Technological Intrusions in Image Creation and Interpretation Within Ghanaian Visual Culture: Kweku Ananse in Focus

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Abstract
This article provides an insightful look at the impact of technology on image creation and interpretation within the Ghanaian visual culture, focusing specifically on the images of *Kweku Ananse*. It focuses on the images (*illustrations*) of the Ghanaian mythical figure and a trickster, *Ananse*, who is well known for his smartness. The study analyses the impact of technological advancements on the interpretation of *Ananse* images within the Ghanaian visual culture. It also highlights the activities of artists using technology in their works and how their works influenced their audience's perception, especially in their recreations of digitised *Ananse* images. The qualitative approach and purposive sampling technique were used in this study. The findings were that, artists creates the mythical figure of *Ananse* based on the stories in the books. This represents and that technology has allowed for the visual story of *Kwaku Ananse* to be shared and accessed more easily, leading to a wider audience and appreciation of that component of the Ghanaians' visual culture. The article concludes by discussing the role of technology in shaping the future of the Ghanaian visual culture and how artists are leading the way in using technology to create innovative *Ananse* images that challenge traditional norms and push the boundaries of the art world.
Key words: Technology, Image Creation, Image interpretations, Visual Culture and Kweku Ananse.

I.   Introduction

Visual art forms help us understand a culture better and guide us to create the means to improve the quality of our lives. Thus, the word "culture" is often associated with an additional term or phrase functioning as a descriptor intended to sort the various ways in which culture exists and is enacted. Culture is adapted and expanded in a variety of ways. Pop culture, consumer culture, start-up culture, high culture, media culture, violence culture, rap culture, and cultures of silence are a few examples. As apt as the attempt to understand culture some years ago, the journey continues even presently. Throughout the past two decades, one formation, or category, of the term "culture" has gained recognition while purportedly attempting to explain everything else.

Throughout the history of humankind, the concept of Visual Culture has applied to a wide variety of phenomena. It expresses the tangible or visible manifestations made by people, countries, and civilisations, collectively describing the traits of that body as a whole (Schleimer, 2023). Many in society still view culture and how it operates and transforms as being at the forefront of their minds and systems, even today.

Like people in other parts of the world, Ghanaians have always been surrounded by works of art. The influence falls on all forms of artistic expression in their daily life. Their artistic expression is so deeply entwined with their way of life, according to historical and anthropological evidence, which it endures as a record of their thoughts, goals, and needs on a physical, emotional, and psychological level. All facets of Ghanaian life are inextricably linked to the arts. This presumption says that every kind of art in Ghanaian society serves one or more social or cultural purposes. The arts are connected to people's common behaviour, or the totality of the ways in which they make a living and organise their communities which is backed by *Kweku Ananse* stories.

For instance, indigenous festivals, religious rituals, and significant events like child naming, puberty and nobility, marriage, and burial rituals all involve simultaneous presentations of *Kweku Ananse* stories, visual art, music, expressive dance movements, mimetic theatre, and poetic language that inclusively assist to preserve the visual culture and the cultural heritage of the country.

Visual Culture and Visual Expression

According to Duncun & Duncun (2013) visual culture is a way of studying a work that uses art history, humanities, sciences, and social sciences in the study of visual culture. It is entwined with everything that a person observes in his or her daily life, including still photos, moving pictures, artworks, advertisements, buildings, scenery, clothing, and everything else that represents our culture's use of images and visual communication. In much the same way, Houston (2023) says that Visual culture is a method of analysing the world and its connections using "art history, humanities, sciences, and social sciences." It connects with everything we see in everyday lives--advertising, setting, building design, snapping pictures, movies, paintings, clothing--anything in our society that communicates via visual means.."

Focusing on objectivity, creation and reception is important when examining visual culture, as well as its ideology, economic and social components. It analyses the impact of the visual aspect and represents the culture of the work. It focuses on issues pertaining to the visible object and the viewer, namely how sight, knowledge, and power are connected to one another. The act of seeing is described as a "tension between the exterior object and the internal mental processes" in visual culture. A people, a state, or a civilisation's tangible or visible representations are referred to by this phrase, which also serves to collectively describe the traits of that body as a whole (Houston, 2023).

This suggests that the term visual culture, can be used to describe a variety of visual expressions. In a more practical sense, Sturken & Cartwright (2009) defines visual culture as representations in the way a person interprets symbols and images of a culture and the way these images explain why the world is the way it is. Thereis a view that the Visual Culture approach acknowledges the reality of living in a modern world and everything that is seen, that is produced to be seen, and the way in which it is seen and understood (Mirzoeff, 2023). This correlation could also be made to explain visual culture that, since infancy, a person's brain uses representation of images into meanings to make sense of their world.

