

Asante Bekwai United Schools' Arts and Crafts Centre: a Model of Technical/Vocational Education (TVE) Curriculum Diversification and Utilization of local Expertise in colonial Ghana (1940-1950)

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Abstract

The paper discusses the general organization and operation of Asante Bekwai United Schools' Arts and Crafts Centre as a model of TVE in the country during the 1940s. In particular, it focuses, inter alia, on the positive consequences of judiciously utilizing the "top-down change" and "bottom-up change" to use the words of Fullan (2007) in TVE educational policy formulation and implementation in colonial Ghana. This feat was achieved through the leadership efforts of the British colonial administration, the four missionary bodies then at Asante Bekwai (namely the Methodist Mission, the English Church Mission, the Catholic Mission and the Seventh-day Adventist Mission) the Asante Bekwai traditional authority and the Achimota College in Accra. It further discusses the nature of the curriculum of the Centre and its utilization of local expertise in the teaching and learning processes, and the effects of the income generating activities at the Centre. In this endeavour, a critical analysis of relevant historical information retrieved from the Public Record and Archives Department (PRAAD) office in Asante Region of Ghana was undertaken by the authors. The study, inter alia, revealed that the collaboration between the Centre and stakeholders greatly contributed to the steady progress of the Centre. It was again observed that the curriculum of the Centre was quite versatile; capable of equipping its beneficiaries to acquire relevant skills for productive livelihoods. The vibrant nature of the Centre was also evident by the fact that the income that was generated from the activities was used to procure some tools for the Centre. Undoubtedly, such an educational initiative was bound to grapple with teething challenges and it was

anticipated that such challenges would be quickly addressed for smooth progress of the Centre. Future studies into such challenges and their remedies are thus encouraged.

Keywords: *Asante Bekwai; Arts and Crafts; mat weaving; pottery, curriculum, Achimota.*

1. Introduction

An examination of the organization and activities of Asante Bekwai United Schools' Arts and Crafts Centre during the colonial period, from 1940 to 1950, is generally the main thrust of this paper. Specifically, the collaboration among major stakeholders to promote the activities of the Centre, nature and dynamics of the curriculum at the Centre, effective utilization of local expertise in the teaching and learning process at the Centre and its income generating capacity and will be examined.

2. Background to the Study

Prior to the introduction of Western formal education in Ghana, the indigenous people were engaged in a variety of industrial and agricultural activities such as goldsmithing, ironsmelting, saltmaking, cloth-weaving, farming, hunting and animal rearing (Buah,1980). This was to ensure constant and uninterrupted supply of food, provision of adequate clothing and shelter for the continuous survival of the various Ghanaian communities. According to McWilliam and Kwamina-Poh (1975), Dzobo (1975) and Sarpong (2012), the youth were highly encouraged to learn the vocations and occupational skills of either their parents or those within their environments to make them economically functional in order to ensure the physical maintenance of their families. Antwi (1982) explains that "within the economic sphere, it [traditional education] trains and supplies both farmers and artisans adequately to supply the required goods and services" (p.26).

With the introduction of formal education, in the form of castle schools, along the coast of modern Ghana, a new educational system which placed much premium on literary/ academic education began in the country. This new educational system, no doubt, served as a catalyst for the gold trade in particular (McWilliam and Kwamina-Poh, 1975). However, during the missionary and the colonial periods in the country, there was a remarkable expansion of the school curriculum to include Technical/Vocational Education (TVE) programmes (Antwi, 1982, Odamten, 1978). The Basel Mission which started its activities in the country in 1928, for example, vigorously promoted TVE in all the schools it established in the country. Gordon Guggisberg, the colonial governor from 1919 to 1927 also promoted TVE in the country particularly through the establishment of four trade schools at Mampong in Ashanti Region, Asuansi near Cape Coast in the Central Region, Tamale in the Northern Region and Kibi in the Eastern Region. Thus, by the 1930s and 40s, formal schooling focusing on

academic and technical/vocational training had become very popular in the country. The natives of Asante Bekwai and its environs had, by this time, become well acquainted with formal schooling due mainly to the educational efforts of the pioneer missionary bodies such as the Methodist Mission, English Church Mission, Catholic Mission and Seventh-day Adventist Mission (Bekwai United Schools Arts and Craft Centre, A Joint Report, 1943). It was therefore, not surprising that it was at Asante Bekwai that a new model of TVE, in the form of Arts and Crafts Centre, was established in the early 1940s through the collaborative efforts of the colonial government, the four Missions and the traditional authority

It must be said that even though other Arts and Crafts programmes existed in the country at the time, they were just departments or sections of existing educational institutions which were largely focused on other academic/literary programmes. That of Asante Bekwai was a complete Centre mainly devoted to the teaching of practical indigenous skills to pupils at the post primary level in the Asante Bekwai community and its environs.

