked out for the analysis to help in individual development. For the description of craft industry in the district, the unit of analysis was the location of the forms of crafts and why they were there, educational background and age of the workers, and the networks for the facilitation of their work (inputs, friends, association, etc), products they sold, and programs from public-private institutions to the crafters.

For the livelihood strategies, skill acquisition, multiple jobs, activities in a day on the job and how long they took to complete an artefact were vital for analysis. It was necessary to find out where they got raw materials and tools from. The sense of belonging within the community and how accessible their facilities were to them was important to be investigated. The number of times tourists visited to increase their popularity and improve their market opportunity was included. How safe one was in his/her community in terms of crafters being free from robbery was explored. The nature of their income and the seasons where they earned more income was also investigated. Where crafters got financial support from and their livelihood strategies were also revealed during the study. These were used in the coding processes to form themes in each research question.

Ethical Consideration

The information gathered was between just the researcher and the respondent and no third party was included to influence their responses. This was ensured by calling respondents aside alone with no other company which solved issues of confidentiality. Anonymity in the research indicated that the responses of the people involved was not matched with their names and information was not disclosed with their names attached. It just involved serial numbers and not their names.



CHAPTER FOUR

RESULTS AND DISCUSSIONS

Introduction

This section reveals information on the craft industry, the events unfolding as to how they got crafts done through their livelihood strategies and the effects of their livelihoods on community wellbeing. The livelihood strategies included their production, income and consumption activities of craft workers. The assets were grouped into five; natural, physical, human, social and economic. The natural assets dealt with the land and wood. The physical assets included the acquisition of raw materials and tools. The human assets included the experiences and the livelihoods of the craft workers. The network of crafters explained the social assets. The economic assets consisted of financial arrangement and the alternative sources of income. The community wellbeing was craft community.

Socio-demographic characteristics of respondents

Table 2: Sex of Respondents

Sex of respondents	Freq.	Percent
Male	10	66.7
Female	5	33.3
Total	15	100.0

Source: Field Survey, 2020

Out of the respondents who were studied, majority of them were males and the remaining were females. Craft workers and key informants from the district Assembly were interviewed. The interviews of the key informants were needed to give detailed information about the craft industry and the

supports being given to the craft workers. On the other hand, the crafters were interviewed on their individual livelihood strategies. The number of respondents comprised of 15 craft workers. The 15 craft workers were 10 woodworkers, two bead makers, one dress maker, one African print retailer, one kente weaver.

The ages of the respondents to my study showed that seven of them were between the ages of 26-35, three between 36-45, one between the ages of 46-55 and two each between ages of 56-65 and 66 plus respectively. This indicated that there were also youth as well as old-aged men and women in the industry. Question on the predominant age group in the industry was asked. Responses given by key informants showed that the age range of craft workers was between 26-70 years which confirmed the data in figure 5.

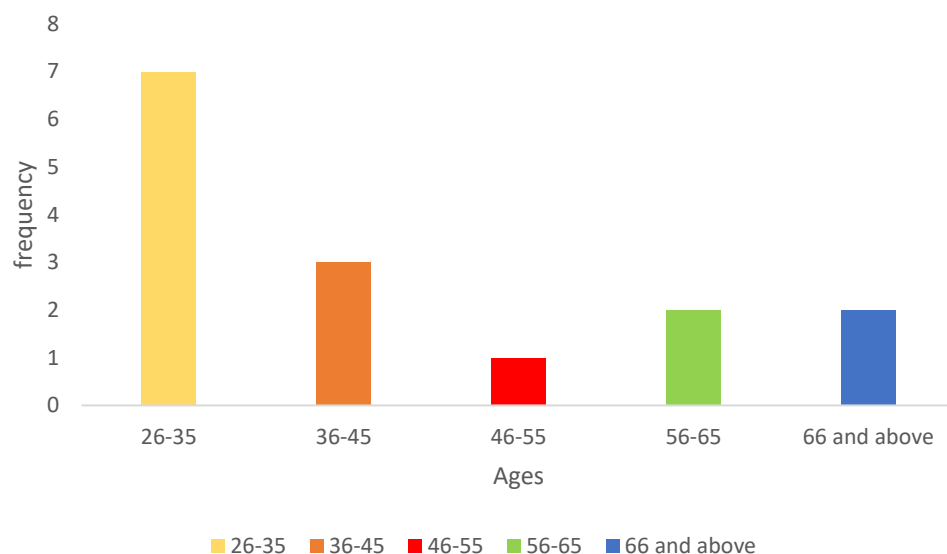


Figure 5: Ages of respondents (crafters)

Figure 6 shows that most of the crafters had formal education. Though there were some school dropouts as participants, most could read and write. An analysis of the data showed that most (eight respondents) completed SSS/Technical school. The older generations attended Middle School and the

younger ones SSS/Technical school which are all equivalent to the current SHS/Technical school. There was no primary school leaver.

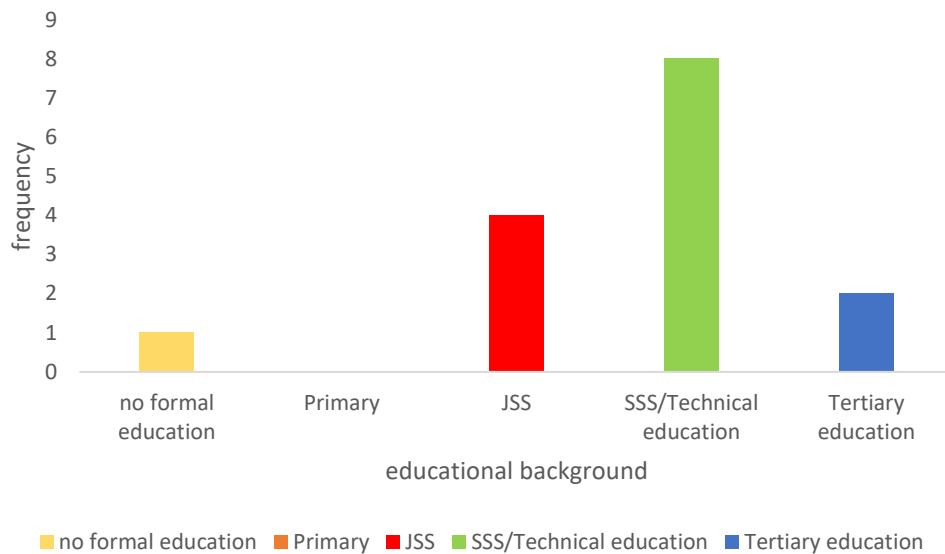


Figure 6: Educational background of respondents

A Description of the Craft Industry in the District

Data gathered from the field showed that the main types or forms of craft in the district were wood carving (66.7%), bead making (13.3%), dressmaking (6.7%), and kente weaving (6.7%) illustrated in Figure 7. There were some who also dealt with African print artefacts and very few involved in leather work. Local farming was mentioned as one form of craft. Sseguya, Mazur and Masinde (2009) affirmed that farming served as a source of income and so can be categorised as craft. The target markets for these crafters were indigenes, tourists and foreigners. This was because Pye (1988) made an argument that artisans who produced just for domestic use had a doubtful future. This made crafters produce both for local and international trades which was confirmed by their responses.

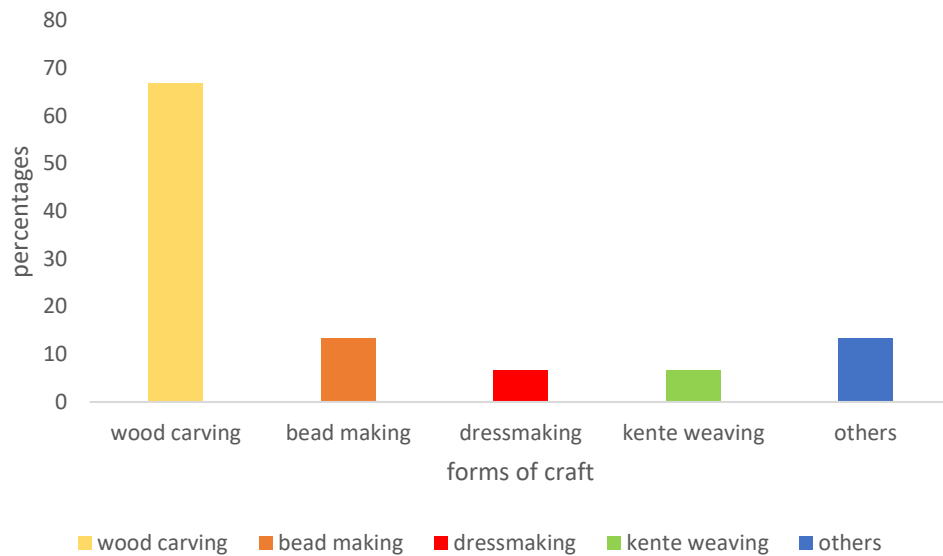


Figure 7: Forms of craft in Akuapim South District

The goods in the market, according to a respondent, were segmented by the type of craft work. The most patronised woodwork items were drums, asese dwa (stool), jewellery boxes, lazy chairs, ash trays. There were also huge face masks with metal inscriptions usually Adinkra symbols (especially the Gye Nyame and Sankofa) which were observed to be incorporated. Normal-sized masks like Fante (oval-shaped) and Ashanti (round-shaped) face masks (to differentiate them) were made. Wood carvings that take the shape of elephants, giraffes, antelopes were in stock. Home-décor products like pergola (transparent roofing sheet), bamboo lamp stands, centre tables, bamboo chairs and wall-hanging artefacts among others were not left out. All these were said to be frequently purchased.