It is also prudent to say that the word visual culture is particularly applicable to what particular features of a people's visual culture disclose about them as individuals. It explains the gathered evidence that crosses that line, the collective identity of those people and their particular mind-set are possibly described by using the qualities given to that evidence (with regard to aesthetic values, for example) which could be defined as culture (Schleimer, 2023). It is seen to combine manifestation of aesthetics and cultural studies, if aesthetics is what they hold to be desirable (beautiful or ideal), and cultural studies is their all-encompassing style of life.

In his definition, Bal, (2003) states that visual culture refers to the physical, or visible, statements made by a people, a state, or a civilisation. Collectively, these expressions define the features of that body as a whole. Although most seamlessly applied to an architectural construction or artistic creation, the evidence of visual culture is not necessarily limited to the most obvious and direct forms of visual expression. The term is most useful for what specific aspects of the visual culture of a people reveal about the people themselves.

Indeed, visual culture is constantly evolving and is always changing in response to the many advancements in technology. It is often used to explore topics such as identity politics, power dynamics, and social issues. All these are found in *Ananse* stories or folklores. Understanding how visual images shape and inform our understanding of the world around us, can be seen as a way of exploring the ways in which images, videos, and other visual media are used to communicate messages, stories, and ideas. To buttress the transdisciplinary nature of visual culture, Rogoff, (2023), is of the view that Visual culture is an interdisciplinary and cross-methodological topic of study. It explores how images, sounds, and spatial delineations are read on to and through one another, lending expanding layers of meaning and subjective responses to each encounter with film, television, advertising, artworks, buildings, or urban environments..

Technically, the intrusion of technology can have both a positive and a negative impact on the visual culture of Ghana. On the positive side, technology can make visual content more accessible, creating new opportunities to explore, experience, and create images. According to Bennett (2014) technology can make it easier to share visual content with a wider audience, enabling people to engage with visual culture from all around the world. On the other hand, as images and videos become more easily shared and replicated, technology can lead to a homogenisation of visual culture. This can result in a diminished appreciation for the local visual culture as well as a diminished ability to appreciate the nuances and differences between different visual cultures.

Technology and Image Manipulation

According to Smith (2018), technology has completely changed the way images are made and interpreted. Digital technology has allowed for the creation of high-

quality images in shorter timeframes and with fewer resources. Digital cameras allow people to capture images and view them immediately, and digital storage systems make it easier to access and view images. Technology has also enabled the digitisation of physical photos, allowing for their long-term preservation. Furthermore, digital technologies have enabled the creation of higher-quality images as well as the use of editing software to change the appearance and feel of an image. As a result of the power of technology, images can now be shared across the internet, allowing for greater reach and distribution.

Technology has also allowed for the creation of powerful computer vision systems capable of interpreting images in ways that humans would find impossible. Computers can detect and identify objects in images quickly, identify patterns, and comprehend the relationships between objects. This has been buttressed by Kriemgman & Viswanathan (2007) that, computer vision systems can be used to detect anomalies in images and to process images in real-time. This enables applications such as automated surveillance, facial recognition, and augmented reality. This is an indication that machine learning algorithms are able to learn from images, allowing them to recognise patterns and make predictions.

Technology has actualy had a dramatic impact on image creation and interpretation. It has enabled the production of higher-quality images and the use of editing software to alter the look and feel of an image. As a result, technology has opened up a whole new world of possibilities for image creation and interpretation (Kriegman & Lucas, 2007). These advances in image creation and interpretation have made it easier than ever before to capture, store, and share images, and have opened up a world of possibilities for image manipulation and analysis (Kriemgman & Viswanathan; 2007). In addition to the ways in which technology has enabled image creation and interpretation, it has also changed the way in which images are viewed and experienced (Viswanathan, 2007). It simply means that, digital images can be viewed on a variety of devices, from traditional computer monitors to mobile phones and tablets. Kriegman and Viswanathan (2007) are also of the view that, with the advent of virtual reality technology, viewers are now able to experience images in a completely immersive way. It could therefore be said that technology has enabled images to be shared across the internet, allowing them to reach a much wider audience than ever before.

Conspicuously, image creation and interpretation can have a significant impact on visual culture. As technology advances, it enables the production of higher-quality images and the use of editing software to alter the look and feel of an image. Since the computer can now be able to interpret images in ways that would be impossible for humans and machines to learn from images, it has opened up a whole new world of possibilities for image creation and interpretation, which in turn has shaped and influenced visual culture.