3. Objectives of the Study

The objectives of the study were as follows:

- a. to examine the nature of collaboration between the Asante Bekwai United Arts and Crafts Centre and Achimota College;
- b. to describe enrolment levels at Asante Bekwai United Arts and Crafts Centre
- c. to discuss the diverse nature of the Curriculum of the Asante Bekwai United Arts and Crafts Centre
- d. to examine the utilization of local expertise in the teaching and learning process at Asante Bekwai United Arts and Crafts Centre
- e. to examine the income generating activities of Asante Bekwai United Arts and Crafts Centre; and
- f. discuss the challenges and antidotal measures at the Asante Bekwai United Arts and Crafts Centre

4. Significance of the Study

The Asante Bekwai United Arts and Crafts Centre deserves special attention because it was the first of its kind in the country and examining it to delineate its utilitarian functions could provide important lessons for the country's contemporary search for an educational programme that is capable of providing pragmatic solutions to the socio-economic challenges that confront it. Specifically, the collaboration among stakeholders of the Centre, the curriculum diversity and the effective utilization of local expertise in the teaching and learning process at the Asante Bekwai United Arts and Crafts Centre could be studied by educational policy makers for adoption and adaption so as to make effective use of the accruing benefits in the implementation of TVE policy in Ghana.

5. Methodology of the Study

Archival documents retrieved from Public Records and Administration Department (PRAAD) office in Kumasi, the Asante Regional Capital, constituted a major source of information for the preparation of this paper. The contents of the archival materials retrieved were subjected to critical scrutiny through the use of four modes of historical writing which include the study of the context, behaviour in natural setting, appreciation of the wholeness of experience and the centrality of interpretation in the research process (Borg and Gall, 1989). The findings of the study as discussed below were thematically presented.

6. Early Beginnings of Asante Bekwai United Arts and Crafts Centre: A Collaboration with Achimota College

As mentioned above, the Asante Bekwai United Arts and Crafts Centre was established by the British Colonial Administration in the early 1940s to provide practical education, in the form of Art and Craft, which was “the first ...of its kind in the country” to the pupils at Asante Bekwai and its environs. The Centre operated under the management of the ‘Bekwai Education Committee’ through the collaborative efforts of four Bekwai Schools under the management of the Methodist Mission, the English Church Mission, the Catholic Mission and the Seventh-day Adventist Mission (Bekwai United Schools Arts and Crafts Centre, A Joint Report, 1943).

It is significant to point out that the building plan of the workshop of the Centre and its educational programmes were largely a replication of what was in existence at Achimota College. On 13th March, 1944, the newly appointed Director of Educational Work in Asante, W.M.A. Jones, wrote a letter to the Chief Commissioner of Asante in Kumasi; expressing his approval for the use of the same plan of the Achimota Arts and Craft Workshop at Asante Bekwai, stressing the feasibility of the Achimota Plan and its possible adoption and adaptation to the Asante Bekwai’s environment, Jones indicated that:

This plan should, in my opinion, offer a very promising basis for a type of building which could be easily constructed by village carpenters out of local materials. The fact that two rooms are separated by stores should obviate mutual disturbance between the classes using the building, while the back wall of one store would be available in each room for pictures and teaching apparatus (Jones, 1944).

In addition “the furnishing with equipment [of the Centre] was to be sanctioned and supplied by the Achimota Arts and Industries” (Jones, 1944). Another area of collaboration between the Achimota Arts and Craft department and that of Asante Bekwai was in the teaching and learning (pedagogy) process. In a report on the state of the Centre in 1943, it was indicated that trained craftsmen from Achimota Arts and Industries were to be

appointed to provide instruction at Asante Bekwai. Specifically, the following categories of craftsmen from Achimota were appointed as indicated in the Joint Report:

- a. One new Supervisor: a specialist in Arts and Craft.
- b. One textile Apprentice who has completed his course at Achimota.
- c. One pottery Apprentice who has completed his course at Achimota.
- d. The total number of craftsmen including the Supervisor at the Centre was six including an enabling craftsman to handle about twenty pupils at a time (Bekwai United Schools Arts and Craft Centre, Joint Report, 1943, p.1).