A respondent in the bead making department revealed that broken bottles and glass beads bracelets of Ghana colours, bead bags and purses, bead necklace and earrings were most patronised. Responses from dress makers showed that target markets patronised the sewing of jackets from them for occasions. Other items frequently bought from dress makers were kente

woven items like bags, fans, purses and dresses. The craft works by some respondents were sold in areas as Kantoments, Legon, Accra Arts Centre, Aburi and overseas. Some also mentioned that they sold goods on social media platforms as Facebook and WhatsApp where customers pre-ordered the items of their choices.

There were times information on taste and preferences were gotten when they attended exhibitions or conducted surveys from my findings. Responses also indicated that:

“I once made a mistake in the weaving of an original kente design but customers bought more of such pieces.” (kente weaver, 2020).

“... the more the target markets ask of certain items, the more we produce them to meet their demands. We also direct the customers to producers who have speciality in such areas required when we do not have the means.” (a respondent, 2020).

Crafters had different relations with several networks. For one to direct customers to a crafter, there should be specific relations between the two. The relations according to Borgatti and Halgin (2011) may be perceptual thus, recognising crafters with the skill of handicrafts which one did not have or just formal or informal relations. Deductions made from the data were that the work of crafters solely depended on how often people bought their produce as confirmed by Phillip et al. (2017). Some crafters tried keeping up with their work by introducing new products on the market. Buchczyk (2015) once mentioned that craft products face problems of reproduction and innovation. It

was opined that the production of new things was vital in material culture. Cox and Bennington (2016) expressed that it was vibrant to get products on the market to maintain a competitive edge. One thing that attracted more customers in the community was the introduction of new ideas on the market.

According to Stobart (2004), people's culture may allow either men or women to work on specific crafts. Questions on whether or not particular sexes dominated various crafts were asked. Results gathered showed that production of craft products were for both sexes but there were special ones for women like bead making. Bead making was commonest among women because it involves more carefulness and creativity. For woodwork, it was revealed that more men were involved because of the strength needed on how certain artefacts should be carved. The men were said to work on heavy items whereas women worked on lighter items. Dressmaking was said to include more women than men because of their aesthetic value and the less hustle one goes through. The batik was said to be balanced in sexes which may be classified under dressmaking. Some of these results agreed with some findings of The Ford Foundation (2005) and Stobart (2004) on engendered market orientation. Thus, various crafts were attributed to a specific gender.

The study also showed that there were several types of associations in the district. The dominant one that crafters joined was the Aburi Craft Village Association. Two respondents joined one association in Accra in addition to the dominant association in the district. Crafters joined Aburi Craft Village Association because it is mandatory for crafters who carved around the area to be members. This was revealed by a respondent in the District Assembly adding that the membership of crafters in the association would help them in

fulfilling their obligations to the District Assembly, that is, to pay their taxes regularly. In addition, there were roles of these association heads towards the craft workers. These roles were to guide members obtain financial support and to help clear forestry issues. One way of forming forward linkages according to ITC (2010) was to join associations.

International Trade Centre (2010) stated that traders in handicraft villages are sited closer to urban centres whereas the individual craft shops are normally situated at tourist attraction sites. The retail side, consisting of more producer outlets (as the producer and association) served more on the production level within the district. It was observed that most crafters in the district were traders in the handicraft village. The Aburi Craft Village painted a picture of traders in handicraft village with more producer outlets. Products were sold by the producers themselves or shopkeepers within the craft community. However, there were few crafters who sent their goods to friends or relations to sell for them at other places. These were ways markets formed better links.

Craft industry in the district started over three decades ago. Results gathered from the district assembly showed that craft workers were found in areas as Aburi, Ahwerease, Kitase and Gyankama. To explain why these areas were predominant for craft workers, it was explained from responses that it was the outcome of the mass return of Ghanaians from Nigeria who settled in those areas in 1973. It forced the youth to engage in carving as a means of living during that period and has persisted. This made carving the oldest and dominant craft within the district. It started with seven members who carved by the roadside. With time, other forms of craft such as the bead making

evolved. A narrative with reference to infrastructure of craft workers in the district were expressed as;

“Previously, we worked by the roadside. Rev. Quansah, one presbyter, helped in the acquisition of the craft village premise with support from the Christian Council of Ghana. It was established before ex-president J.A. Kuffour came to power. Because of the numerous elephant carvings (New Patriotic Party Symbols) being done by the carvers, they got assurance from him for help. However, his tenure of office ended without fulfilling the promise but gave them 12 thousand Ghana cedis which was received during the tenure of former President John Mahama. The shops are completed now but are still insufficient.” (old wood worker, 2020).

The narrative indicated that there had been several developments since the acquiring of the land. However, there were still craft workers by the roadside. It can be deduced that it was attributed to shopkeepers who owned more than one shop. The shops were rented out to the crafters. The individual crafters single-handedly catered for the maintenance of their shops. There was a new showroom or gallery being put up which had delayed. The delay was as a result of changes in the plan of the building. The showroom is essential to showcase the various range of products to customers at once.

Other market development and skill training at the meso-level as described by The Ford Foundation (2005) in the district was the organising of trade fairs in August every year. Improvement in the living conditions of the local poor involved the provision of stimulus funds and health education

during the COVID-19 period in the district. These were some programs the assembly did to help the association.

People like pensioners, school leavers and drop-outs and graduates used craft production as their source of income. It is a flexible type of job which makes it easy to divert to other ventures. Adam and Shackleton (2016) stressed that craft has been a way of helping to cater for the family and also support household funds. Information gathered showed that people entered craft business for various reasons. Some of them were because of passion, relaxation, to keep the family business running and as an employment strategy.

In order to do crafts, there should be creativity, relaxation and the ability to deliver right products upon events. This fell in line with Katter (1995) who said that craft involved a sort of network between the object and the maker or the perceiver. Australian Bureau of Statistics (2002) added that the participation in culture and leisure activities is significant when it comes to craft production. This is because it built national identity and created community cohesion through the networks possible for the elimination of crime and other deviant behaviours. However, the participation in culture and leisure activities were minimal in the district. There had been decline in the markets lately and falling out of the youth indicated by this response:

“Getting wood within the district or adjoining districts is difficult. This has resulted in some of the youth losing interest. The decline of the market was because of the export restrictions and numerous bureaucracies.” (Aburi District Assembly, 2020).

The study revealed that craft businesses were concerned with import and export situations. According to a respondent, appeals for removal of non-tariff barriers had been done. The tariff barriers created obstacles in their export business. Harassments from the police for forest waybills, extortion at the ports exit points were listed as some difficulties. These appeals were done to the Ghana Shippers Authority as a way to engage the business concerns on both exporters and importers. Tools to assist artisans in polishing and finishing was also included in the appeal but still to no avail. The modern tools used by some crafters were bought individually without support from these institutions. The Ford Foundation (2005) affirmed that there may be some crafters with less or no experience and information in craft exports and production ruining its distributive environments. These were some other reasons for the decline in markets aside the export restrictions.

Networks of craft workers

It was noted that most producers were retailers at the same time. A respondent showed how information flowed among themselves. For example:

“I have links all over from where I get my raw materials to whom I sell it to. This helps me to get access to certain information.” (a respondent, 2020).

“I only have relation with my shop owner and one retailer.” (retailer, 2020).

These were two variations on how they got engaged with their social capital. The roles of the various actors were data gathered. The harvesters were said to be those involved in the felling of woods. The middlemen were

the transporters and those who directly engaged with legal authorities. The legal authorities were the Forestry and custom services. Direct suppliers refer to those who on their own travelled to places for raw materials. Retailers were those who marketed/sold product for gains. The export vendors were seen as buyers. The export vendors included those who bought from craft producers and sold them at higher prices. A typical example of export vendors was those from Accra Arts Centre who buys to exhibit goods to attract customers shared by a respondent. Products were easily sold by the export vendors because of their proximity to airports and other landmarks. There were also buyers who directly bought from producers for their personal use.