In addition, it was reported that the supervisor from Achimota College visited the participating schools weekly in rotation [that is one week in each school] and demonstrated the drawings and paintings to the pupils. This collaboration between the two institutions might have been deepened as a result of the interest shown in the Asante Bekwai Centre through the active participation of the four Mission Schools.

Significantly, one could talk of a striking feature of the Centre which was the effective collaboration or linkages among relevant stakeholders. Apart from the fact that these collaborative efforts were bound to increase the popularity and the patronage of the Centre, it was also anticipated that such massive support would lead to the provision of adequate resources to expand the activities of the Centre. In addition, the intimation by Director of Educational Work in Asante, W.M.A. Jones, that “village carpenters” were going to be employed to use local materials to help put up the building was a palpable indication of promoting the acquisition of manual skills by local artisans through employment creation and reduction of the cost in establishing the Centre through the use of local materials. Furthermore, the utilization of the expertise of the staff from Achimota College was a move in the right direction since the staff at the Centre could tap a lot of knowledge and new skills from their colleagues’ vast experiences through various workshops and training sessions.

It is worthy of note that the planning and organization of the Centre at its formative stage provides important lessons for policy making and implementation in contemporary societies, particularly in Ghana. One effective way of promoting accelerated development in developing countries is to involve local stakeholders in policy making and implementation. The tendency of always relying on foreign expertise and resources usually has the negative ramifications of increasing local debt, discouraging local initiatives and in most cases throwing the economies of most developing countries out of order. Fullan’s (2007) argument that educational change is an interactive process between the environment and other forces and not a lineal phenomenon is considered very relevant in this discussions. He observes that, “it is also necessary to build and understand the big picture

because educational change, after all is a sociopolitical process” (p.8) “involving all kinds of individual, classroom, school, local, regional, and national factors at work in interactive ways.” (p.9). He further admits that “large scale reforms in the 1960s failed because it focused primarily on the developments of innovations and paid scanty attention to the culture of schools and districts in which innovation would reside”(p.9) . He submits additionally, that to benefit substantially from any educational reform or evolution, there must be a reconciliation and combination of “top-down change” and “bottom-up change”. This, according to him, “ensures garnering of ownership, commitment or even clarity about the nature of the reform (p.9).

Thus, the coming together of the four Mission Schools to support the Centre, the decision of the Director of Educational Work in Asante to utilize the expertise of “local carpenters” and the support the Centre received from the staff of Achimota clearly indicated there was a reconciliation and combination of “top-down change” and “bottom-up change” which was bound to ensure “garnering of ownership, commitment or even clarity about the nature of the reform” (p.9). Commenting on the mutual and interdependent relationship between the dynamics of an educational system and the environmental conditions and challenges, Kere (1996) notes that “the education and training system [of a society] is largely determined by the country’s socio- cultural, economic, demographic and technological development.” To some extent, Kere’s observation was put in practice at the Asante Bekwai Arts and Crafts Centre.

7. Enrolment levels at Asante Bekwai United Schools Arts and Craft Centre by 1943

Available records show that the enrolment levels of pupils at the Centre from all the four schools were quite encouraging. Below were the numbers of pupils and their corresponding classes: Standard 1: 77 pupils; Standard 2: 86 pupils; Standard 3: 93 pupils; Standard 4: 118 pupils; Standard 5: 97 pupils; Standard 6: 78 pupils; Standard 7: 59 pupils totaling 608 (Asante Bekwai United Schools Arts and Crafts Centre, 1943). This enrolment level, by all standards, was very encouraging, particularly, given the fact that pupils from all standards in the four schools were actively involved in the activities of the centre. It was also an indication that the activities of the Centre were popular with the local people. One may not necessarily conclude that the enrolment at the Centre was an indication of large demand for TVE at the time, since attendance was compulsory for all pupils in the four schools. It could however be said that there was the need for the managers of the Centre to be proactive and steadily expand the infrastructural facilities to make the place attractive and spacious to maintain its patronage.

8. Curriculum Diversity at the Centre by 1943

Drawing, painting, ceramics, textiles, traditional weaving, woodcarving, matweaving, basketry, office and store constituted the core curricula of the Centre (Asante Bekwai United Schools Arts and Craft Centre, 1943). A general report on the activities of pupils at the Centre during the period was instructive: “The children have enjoyed making their own colour and painting brushes. All classroom walls are [were] decorated with designs of writing -patterns, yam-outs, imaginative drawings and illustrations” (Asante Bekwai United Schools Arts and Craft Centre, 1943 p.2). Specifically, the performances and the curricula of the individual schools were assessed and the following reports were given about each of them:

E. C. M.[English Church Mission] Schools [have] done some wall paintings, writing-patterns from Ananse stories, Geography, Nature Study, Hygiene and Civics. *Roman Catholic Schools* [have] done a very good work in yam-prints. *Methodist School Std.1* has also made imaginative drawings. *Methodist School Std.2-7* (should work very hard). The people have enjoyed mat-weaving, basketry, wood-carving to a larger scale, alongside with traditional weaving. Experiments in textiles and ceramics have proved successful (Bekwai United Schools Arts and Crafts Centre, 1943, p.2).

Curriculum issues could be said to be intrinsically connected with the questions of the societal consideration of existence/reality (ontology), knowledge (epistemology) and values (axiology) which constitute the essence of the human life (Akinpelu, 1972). It is noteworthy that the various expectations of society are broadly embedded in these three categories of life and the school curriculum must necessarily reflect these categories. A society’s conception of reality in terms of matter/physical or spirit/abstract provides a lucid indication of that society’s world view regarding the nature and composition of man (Pratt, 1980). For example, the society that considers man to be fundamentally composed of matter would provide an education that will greatly develop the outer/physical qualities of its students whereas that society which is interested in the spiritual component will dwell so largely on their inner/ moral qualities. On the other hand, if a society places equal premium on both material and spiritual faculties of man (dualism), then that society will promote an educational system that will ultimately result in the harmonious development of the two faculties. The formulation and implementation of an appropriate curriculum, depending on the preference of the society, will ensure either the development of the mental and moral capacities or physical/material qualities or the simultaneous development of the two.

Epistemological issues (construction and validation of knowledge) are even more significant in the drawing up of a school curriculum. This is because the gauging up of a society’s metaphysical/ontological (reality and existence of man in particular) standpoint is better done and appreciated when the knowledge acquired (be it

empirical or rational or both) is put into practice. Clearly, the type of knowledge that would be provided and all other activities that would be performed in the school or within the learning setting would be highly influenced by the cultural values and social norms (axiology) of the society, the school or where the learning setting is located. Curriculum development, in whatever form it takes, must take into consideration, the above philosophical categories so as to be responsive to the needs and aspirations of society.

It could be said that the pupils at the Arts and Crafts Centre benefitted from both the metaphysical and material components of knowledge; which when judiciously combined could have provided them with holistic education capable of equipping them to be effective members of their communities. Whilst their respective four schools which were owned by the Missions were undoubtedly concentrating on moral/spiritual and literary/academic education, the Centre through its diversified curriculum of drawing, painting, ceramics, textiles, traditional weaving, wood carving, matweaving and basketry was catering for the physical/material needs of the pupils. In other words, the concentration on the acquisition of appropriate artisanal dexterities of the pupils of the Centre could be said to be reflective of the people's philosophy of utilizing their indigenous technical experiences for their physical and material survival.

9. Utilization of local Expertise in the Teaching and Learning Process at the Centre

The professional backgrounds (that is the curricula orientations) of the working staff, at the Centre, apart from those appointed from Achimota College, provided a deeper insight into the purpose and rationale of the Centre. Records showed that an Achimota trained Arts and Craft Supervisor, namely J.C.O. Okyere with the registration number 1947/s/30 was employed to supervise the activities of the Centre at an annual salary of one hundred and twenty pounds (£ 120.00). John Amoah, described as an "Asante Wood-carver untrained" was also one of the staff employed at an annual salary of sixty pounds (£ 60.00). Kwaku Wusu, an "Asante Weaver untrained" at a salary of forty eight pounds (£ 48.00) was also employed at the Centre. Two other staff members, Kwasi Boamah, an "Asante Bonwere Cloth Weaver untrained" and Malam Gado "Asante & Hausa Mat Weaver untrained" at the annual salaries of fifty pounds (£50.00) and thirty pounds (£ 30.00) respectively were also employed as teachers at the Centre (Bekwai United Schools Arts and Crafts Centre, 1943).