Majority of the respondents in my study had relations with other craft workers. The industry had a wide spectrum of networks ranging from middlemen, harvesters, suppliers, shopkeepers, other retailers and direct suppliers. Some of these respondents had connection from Somanya, Accra, Kuano, Suhum, Nkawkaw and the hinterlands. Australian Bureau of Statistics (2002) posited that bonding, bridging and linking of social capital helps in understanding social networks and their interactions within a community. This helped to pull resources, ideas and information from formal institutions. Zimmerman (2012) claimed that at the organisational level of empowerment, network development was key.

The network chain took either the form of:

Wood harvesters – legal authorities – Middlemen- Producers/Carvers – Retailers/Sales agents – export vendors/traders – buyers, or Direct supplies – Producers – Retailers – buyers. The meso-level actors are the buyers and the export vendors as well as associations which help in market development and

the living conditions of the craft people from this research. According to the Ford Foundation (2005), the key actors at the grassroot level are the raw material suppliers, artisans, producers and the retailers. Serrat (2008) says that the assets (social and the others) help in the ability to influence core institutions. In order to help influence some institutions, the networks were important to reveal certain information as to how attention could be gotten especially from the middlemen, retailers and buyers or export vendors.

Organisation in this context refers to a group of people cooperating whereas Community refers to those who share a common understanding and use same language or interest. Out of the craft community, there are some found in groups, that is associations, and those who are not. Organisation would include the network chain whereas Community groups is Aburi Craft Village in this context. According to Sseguya et al. (2009), relations are said to exist between different organisations and community groups. This is possible in terms of cooperation, flow of information and quality of services. Organisations, if not working through community groups, either use individual level or general community level approaches. Here, they do not prioritise capacity building for community groups but building human and social capacities vibrant for sustainable interventions.

Some crafters claimed that buyers and/or export vendors in return gave feedback as to how they could improve the products. These networks helped them in getting information needed for their work. It was observed that most of the craft producers were retailers at the same time. Enterprises in isolated communities found it difficult to expand their markets beyond their neighbourhoods. This is because relationships with global distributors were

absent. This was the case of some shops in Gyankama and Kitase upon observations. Nyawo and Mubangizi (2015) said the lack of information among the craft workers has a negative effect on the business. The study also showed that some crafters in the association had direct connections with people in the Ghana Export Promotion Agency (GEPA) and Aid to Artisan Ghana (ATAG) who offered contracts to them based on the quality of their services as raised by Osei-Boateng and Ampratwum, (2011).

Acquisition of raw materials

Most people saw the second chain (Direct supplies – Producers – Retailers - Buyers) as a form of cutting down cost. This provided difficulties for middlemen to re-brand themselves. It was observed that most raw materials suppliers, producers were retailers at the same time. Further narrations showing evidence of how people got access to their raw materials states:

“There is more benefit if I go to fell the wood. This is because a KIA truck load of wood brought by middlemen costs about 4000 cedis. This consists of just forestry waybill and transportation (that is, fuel) without the workmanship of the middleman. The alternative wood they sometimes fell when the required wood goes extinct cannot be used for the type of product I want to carve. I reduce cost if I go myself.” (wood worker, 2020).

“I get my inputs (cloth) either from Accra Central myself or through middlemen when the cloth is coming from London, that is, friends of friends.” (dress maker, 2020).

It was revealed that some craft workers with chainsaw machines normally went to the forest themselves to select the wood for the job. It was even to the advantage of the crafter when a tree was uprooted as a result of rainfall on someone's compound. There was less cost in getting that rather than going through processes like settling the forestry waybill and even extortion at exit points of the custom divisions among others. This had caused some difficulty in the acquisition of raw materials for those who work with middlemen. People also travelled miles to obtain raw materials for example from Aburi to Nkawkaw, is about 131 kilometres away.

All these responses point to the fact that people preferred direct supplies to middlemen working for them. This made it clear that there was the need for networks, at some point in time, in acquiring raw materials. Data was also collected on how tools and equipment were obtained. The study revealed that Aburi Craft Village Association offered little financial support to the craft workers. The association heads admitted that the support was less frequent. The association was said to have friendly or informal relations with the assembly because they were the first people they went to when in need of assistance.

There were some partners the association heads worked with for example Ministry of Trade and Industry and Ghana Export Promotion Agency who liaised between the association and the government. These partners according to The Ford Foundation (2005) are found at the governmental level and are responsible in the formulation of policies. The assembly in one way or the other helped the association by advertising for them through the mounting of billboards. There were suggestions given by respondents from the district

assembly for further developments. They suggested that going forward, they would try to provide some of the tools and market the craft products for them.

Livelihood Strategies of the Craft workers in the District

According to Hodge and Midmore (2008), at the local level policy implementation, more attention is placed on information which informs the social capital in rural development. This is reliant on local institutions as well as the networks being created. Administrative interventions were said to be of higher level in the policies relating to rural development which includes the experiences of the individual. OECD (2011) stated that the main household element is having a job to avoid experiencing poverty and material dispossession.

Sseguya et al. (2009) stated that individuals harness capital at their disposal in pursuit of their livelihood strategies and outcomes. These livelihoods are defined as assets in the SLA mediated by institutions and social relations, activities and access to these assets. These together determine the living gained by the individual. Sustainable livelihood is only possible when one can cope with stress, maintain the capabilities and assets without undermining the natural base. Adam and Shackleton (2016) claimed that trade in craft creates a huge income source for the marginalised in society with few choices for cash generations. They also added that the use of small-scale local trading of these products contributes more than 25% of the income stream of a household. Portisch (2010) added that craft production was a task if it solely supplemented household earnings.

It emerged from the study that, most crafters acquired their skills through non-formal training, that is, apprenticeship and few from schooling.

Some of the respondents acquired the skills from five years of schooling at the Takoradi Technical University where they completed their first-degree. Questions were asked about the number of years crafters stayed in the business. Responses showed most of them had worked for over 10 years with few having started 3 years ago. The longest number of years one could stay in apprenticeship was eight years after which one has to settle on one's own. According to Elebute and Odukuma (2016), the mastery of craft and attainment of skill has survived in most parts of the world. However, the professional skill needed to get involved in exchange and sales of craft product demand a higher level of informal training.

Most of their connections were with middlemen because they supplied them with wood and others with direct supplies where they went to purchase their raw materials. Very few of them had connections with friends and family members who helped them with loans but became bankrupt and could no longer support them. Most of them financed individually while very few got support from rural banks. Empirical results from Adam and Shackleton (2016) pointed that the commonest expenditure from such people were food, education, medical treatment, transportation to neighbouring towns and villages, investment in livestock, personal items and savings. With the arrangement of how income was spent, the study revealed that, raw materials, transportation, utilities, fees, food and medicine were major expenditures.

Osei-Boateng and Ampratwum (2011) made clear that the informal sector in Ghana comprises producers, wholesalers, retailers and consumers. They are largely self-employed consisting of artisans and craft workers among others. The livelihood strategies of craft people were studied in categories of

wood workers, bead makers, dress makers and kente weavers. This is because it described the phenomena of how people did their work, obtained their tools and where they got their raw materials from.

Livelihood strategies of wood workers

The description of how wood workers lived was told by some respondents. Crafters in this field spent three hours to two weeks doing an artefact. This is because their work is gradual and needs more attention. There were various forms of capabilities in this field. Some of the crafters, especially the masters, only planned, sketched and supervised. Other workers also did just carvings and paid others to do the finishing of their products. Some did both the carving and finishing without help. The main types of wood used were Aseese, Ebony (*Diospyros Crassiflora*), Lebanon Cedar (*Entandrophragma Cylindricum Sprague*), Mahogany (*Khaya Ivorensis*), Neem (*Azadirachta Indica*) and Odum (*Milicia Regia*). These woods were gotten directly from the forest, hinterlands or through selected middlemen from the community.

From the study, people who came from the Accra Arts and Craft centre to buy were considered as one export traders. Boampong, (2015) explained that these traders took design samples and presented them at local trade exhibitions. He also provided evidence from an exporter that the producers benefitted because they got to know what the buyers needed. This was possible when there was access to information. It also came out that the type of work determined the type of wood. There were instances where some carvers sold some of their raw materials to other crafters in the field. The raw materials sustained them for a month or more before getting new stock.

They got their wood from Fante, Ashanti lands and hinterlands like: Ajumako, Adoso, Asamankese, Atakuraba, Mamfe, Mangoase, Mando, Owane, Ahyiam, Akyem Tafo, Oda, Oyibi, Nkawkaw and Ejisu. Due to financial constraints, some only bought the required inches of wood for an artefact they wanted to produce. This agreed with Ayuuri (2016) who said that Small Scale Industries make better use of scarce resources than larger industries. Chechina et.al. (2018) gave several ways of creating links between livelihoods and natural resources. It was added that strict protection of forests resources would increase poverty if communities relied solely on logging. Alternative livelihoods served as solution. Wellbeing can be measured not only by the income but also their access to natural resources.

Results gathered showed the types of tools used frequently were adzes, flat chisels (1inch, 1/3 inch, 1/2 inch, 1/4 inch), v-gauges, u-gauges, sandpapering machines, chainsaw, band saw, metals, spoke shave, brushes, mallet, sharpening stone, tape measure, pencil, metal (brass, copper and graphic metals). The chainsaw was mainly to fell trees. It was indicated that while some individuals purchased their own tools, others obtained it during their apprenticeship sessions. Through observations and discussions, sandpapering machines was found to serve as a replacement to the manual tools previously used. Though less people use machines, over time there may be an increase to help with their work efficiency. This confirmed a study by Cochrane (1996) that said people in this area generally used manual tools which were slow to work with making them less competitive.

The research showed the livelihood strategies. After acquiring the raw materials in preferred sizes depending on the artefact, the wood is seasoned by

drying before carving. Drying is done for three days. After that it is sandpapered. Respondents indicated that the manual sandpapering was not enough to produce very smooth finishing. One needs to use machine to produce the desired result. After sandpapering, it is preserved against insects using potassium permanganate or organic neem mixture. The difficult artefacts which took more time was elephant and huge carvings as well as home décor products like dining tables and chairs.

The type of preservative to be used is decided on by the person pre-ordering the product. Respondents explained that the organic was chosen by the individuals with kids to prevent harm but the inorganic tends to last longer and is not friendly to kids. The last step according to the crafters is to paint using mansion/floor polish, kiwi polish, lude or Shea butter for natural feel. These were some processes they went through before artefacts were ready. It was observed that some crafters did not use protective equipment. This was common with those who used manual tools. Responses on why they do not use protective equipment was that the air itself blows away dust when they are working. Those who use machines to finish their products were protected with goggles, nose masks and protective working gears. The polish, lude, sandpaper and shea butter were also provided by crafters themselves through deductions.

Characteristics of some wood used were given through responses. The neem tree 'dua gyare' in Twi is said to be one of the quick growing trees which aids in reforestation within 10 years. The leaves are used for polishing because it is able to repel insects. It is also found in the family of Mahogany. This was followed by African Mahogany known as 'Ahafo' in the local dialect and Cedar popularly known as Sapele. These trees were the most used. Ebony

which appears black during the first year after harvesting is also used. Iroko popularly known as Odoom is included though it is endangered. Different types of wood carvings can be seen in plate 1.



Plate 1: Different types of wood carvings

Livelihood strategies of bead makers

Data was gathered on the strategies of some bead makers. Responses given pointed at the fact that some bead makers could actually do 10-20 bead works a day depending on how fast and skilled she was. Respondents further described the activities they went through in getting an artefact done. It was said that to get a bead bag done, one could use about a week to complete. According to crafters in this area, getting of raw materials depends on how the market booms which may take intervals of two weeks to one-month to stock new materials. Their raw materials are gotten from Accra mostly and sometimes Somanya. These raw materials were said to include rubber/glass/broken bottle beads, fish line (0.25-0.50mm, 0.60mm), lining,

elastic thread, shoemaker's thread or 'towe' in the local dialect (normally used for necklace). The tools used include cutter, needle, pliers, and scissors.

The study pointed that the activities involve a whole lot of different procedures. For instance, in making a bag, get a fish line and cutter, start with four beads by crossing or popular saying matting to get the bag. This is done repeatedly till the it is complete. For the necklace too, get elastic thread cut, arrange beads to desired colour combinations and end with 'hook and eye' for closing. In order to get bracelet and waist beads, after getting elastic thread or shoemaker's thread (this with needle) respectively, arrange the beads and tie them at the ends and cut the remaining thread left. The respondents added that the difficult artefacts were the making of hand bags, jewellery and tissue boxes. Beads are used for the decoration of necklaces, handbags, tissue paper boxes and jewellery boxes as illustrated in plates 2a and 2b.

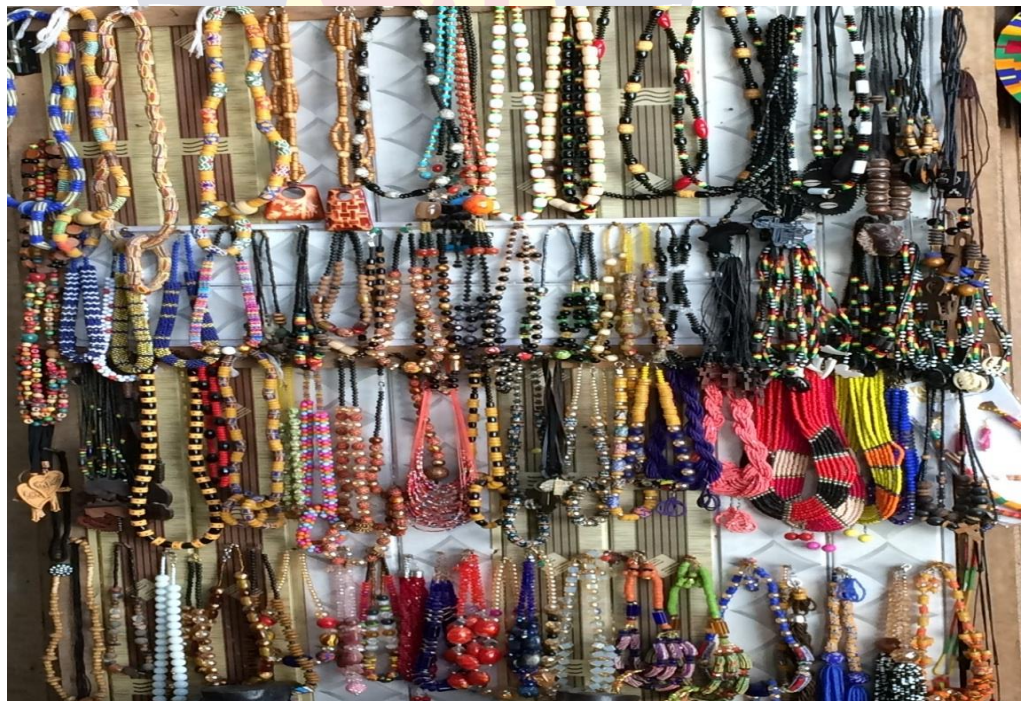


Plate 2a: Necklaces with beads



Plate 2b: Bags, tissue holders and jewellery boxes decorated with beads.

Livelihood strategies of kente weaver

A respondent from this craft area categorically stated that to weave a 12-yard piece of kente cloth, it takes about two months two weeks to complete the design. This could be sold for about 2500 cedis. This has also been his main source of income generation after his pension and could not quit. In addition, the duration of time is as a result of weaving in bits before joining them together to form a piece. Deductions made also indicated that aside weaving in bits, the age of the weaver could not allow work to be done within the short time. It was noted that he had to sew in slim patterns before joining it together to form a piece, taking much time. It was observed that the weaving was done in an enclosed place around the house where there was shade and less disturbance from weather conditions and difficulty in moving permanent structure or equipment always.

The respondent pointed that because people in the community liked less expensive kente, and therefore did not buy from him. The production was just for his shop owner in Accra and not the local buyers. The benefit the

respondent derived was that most people in Accra, and even abroad, patronised his products. He was assured of getting some money from the person he worked for anytime there was contact, even when work was not done. He also received his pension pays. These were things that helped for upkeep. The response confirms Nyawo and Mubangizi (2015) who mentioned that households earned some income sources like pension grants. The kente weaver provided fabric for the dress makers to use.

According to the crafter, raw materials were gotten as and when needed from Accra. The daily activities of a kente weaver includes the arranging of ropes in order of preferred colours to a stone away from the equipment to the working area without cutting the threads into pieces. This is done using a wooden equipment. Equipment was mentioned because the wooden structure is permanent unless it got damaged. The ‘asa nan’ and ‘asa tia’ (long and short) held by the ‘asa dua’ helps in drawing the pattern by picking the colours. The ‘kyene’ is a flat stick placed between the ‘asa nan’ and ‘asa tia’ used to hit the ‘asa tia’ to finally create the design. The ‘nsa krukruwa’ is held to desentangle the thread with the help of the ‘tabon’ to give the pattern and design. The ‘ntiamu’ is a two-pair tool for the leg stringed to the equipment at the ‘asa tia’ used to paddle as and when each process is done. Each of the parts on the equipment has contact with the rope. The ‘ayaase dua’ is what gives distance between the worker and the piece and where the cloth and arms also rest giving a correct sitting posture. These were all described by the weaver. This is found in plate 3.



Plate 3: A kente weaver at work in his loom.