Judging from the areas of specialization of the teachers, one can say with certainty that the Centre placed much premium on the acquisition of employable and productive skills of the pupils especially, those who were at Standards Two to Seven. Painting could be said to be a vocational course, since those who specialized in it could be employed to paint people's houses in the Asante Bekwai vicinity and beyond, thereby contributing to their income generating activities and enhancing the aesthetic engineering of the Asante Bekwai township and its

environs. In addition, the learning of other vocational skills was highly patronized. For example, it would be recalled that, in assessing the three schools of the Centre, the Standards 2-7 pupils of the Methodist School, were particularly reported to have enjoyed mat-weaving, basketry, wood-carving and traditional weaving.

Indubitably, technical vocational education is a skill-acquisition phenomenon which thrives on constant practice. To acquire the relevant skills therefore requires not only the availability of appropriate tools and equipment, but teachers/instructors with the requisite practical skills to provide quality training to the students. The employment of locally non-professional teachers also referred to by the management of the Centre as “untrained staff” who were very adept in the crafts and vocational skills that were taught at the Centre was therefore very unique and could be said to be an important milestone in the development of education in modern Ghana. The word “untrained” used to describe teachers, no doubt, refers to their lack of western formal education, and it was possible that they were even illiterates. It is significant that this was probably the first time in Asante that the services of such “untrained” teachers were being effectively and efficiently utilized in the formal school system. Hitherto, the phenomenon of teacher recruitment in the formal educational system in the region was restricted to professionally trained personnel, and for the Centre to somehow veer off the status quo and consider it useful to employ these locally “untrained” teachers was very innovative and cost effective. In terms of the cost of employing these “untrained” local teachers, one would say that since they were local people, who were already residing in the Asante Bekwai community, it was very likely that their cost of living, in terms of availability of accommodation and provision of food, was economically low.

It is also noteworthy that the Centre was concerned with the impartation of the vocational and practical skills of other localities in the country to the pupils within the neighbourhood of Asante Bekwai. For example, it is a common knowledge in Ghana that the woodcarving and clothweaving were originally the major professions of the natives of Ahwiaa and Bonwire (then spelt as Bonwere), in the Asante[Ashanti] Region respectively. Whereas Asante Bekwai is at the south-eastern part of Kumasi, both Ahwiaa and Bonwire are situated in the north-eastern part of Kumasi, about fifty and sixty-five kilometers respectively away from Asante Bekwai. Mat-weaving was also a vocational preserve of the people in the northern part of Ghana. The distance between the northern part of Ghana and Asante Bekwai is over three hundred (300) kilometers. To have employed experts in crafts predominantly done in communities far away from Asante Bekwai meant that the managers of the Arts and Crafts Centre were largely committed to ensuring that the pupils acquired skills that could make them versatile and productive wherever they found themselves in the country. It is noteworthy at this time, that the pupils at the Centre were making progress in terms of gaining dexterity in at least one or two crafts taught

there. For example, it was reported that, “the weaving of mats is already known to the pupils and that the skills they have already acquired are such that they will be able to continue in such crafts as basket-making” (Jones, 1944, p.2). The report further stated that, “the fact that the class teachers were actively employed during our visit [the Provincial Inspector and his team] was noteworthy, since they will doubtlessly have benefitted” (Jones, 1944, p. 2). The specific benefit derived by the class teachers in the report is a bit ambiguous, but one is bound to think that the benefit was in respect of their acquisition of skills in the crafts by their pupils since that would ensure the sustenance of their jobs as instructors at the Centre. It would be recalled that some trainers were brought from the Achimota School to help the Centre and it was possible that most of the class teachers in the four schools took an advantage in learning some of the skills themselves.