Livelihood strategies of dress makers

Results from this department showed that garments or artefacts can take about three days to be sown. All these include the proactive hours spent to think about the design and the inspiration that comes from it. The basic raw materials include fabric, thread and ropes sometimes gotten from Accra or friends of friends who are returning from overseas with accessories as buttons, zippers, bony and fusible (stiff). The frequent tools used include scissors, needles, tape measure, pencils and papers. However, a respondent tried to differentiate between tools and equipment saying that their equipment includes sewing machines and iron. Some activities gone through before sewing are designing (drawing), drafting of patterns, cutting of the patterns, cutting fabrics, stitching pieces, ironing and packaging. The protective equipment

used mainly is the nose mask because of the fluff of some fabrics that can cause complications.

One retailer in this field who sells African print items responded that she gets cloth and bags from a relative in Accra and gets someone to sew at Aburi. This is mostly through direct supplies because she gets them herself. The styles sown are the dress makers ideas. These items she actually buys from the makers and sells on behalf of the producers (tailors and seamstresses). According to Makhita et. al (2014), there is the possibility of craft producers to derive economic benefits when they understand retailers. She sells dresses, bracelets, fans, purses, school bags and hand bags. However, she also carries out some activities of such nature on her own as bracelets and hair clippers where she needs just cloth, card, glue, button and clip using the prints.

The cloth, according to one retailer, is cut into smaller pieces and tied around a card using glue to stick them together. The button and clips are mostly for ribbon designed for hair with the same process. It was explained that the foreigners out of the lot she sold preferred kente print and few specific African print items of which when markets boomed, she earned about 2000 cedis weekly for artefacts of such kind. By this, she informs the dress makers of the type of cloth target markets show interest in and the styles to produce more of such goods. Makhita et.al (2014) again says that formal retailers have market power which allows them return unsold goods during a certain period. This sometimes discourages craft producers from selling to them. This was not the case for this retailer. Items decorated from African print are shown in plate 4.



Plate 4: African Print Artefacts.

Alternative sources of income by crafters

Respondents explained that they spent more time on a job and got less from their outputs. Some of the respondents only did either carving or polishing and needed each other to complete an artefact. When the production is low and income is not coming, they resort to alternative sources. This made people diversify into farming, teaching, piggery, poultry, football and hair dressing sustain their livelihoods. There were others that remained in the craft business but in different forms. This showed various capabilities in the field. By this, they meant a bead maker could also be polishing wood for some carvers to earn something little or a wood carver selling leather products when markets are low. According to Chechina et. al (2018), the provision of alternative livelihoods may benefit upkeep objectives. This is because the structure of their market is grouped into two, namely: the lean and bumper season.

While those in the wood department can sell one artefact for a higher price, the other departments need to sell more to catch up with them. The lean

season was explained as the first five months from January to May whereas the bumper starts from June to December. The bumper season is when markets boom raising selling opportunities. However, there can be bumper seasons during festive seasons like Easter and Christmas. During the lean season, expenses are said to be higher than the income.

In craft business, respondents emphasised that raw materials should not get completely finished before stocking new ones. However, to most crafters, the bumper season raises profits because of the foreign exchange from the visitors and the frequent purchasing of craft products. The minimum income level for respondents in the lean season was 200 cedis and the maximum was 1000 cedis weekly. On the other hand, during bumper seasons crafters had incomes between 500 and 7000 cedis per week. These varied from person to person. The incomes of the craft workers are occasional.

The responses pointed out to the fact that income in the bumper season are always higher than lean seasons. A lot has changed in the trends of the craft workers because of the low market opportunities especially during COVID-19 pandemic. The closed borders, though helpful to them by reducing the spread of the pandemic from the foreigners to them, has also stopped their market. Deductions were that seasonalities in their employment caused people to leave for other jobs or engage in other activities to raise their income level. Further investigations raised some concerns. Respondents said that access to loans was challenging to crafters because banks stopped giving loans to them.

On the contrary, taxes were not exempted when there is recession in markets. The taxes were paid yearly. While some paid taxes as low as 50 cedis per year, others paid 150, 300, 500 cedis and more. For those who joined

associations, dues of five cedis per month was paid by each member to help in the maintenance of building and welfare issues. The study also revealed that the dress makers had more advantages than the other crafters because of the upcoming events and how people sew to meet them.

Financial arrangements

Suppliers

ITC (2010) said that with linkages in production, there are some with craft vendors to tourists as well as craft producers and suppliers. Investigations on crafters financial agreement to suppliers were done in the present. Most crafters paid their suppliers (middlemen or agents) in full but there were others who paid in installments. The payment in installment was dependent on the number of logs and sizes wood workers bought and how credible they were to the suppliers. For other business men and women, when people bought their products in bulk, there were reduction in prices. Bead makers and dressmakers, often made full payment through direct supply, when they bought the materials from shops themselves. With the leather product retailers, the suppliers pack in a box the shoes, belts and sandals, ships them and the retailer has to pay for transportation to allow for shipment. Some came from as far as Senegal. Makhita et.al. (2014) added that these inform retailers to carefully select suppliers when it comes to the buying processes.

Buyers

This section was on condition that the craftworker is supplying to a buyer. ITC (2010) wrote that promotion of associations was necessary for the achievement of their 'economies of scale' through modifying supply potential, supplying to their buyers standardised products and also to gain support from

the government. Responses mainly from those who joined associations showed that artisans who carved huge artefacts had the responsibility of taking care of shipment duties which are all included in the pricing. For smaller ones, the customer is said to be liable. It was noted that the pricing was also done by the association members if they made it on their own. They factored how they get their raw materials and the time spent on the artefact into pricing. This shows how expensive or cheaper the artefact would be. This is supported by Makhitha et. al (2014) who mentioned that the styling and designing is of great importance to help in the placing of prices on commodities.

Export vendors have their own terms with their customers because they can be suppliers as well. To send products outside, wood carvings in particular go through shipment where they weigh products before exporting costing about 10,000 cedis or more. The most expensive artefact is the elephant carving because it is heavier. This description showed problems with shipment taxes. One narrative said:

“In 1980, I used to ship three 40 feet containers often at a go and market was good. Now the taxes are too high ranging from 1500 to 12500 Ghana cedis per shipment making it impossible for high earnings currently.” (wood carver, 2020).

The situation of the craft workers in the district revealed that because of the limited marketing strategy in the area, crafters sometimes sold using social media handles such as WhatsApp and Facebook Accounts side by side the retail outlets. This does not agree with International Trade Centre (2016) who argued that many used mobile phones and few used emails or had websites. However, there were issues with broadband which agreed with the

argument. Customers pre-order from the handles together with pictures of designs and they make the deals. The placement of orders was said to be done online or customers meeting producers in person. The comments and feedback of customers also helped them add beauty to their products and aided them to do proper furnishing. When it came to the delivery of products, buyers either went for it themselves or the producer delivered it him/herself when customers could not get it themselves due to some conditions at extra costs.

The payment arrangement took several forms, payment in advance or upon delivery. An example from a garment designer was:

“I sometimes give them 40% advance, 60% on delivery sometimes 50-50 or full payment on delivery built on trust. This is because there are some customers who place the order and do not come back for the garment. It is the responsibility of the customer to give an idea of the design he/she wants and the occasion he/she is attending.”

This is to say that people place order without paying which makes crafters incur losses. Once there are losses, certain expenses could not be covered which made the crafter worse off. There were some crafters who gave discounts to customers especially when they paid in full at the initial stage before production of the item. The changes in demand of customers and their competitive pressures enabled buyers and retailers to be decisive on what and who they buy from (Makhita et.al, 2014) which did not make them buy some of the craft products without advance payment.

Influence of Livelihoods on Community Wellbeing

Individual livelihood

Once the livelihood strategies were not improved, there could be no improvement in the livelihood outcomes. For instance, when there are no processing, exchange and market activities, there is no way there can be improved individual livelihoods and community wellbeing. The individual as well as the community of crafters should all have quality of life. If there are positive changes to livelihood strategies, there will be increased outcomes. This can also be possible when solutions are found for the vulnerability contexts. The vulnerability context as description of craft industry in this situation, assets, livelihood strategies and outcomes are fused together because if there are positive livelihood outcomes, it will affect livelihood strategies and the assets and the vulnerability context positively.

The main source of livelihood over three decades gave rise to other fields like bead making and dressmaking in the community or district. This shows that it was one of the occupations aside farming that had been in existence for a long time but was given less attention. However, the few people involved in the industry should have benefitted from the job which was not the case. The various craft departments showed dominant sexes in particular fields showing engendered market orientation.

In the district, there were crafters who had connections all over in the hinterlands and others who were individualistic in nature. Those who were on their own faced challenges as compared to those who had networks. For those with strong ties, they were favoured with contracts sometimes which increased their sales. International Trade Centre (2010) opined that to open up networks

and strengthen market situations, there should be alliance among craftsmen. Networks were necessary in the industry. It was observed using Thompson's definition of Rostow's growth stages (2015) that development was at the first stage that is, traditional societies because of the little access to technology.

The livelihood activities of crafters to complete an artefact was looked at. Some spent more hours than the others depending on the type of device used. Artefacts in various departments is difficult to complete within a day except bead makers who could produce more than one. Though no department was said to be easy, the skill and mastery of the individual on the job and their wellness determined how quick they were in finishing a product. Most crafters had other side activities to support their household revenue such as teaching and others. The remaining had the craft business as their main source of living. The reasons people stayed in craft and how it has helped them indicated issues of partnership and money. Others built relationships which was key to their empowerment level.

The craft also served as a way of reducing social vices and producing responsible people in the district. However, major concerns of crafters were the issues of not being registered under the export council and high shipment taxes draining them. It emerged from the study that association members are liable to pay taxes to the District Assembly annually. It arose that the woodworkers paid more taxes than the other crafters. They also paid more shipment taxes because of the weight of the artefacts produced. The crafters also paid dues to the association heads every month as a way of contributing for their needs to be catered for. Nevertheless, they faced more challenges because of the revenue from their sales. This has increased the expenses of the

individual crafters and reduced their happiness to stay in the venture. It was added that they found it difficult to save because all their monies went into several expenses like taxes, raw material acquisition and transportation.

There are some facilities like restaurants which are close-by but were not easily accessible to the crafters because of the prices involved. Safety was of major significance as there were security persons in the area as well. The association (participation in community groups) offered help less frequently which made it difficult for some crafters to adapt to changes. Those notwithstanding, with aspects of equity, there was equal opportunity in the training and the organising of trade fairs for those who joined associations, though it was also less frequent. This made those who did not join associations, less experienced or competent to compete. Those who actually sailed through this job were those who had strong networks and were able to interact with core institutions to aid their job in terms of funding and acquisition of machines.

The individual livelihood was needed to find out how crafters could develop in their community. This involved economic assets of the individual. This was dependent on how well-furnished their products were especially those with sophisticated machines. Without individuals existing in the industry, there would be no community. Considering the adequacy of income, people earned a little profit depending on how they managed the money. To others, it did not suffice them all year round. Another expressed branching into home décor products since the carvers were becoming just too many and not getting enough from it. This was evident because there were complaints from

the craft workers that the association provided nothing for them. For those who earned contractual agreement, some felt cheated indicating that:

“They (GEPA & ATAG) bring us negotiations with much pressure and limited time schedule for completion but pay us little and because of the agreement with the customers, we are forced to get artefacts to them before deadlines. Meanwhile, these agencies have already taken money for the items from the customers. They offer us peanuts not considering how far we go to get raw materials, the transportation costs and how tedious the work is when they are rendering payments. Most people are into carving now so I will branch to home décor products.” (a respondent, 2020).

The study revealed that customers patronised more from producers who use sophisticated machines than those who use manual tools. This is because it is well-furnished. However, if a crafter is not able to deal with minor expenses, it would be difficult to purchase machines to aid in smooth furnishing and add quality to their craft products. It was out of the trade that crafters earned more to cater for households and even contribute to their community. The question of how craft has been helpful and some responses are:

“The craft is just for survival and not for a full-time employment. It has also helped me to purchase machines for my work.” (Aburi crafter, 2020).

This narrative highlighted that the assistance from external sources were low and one had to find ways to familiarise or deal with the changes

individually. The research again revealed that during bumper harvest, the incomes could be high depending on the type of artefact, which served as motivation to the crafters. On the contrary, lean seasons did not offer them anything. This made them do some side activities for their upkeep. Immediately they got their income, most of them took small portions aside for food especially and the remaining were used for the purchase of raw materials and tools which did not enable them to save. The human assets are increased because of the knowledge they acquire in the business during apprenticeship and the mastery. As some could get a huge income from selling just one artefact, others had to sell more to catch up with the others.

Moreover, it was observed that there was still more to aid in the transitioning of their livelihoods into community wellbeing because some crafters in the association who still worked from home or by the roadside were less recognised. When crafters build more on their distributive environment, they are motivated to work harder increasing their self-actualisation potentials. This would be based on their empowerment level. If crafters earn more, they can cater for raw materials, feeding, pay those who assist in their craft production and also help deal with their vulnerabilities. It was also noticed that people who joined associations enjoyed more benefits than the crafters who did not join any. The participation in community groups is able to promote community wellbeing and individual livelihoods.

Community wellbeing

Makhita et.al (2014) differentiated between formal and informal craft producers. The informal ones are those who sell by the roadside for example some crafters in Kitase and Gyankama. The formal ones on the other hand

were those at the Aburi Craft Village. They sold globally and locally. It was deduced that the informal ones normally found it difficult to distribute their products as compared to the formal ones on the global market. Phillip et.al. (2017) added that craft and tourism is able to provide regional development. This will help to develop other sectors in the district.

Results gathered on the relevance of craft industry to community wellbeing revealed that, a sizeable number of the population earned their livelihoods by carving. This helped in the elimination of crime by providing the youth with employment. Chudasri et. al. (2012) described craft as a major approach to provide employment in communities and a driving force to economic growth and development. Katter (1995) therefore expressed craft as a work representing individuals connected in the communities.

In addition to the relevance, responses pointed out that it brought sizeable number of people and tourists to the district, increasing its foreign exchange and selling opportunities at the macro level. It also helped people within the district when in need of money for their livelihood. This therefore follows the goals of community development which improves wellbeing. During lean seasons, these benefits were not there indirectly affecting other external beneficiaries. For example, if a crafter is not able to make sales, he/she cannot purchase items so both sellers earn no income. They cannot also pay their taxes.

Participation in community groups showed how individuals, families and groups helped craft workers in getting certain assets like finances, raw materials, tools and experiences. Upon investigations, the groups (association) were not very firm to support crafters because there were new leaders elected

into power. Participation in decision making was in relation to those in associations who engaged in pricing strategies of commodities and selecting leaders. Results showed that leaders were nominated by few people in the association because of familiarity. However, there were no opponents to these contestants making those who occupied such positions relaxed. According to some respondents, once they were voted to power there was always selfish reasons intended.

The basic needs of the crafters in their community were not met. Pricing of craft products was sometimes done by the individual crafters who produced on their own or by institutions like Ghana Export Promotion Agency and Aid to Artisan Ghana who offered contracts to some skilful crafters. Those who were offered contracts were being cheated on because the institutions set their own prices per responses given. This showed that there was lack of support from their administrative council. Whenever one receives or gives a service, contribution comes to play in the system. When individual happiness is absent, there would be no community prosperity. It is the mutual happiness of the individual crafters that contribute to community wellbeing.

Incentives to community participation includes people being motivated to work, having social and mutual help and crafters seeing the opportunity to improve their livelihoods. It was realised, according to my study, that there were some shortfalls to wellbeing when it comes to the district. There has been competition between those crafters who worked with sophisticated machines and those who did not because of the time frame they worked with. Customers were attracted to how well-furnished an artefact was. Customers purchased goods based on the quality and aesthetic of an artefact. The crafters who used

manual tools were mostly inefficient with their work. Customers often bought from those who used improved technologies.

With purposes of community wellbeing, one component is the participation in community groups. There was an interrogation on whether or not the target group joined an association. It was noted that formal craft manufacturers joined associations whereas the informal ones did not join any association. The informal ones weakened their market structures to some point except those who had strong networks forming their social assets. The issue of family and friends as well as the association, networks and external supports offering helping hands to the crafters helped them when there were limited coping strategies. These were the support system of crafters.

To question how often tourists visited the centre, the response was they visited frequently during bumper seasons. Groups that normally visited were students, workers and media men and women. It was indicated that some visited without buying any of their products. These helped craft villages to gain popularity. The visits were ways culture was shared. This was shared either through the craft products bought from the craft workers or even through photographs taken for the advertisement of the craft products.

The sense of community involved basic facilities these individuals have access to. Results gathered showed that there were schools and broadband facilities close-by. However, these broadband facilities which could help crafters in getting information to upgrade their product was not easily accessible at their workplace (community). There were no large markets found in the area. The police station was not easily accessible but the area was patrolled by the police which increased their safety measures. The place of

convenience was distant from the workplace. Schools and tourist sites were closer to the craft community.

The results indicated that the community wellbeing in the district was not very strong. There was difficulty in acquiring or mobilising resources and their selling opportunities. One reason for reduced community wellbeing was that crafters travelled long distances to access raw materials. In addition, their income levels during the period were low. Their access to some basic amenities was not easily accessible. Another was with the local initiatives and the management of natural resources in the district causing low access to raw materials. On the part of local initiatives, it emerged that only trade fairs of their products were held in August. Most of the funding on the job was on the crafters themselves.