10. Income Generating Activities of the Asante Bekwai United Arts and Crafts Centre

The items and products made at the Centre were usually sold to generate income for the school. For example, in 1943, the Centre got twenty five pounds (£ 25.00) from the sale of “models made by the pupils and craftsmen...to Messrs Egremont and Co” (Bekwai United Schools Arts and Crafts Centre, 1943, p.2) to defray part of the cost of the requisition made for tools and materials for the Centre. It is noteworthy that using the Centre as an income generation point was good idea, it nevertheless turned to be counter-productive as shown in this report: “the selling of materials made by the pupils had been over-emphasized and as a result pupils steal tools from the Centre to use them for their own private work at home” (Bekwai United Schools Arts and Crafts Centre, 1943, p.2). The stealing of the tools at the Centre was most unfortunate and could perpetually damage the moral fibre of the pupils, but putting the newly acquired skills at the Centre into constant practice at home was a desirable educational practice. Even though the management of the Centre provided an antidote to strengthen its supervision by increasing the number of staff at the Centre (Bekwai United Schools Arts and Craft Centre, 1943, p.2), another alternative could have been encouraging the parents/guardians of the children or other interested groups such as the Christian missions to acquire the tools for the pupils to use at home after school hours. The 1944 Revised Estimates, showing the expenditure and revenue of the Centre, provides a data worthy of comment. In all four hundred and six pounds (£406.00) was received and the whole amount was spent. The breakdown is as follows:

Table 5: Revised Estimates on Expenditure and Revenue of the Asante Bekwai United School Arts and Crafts Centre. 1944 (Part One)

<i>Expenditure</i>		<i>Revenue</i>	
1.Salaries: Appendix 'A'	£ 284	1. Contributions from Bekwai Stool	£ 110
2. Equipment	£ 80	2. Government Grant	£ 212
3.Repairs and Replacement	£20	3. School fees	£ 44
4.Petty Expenses	£12	4. Sales of Work from Craftsmanship	£ 40
5. Contingencies	£10	Total	£ 406
Total	£406		

Source: PRAAD.ARG.I/13/24/9.Appendix III. Bekwai United Schools Arts and Crafts Centre. Revised Estimates-1944.

Another Expenditure and Revenue data has been given in the table below:

Table 6: Revised Estimates on Expenditure and Revenue of the Asante Bekwai United School Arts and Crafts Centre.1944 (Part Two)

<u>Expenditure</u>		<u>Revenue</u>	
£			
Supervisor	120	Government	96
Watchman	26	Native Administration	110
Labourer	26		5
Equipment	39		0
	211		211

Source: PRAAD.ARG.I/13/24/10-Bekwai United Schools Arts and Crafts Centre. Revised Estimates -1944, Arts and Crafts Section.

11. Cost Sharing Arrangements at the Asante Bekwai Arts and Crafts Centre

The above data showed clearly that both the Government and the traditional authority showed real concern about the progress of the Centre. Even though the colonial government was the largest financier of the Centre, the financial support provided by the traditional authority at Asante Bekwai (Stool/Native Administration) was very significant in two senses. In the first place, it showed a steady change of negative perception about the provision of Western formal education and vocational education, in particular, among the people of Asante and the occupants of their stools. The people of the Asante Kingdom resisted Western formal education right from the outset with the reason that its acceptance was tantamount to imposing a foreign culture and a new religion on them. This change of attitude was given impetus when the traditional authority at Asante Bekwai contributed about half of what the colonial government gave as grant to the Centre, in the first instance, and more than what the colonial government gave in the second instance. This gesture of the traditional authority speaks volume

about its willingness to support formal education particularly in the form of vocational and technical training. What led to this massive support to the Arts and Crafts Centre by the Bekwai traditional authority at this period deserves some investigation.

In the first place, it was felt that combining some amount of literary training and skills in crafts and vocations was bound to enhance the employment opportunities of the pupils especially after Standard Seven. And there were instances, already alluded to, where pupils were making products with the tools at the Centre for sale to the public; a palpable signal that something good could come out of the Centre if supported financially. Secondly, it was also possible that the traditional authority had its morale boosted when the Centre was established in their locality, the first of its kind in the country and therefore was morally obliged to support the effective functioning of the Centre.

The report on the Centre by the Provincial Inspector of Asante Schools on 24th February, 1944, showed that the activities at the Centre, by all standards, were progressing quite steadily. The report indicated that subjects such as pottery, weaving, basketry, mat-weaving and carving featured prominently in the curricula of the Centre.

12. Conclusion

In conclusion, it could be said that the provision and practice of technical/vocational training at the Asante Bekwai Arts and Crafts Centre offered an opportunity for people within the locality of the Centre to learn vocational and technical skills in addition to the literary education provided by the normal school curriculum at the various compounds of the four United Schools that participated in the activities of the Centre. In particular, the effective collaboration among stakeholders of the Centre to support the activities of the Centre, the versatility of the curricula at the Centre and the effective utilization of the local expertise to impart appropriate skills for income generation at the Centre could be studied and replicated by stakeholders in educational provision in contemporary times for increased productivity and accelerated national development.

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