People joined associations for means of survival and also to build cohesion. The association members enjoyed welfare benefits where there was financial contribution from colleagues upon a loss. By this, all members contributed to the social aspects of their individual livelihoods. The principle was that, when one receives help, he/she should be able to give back to another in the community when in need. Zimmerman (2012) talks about empowerment at the community level as an act collectively done to advance quality of life in the community forming partnerships with organisations and agencies.

Teghe and Rendell (2017) suggested social dimensions as social acceptance, actualisation, contribution, cohesion and integration. By social acceptance, acquisition of the skill is necessary to keep you in the community. The actualisation can be seen as the experience. Contribution is what you have

received or added to the experience, that is, new products or ideas. The cohesion then involves the networks necessary for the work and the unity between the crafter and them. The integration refers to how one is able to relate with work environment.

International Trade Centre (2010) posited that in order to create fresher forward business relations, selected tools were suggested. Some of these included provision of centre for training as well as selling opportunities. Boampong (2015) indicated that buyers through consultants work with the export traders to do product development where they take the concepts to look for the inputs. However, the craft producers are advantaged to know exactly what the buyers need. Makhita et.al. (2014) said that when crafters are not informed about the market demands, their products will lack distinctiveness and innovativeness. Portisch (2010) stresses on the physical and considerable features of experience or knowledge which helps in creating an artefact. Additionally, crafters would have advantage when there is experience and when they meet with export traders for information.

In instances where the craft producer lacks information from these subcontractors and exporters, there would be difficulty in bringing new products to the market. ITC (2010) mentioned that local craft workers are seen as “marketable assets” to souvenir shops which improves their images and also serve as income sources for the local people. This is because crafters invite tourists to the district because of the souvenirs they produce. When the crafters are not able to bring distinct products to the market, there will be no souvenirs to portray culture to other parts of the world reducing selling

opportunities on both local and global markets. This is because souvenirs (Phillip et. al, 2017) are small channels of distribution for craftworkers.

The rise of new entrepreneurs in the district may be key to community's prosperity. However, the issues of delay in the provision of infrastructure in the district upon responses where people worked from home and others not getting anywhere to stock their wares were detrimental. This agreed to Community Wellbeing Indicators Report (2017) which outlined that delay in service provision and less local employment options reduces community's prosperity. Most importantly, the low markets and advertisement were some of the challenges of crafters. These were areas that affected the livelihoods of the people influencing wellbeing negatively since their income depended on buyers or consumers.

With regards to my study using the Community Wellbeing Indicators Report (2017), the findings were grouped into quality of life and material living conditions. Under the quality of life, work and life balance (sense of belongingness), education and skills (livelihoods and alternative sources of income), civil engagement and governance (associations and agencies/institutions involvement) and social connections (network of craft workers) fell here. The material living conditions concentrated on the job and earnings which includes how much crafters spent on certain expenses fell in this category. This gave a fair idea of community wellbeing in the district which still needs improvement.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Introduction

This chapter presents the summary of the major findings, conclusions and recommendations from the research and suggestions for further studies. The study explored the craft industry, livelihoods and community wellbeing in the Akuapim South District. The study adopted the use of qualitative research approach to collect data to address three specific objectives which were: 1) to describe the craft industry in the district; 2) to examine the livelihood strategies of the craft workers in the district and 3) to investigate the influence of crafters' livelihoods on community wellbeing in the district.

Summary of Key Findings

The key findings were as follows:

The oldest craft in the district was wood carving. The most joined association of the crafters was the Aburi Craft Village Association. There were two who joined one association in Accra outside the district. The association heads were liable to support its members to acquire tools needed for production. In addition, the heads played the role of providing financial support to its members. However, the shirking of responsibility of the executive committee of the association resulted in the reduced community wellbeing in the industry. This have affected the livelihoods of crafters one way or the other. Due to this, many of the crafters resorted to various means of sustaining their livelihoods.

The livelihood strategies included the means and capabilities of the crafter in coping with changing trends of events like seasonalities in

employment and less attention from Akuapim South District Assembly, Ghana Shippers Authority, Ghana Export Promotion Agency and the Ministry of Trade and Industry. New ways of living helped to support the individual during the assumed lean season. This resulted into some going into new activities as alternative sources of income, sometimes known as side activities, to cushion them during hard times. The craft helped them, with the use of support systems, to attain sustainable livelihoods. However, the use of manual tools made them spend more time on products, hence making them uncompetitive.

The influence of their livelihoods on community wellbeing were expressed in various ways. These indicated the wellbeing of the ‘crafters community’ themselves. Among them were the popularity they gained through visits by tourists. Cohesion is created through their participation in groups. Culture is shared when these local products, in the form of souvenirs sold on the international market. People looked for other jobs to boost their strengths to earn them more income which helped in their self-actualisation needs. This is because the sales made from the craft alone could not support the family’s budget. In addition, the social capital of the crafters community was developed.

Conclusions

The prominent craft trades in the district were wood carving, bead making and dressmaking. Market was segregated by the forms of craft and their products. There were crafters who engaged in more than one form of craft trade. Across all the craft trades, there were similar networks. There were common markets among the various crafters. The goods were available to both

local and international customers. Traders joined community groups which created cohesion and integration to aid in their work. There were imbalances with welfare benefits of crafters in their community. Trade fairs were organised once a year which was insufficient for them. Poor leadership or governance issues were raised as issues militating against the wellbeing of their community.

The craft industry in the district was at the rudimentary stage but at the early stage of transition. There were various capabilities on specific fields particularly in the wood department. There was little usage of sophisticated machines whereas more of the crafters used manual tools to work. The manual tools slowed their work rate as it took much time and effort of the crafter. Customers patronised the products of those who used sophisticated machines than manual tools. This was because they were well-furnished and used less time to complete. Crafters spent a day to about two months in completing an artefact.

There were some influences of crafters livelihoods on their community wellbeing as there were some challenges. One was with the issue of competition between the manual tool users and the improved technology users. This affected the efficiency of their work because of deadlines given to finish a product. However, the sophisticated machines served as a pull that encouraged others to furnish their products properly. Another was with the issue of the export registration. Once they were able to register with the export agency, they enjoyed relaxed shipment taxes. This has the potential of increasing their sales and thus profits.

Generally, for community wellbeing to be achieved, there should be some social dimensions. One of it is contribution (to contribute/be contributed to) with your skills and quality of services. Another is cohesion (being able to work with networks) and integration (fitting into the community one finds him/herself). However, when one feels unappreciated at the workplace or in the community, there is lack of motivation on the individual's part making them leave the craft industry. In such cases, there was the shift of attention of Akuapim South District Assembly, Ghana Shippers Authority, Ghana Export Promotion Agency and the Ministry of Trade and Industry to other sectors. The shift to other sectors reduces the wellbeing of the craft industry contributing to poverty.

Recommendations

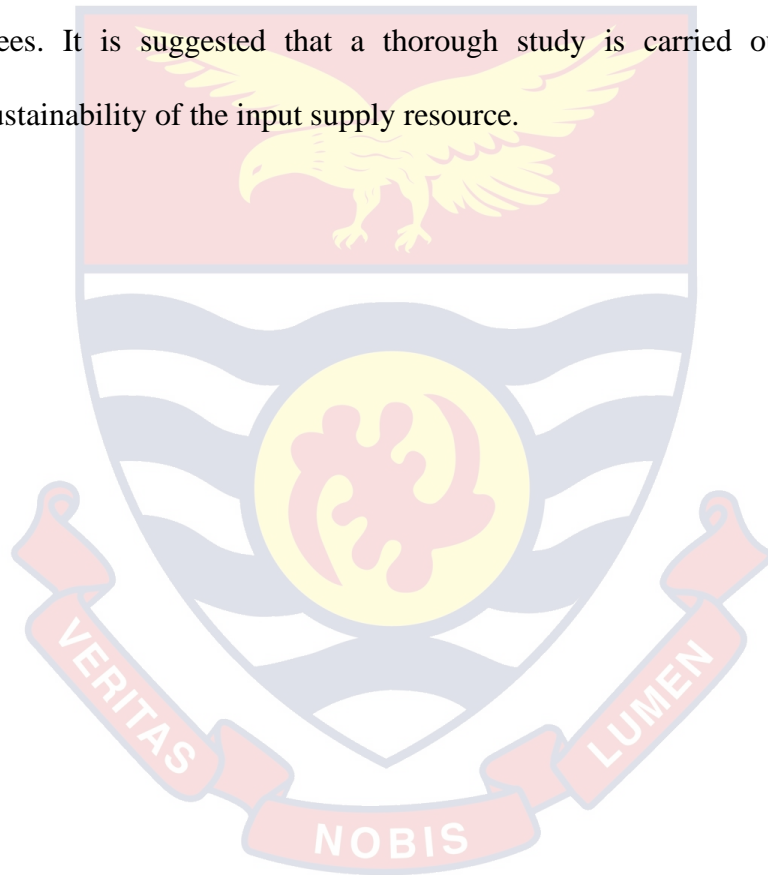
Based on the findings and conclusions presented, it is recommended that:

- ▶ Akuapim South District Assembly should provide the Aburi Craft Village Association heads with leadership training and corresponding sanctions to aid leaders govern their members properly.
- ▶ Association heads should explore ways of supporting association members with the basic needs like finances and sophisticated machines to improve their market opportunities, and obtaining export registration papers for easy shipment of the craft products.
- ▶ Akuapim South District Assembly with the Association Heads should re-organise their strategies on trade fairs, advertisement and documentaries to improve selling opportunities on the local and global market.

- Association heads should also organise seminars on team building and product development for its members to improve their wellbeing.

Suggestions for Further Research

It was observed from the study that the craft industry in this district basically depend on logging from the forest to supply its raw materials. Therefore, how sustainable will the craft work be for the future generations to survive and promote culture when trees are cut down without replacing these trees. It is suggested that a thorough study is carried out to assess the sustainability of the input supply resource.



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APPENDICES

APPENDIX I

UNIVERSITY OF CAPE COAST

COLLEGE OF HUMANITY AND LEGAL STUDIES

SCHOOL FOR DEVELOPMENT STUDIES

DEPARTMENT OF INTEGRATED DEVELOPMENT STUDIES

**INTERVIEW GUIDE ON CRAFT INDUSTRY, LIVELIHOOD AND
COMMUNITY WELLBEING IN AKUAPIM SOUTH DISTRICT.**

CONFIDENTIALITY STATEMENT:

The purpose of this interview guide is to acquire information on crafters on their livelihood and wellbeing strategies in Aburi and its environs. It is hoped that the results of the research will help in policy decisions on crafts. Kindly complete it anonymously.

Please respond to all items and do it honestly. No attempt will be made to associate your name or institution within the completed instrument. All information will be kept confidential.

Thank you.

Socio-demographic characteristics

1. Sex
 - a. Male
 - b. Female
2. Age
3. Educational background
 - a. No formal education
 - b. Primary

- c. JSS
 - d. SSS/Technical education
 - e. Tertiary education
4. What are the reasons for engaging in craft?

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.....

.....

Objective 1: Description of the craft industry

5. Do you belong to any association?
- a. Yes
 - b. No
6. What does the association do for its members to promote their business (eg. Loan credit, customer supply, etc.)?
-
-
-
-
-
-
-
-
7. Which type of craft(s) are you involved in?
-
-
-
8. Who is/are mostly your target markets?
- a. Indigenes
 - b. Tourists
 - c. Foreigners
9. Where do you sell your craft products?

.....

.....

10. Which class of people buy from you?

.....
.....

11. What is the most patronised good(s) among the lot you have?

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.....

12. How do you get information on the tastes and preferences of your target market?

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13. Do you have any relation with other craft workers?

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14. If yes to Q13, who are these?

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15. How do you get your inputs (middlemen/women or direct suppliers)?

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16. Do you have any social contact that facilitate your work?

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17. If yes to Q16, in what ways do they help facilitate?

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.....
.....

18. What programme or intervention has the assembly introduced to assist your business?

.....
.....
.....

Objective 2: Livelihood Strategies of craft workers

19. How long have you been in the business?

20. How did you acquire the skill?

a. Non-formal training

b. Schooling

21. If answer to Q22 was schooling, what type of school did you attend?

.....

22. Which level did you attain?

.....

23. From Q22, how many years did you spend for the skill acquisition?

.....

24. How has the craft business been helpful to you?

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.....

.....

.....

25. Do you have multiple jobs or is the craft your only source of income?

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26. How long do you spend in a day doing crafts?

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27. What are the activities you do in a day on the job?

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28. What is/are your basic raw materials for production?

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29. How often do you get your raw materials?

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30. Who supplies the raw materials to you?

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.....
.....

31. What types of tools do you use?

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.....

Objective 3: Influence of livelihoods on Community Wellbeing

32. Which facility is/are closest to your place of work?

- a. Public Toilet/Urinal
- b. Hospital
- c. Market place
- d. Restaurant
- e. Schools
- f. Tourist site
- g. Police Station
- h. Broadband access

33. How often do tourists or people come for excursions at the craft centre?

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34. Which community group or club do you belong to and why?

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35. Do robbers trouble you in the working place?

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.....

36. Which protective equipment do you use at work?

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.....

37. Are you well protected on the job?

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.....

38. What financial arrangements do you have with your suppliers?

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.....

39. What financial arrangements do you have with your buyers/customers?

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.....

40. Where do you get your raw materials or products from?

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.....

41. When in need of finance, who provides it?

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.....

42. How easy is it to get the finance?

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.....
.....

43. How do you get your tools and equipment?

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.....

44. What specific times in the year do customer base increase?

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.....

45. Which of the periods is your big season (highest income)?

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.....

46. In periods when there is shortage or low customers, what do you do?

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.....
.....

47. How often do you earn income?

- a. Daily
- b. Weekly
- c. Monthly
- d. Infrequent

48. On the average, how many people buy your products in a day?

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49. How much do you earn averagely weekly?

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.....

50. How much do you spend on tax averagely per week/month/year?

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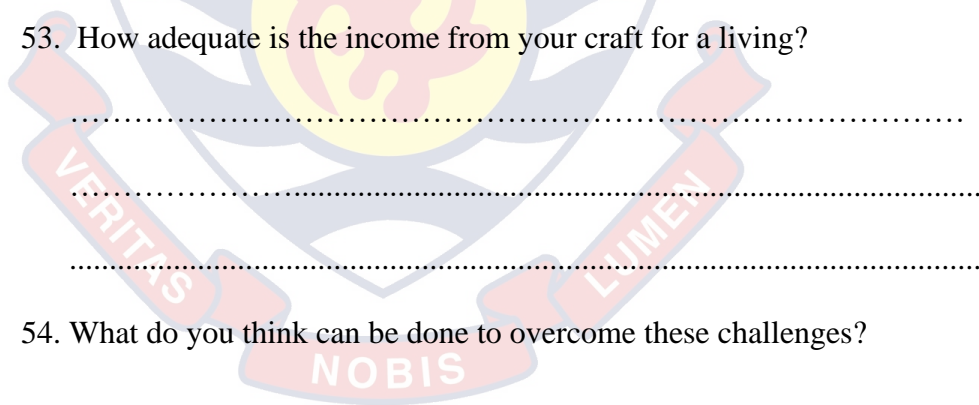
51. How much do you averagely spend on raw materials weekly?

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.....

52. Arrange in descending order how your income is spent using on a scale of i-xi using i as highest and xi as lowest.

- Food []
- Medicine []
- Fees []
- Raw materials []
- Transportation []
- Taxes []
- Rent []
- Utilities []
- Maintenance []
- Miscellaneous []
- Savings []

53. How adequate is the income from your craft for a living?



54. What do you think can be done to overcome these challenges?

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THANK YOU!!!

APPENDIX II

UNIVERSITY OF CAPE COAST

COLLEGE OF HUMANITY AND LEGAL STUDIES

SCHOOL FOR DEVELOPMENT STUDIES

DEPARTMENT OF INTEGRATED DEVELOPMENT STUDIES

**INTERVIEW GUIDE ON CRAFT INDUSTRY, LIVELIHOOD AND
COMMUNITY WELLBEING IN AKUAPIM SOUTH DISTRICT.**

CONFIDENTIALITY STATEMENT:

The purpose of this interview guide is to acquire information on the District Assembly on how they affect the livelihood and wellbeing strategies of crafters in Aburi and its environs. It is hoped that the results of the research will help in policy decisions on crafts. Kindly complete it anonymously.

Please respond to all items and do it honestly. No attempt will be made to associate your name or institution within the completed instrument. All information will be kept confidential.

Thank you.

Objective 1: Description of craft industry

1. What are the types or forms of crafts in the Akuapim South District?

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2. Which of the crafts are the predominant ones and where are they located?

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3. Why are these crafts predominant in those areas?

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4. Which age groups are predominant in the craft industry and why?

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5. Which types of crafts have a particular sex dominating and why?

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6. What are the interventions/programs for the craft workers e.g. marketing, advertisement, training (on product finishing, marketing) etc.?

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7. What are the types of association of craft workers?

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8. What role does the various associations play?

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9. Does the associations have connections with the assembly and how?

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10. How relevant is craft industry to the wellbeing of the district?

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11. What assistance(s) do you offer the craft workers e.g. Tools & equipment, finance, organising, marketing, advisory unit?

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12. If no, what can be done by the assembly to enhance that work?

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13. Are there partners from outside the district who support the industry and who are they?

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14. What do they do to support those in the craft business?

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15. What is/are the obligation of the craft workers towards the assembly?

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16. What are some policies governing the industry?

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