Lopes, (2016) is of the view that, computer vision systems have enabled the development of new applications and tools, such as facial recognition, augmented reality, and automated surveillance. This allows people to explore and experience images in completely new and exciting ways and also enabled the development of sophisticated procedures that can detect incongruities in images and provide valuable insights. These advances in image creation and interpretation have opened up a world of possibilities for image manipulation and analysis, which in turn has had a significant impact on visual culture.

Again, technology has also enabled images to be created from data. This is done through the use of processes, which can be used to generate images from textual data, audio data, or even from other images (Kirby, 2009). Kittler, (1999) gave an example that, generative adversarial networks (GANs) can be used to generate realistic images from random noise. These generated images can then be used to create unique works of art and design. It could be said from the above that, technology has enabled the development of new ways to interact with images, such as virtual and augmented reality, which can be used to explore and experience images in a completely immersive way. All of these advancements have had a profound effect on visual culture, allowing people to explore, experience, and create images in ways never before imagined.

According to Kittler, (1999), technology has given us access to a wide range of tools that can be used to create, manipulate, and share visual content. He continues to say that, there is now access to powerful editing software, image-capture devices, and communication networks that allow us to create and share images more quickly and easily than ever before. To buttress this, Manovich, (2001) said that, there is also access to a variety of tools that can be used to manipulate images, such as filters, effects, and animation and this technological advancement has enabled experience and the exploration of visual content in new and unique ways, such as through virtual and augmented reality. All of these advancements have had a profound impact on visual culture, allowing artists to explore, experience, and create images in differing ways as in the case of *Ananse.*

Kwaku Ananse the Trickster Spider

Ananse is a character in Ghanaian folklore known as the trickster spider. The character *Ananse*, has been personified with the name *Kweku Ananse* He is known for his intelligence, trickery, and resourcefulness. As for the name *Kweku*, how it came about is another story to be told. He is credited with bringing knowledge to the world, and his tales are collectively known as Anansesem or "spider stories". He is an important figure in Ghanaian folklore and his stories serve as a means of passing down traditions, values, and wisdom.

Fig. 1: Imgae of an original Spider (*Kweku Ananse*) Source: Field Work, 2023
www.bing.com/search?q=Kweku%20Ananse&form=SWAUA2

In recent years, there has been a resurgence of interest in *Ananse* and his stories, and this has led to new artistic interpretations of the character.

The *Kweku Ananse* folktale is an age-old tradition in Ghana, with its roots in the Ashanti culture. In recent years, however, the traditional images of *Kweku Ananse* have been adapted and changed to reflect the modern world and culture of Ghanaians. The traditional image of *Kweku Ananse* is associated with an old man wearing a large hat, (fig.2) who is often seen as a mythical figure and trickster.

Artists often portray *Ananse* as a personified spider, representing him as a wise yet mischievous figure. He is usually depicted, with the ability to shapeshift into other forms. He is sometimes seen as a trickster, sometimes as a wise storyteller. He often has eight legs and sometimes personified and depicted with a human face. This has been illustrated in figure 2 and figure 3.

However, over the years, modern versions of *Kweku Ananse* have emerged, often taking the form of the story or the character it depicts in the store. Some come in the form of a young, fashionable man, others in abstract form with the most prominent features; the legs and hands conspiciuosly depicted in the image. This has been shown in Figure 2a.

This new images have come to be seen as symbolic of modern Ghanaian culture, with many Ghanaians embracing the new imagery as a representation of the changing times.

Fig. 2: Illustrated Spider (*Kweku Ananse*) Source: Field Work, 2023
www.bing.com/search?q=Kweku%20Ananse&form=SWAUA2

His web is seen as a metaphor for his wisdom, with each thread representing a different story that is seen to represent the interconnectedness of all things. He is belief to be patience and his cleverness are often portrayed through his web-weaving, with each thread of the web being an opportunity to find a solution to a problem. Additionally, his ability to see the world from different perspectives is often visually depicted as his multiple eyes. The visual representation of *Ananse* in visual art is often whimsical and designed to bring a sense of joy and curiosity to the viewer.

Kwaku Ananse is, indeed, a symbol of wisdom, resilience, and resourcefulness. His stories are frequently used to teach lessons about the dangers of greed and pride, as well as the value of collective knowledge. His stories are also used to celebrate the Akan-Ashanti people's culture and traditions, as well as to instill the values of respect, humility, and cooperation.

Fig. 3: Imgae of an altered Spider (*Kweku Ananse*) Source: Field Work, 2023
www.bing.com/search?q=Kweku%20Ananse&form=SWAUA2.

Kwaku Ananse is a complex character who has many different interpretations and meanings. In some stories, he is portrayed as a wise, benevolent figure who brings knowledge and wisdom to the world. In other stories, he is portrayed as a trickster and a mischief maker who uses his trickery to outsmart others and often finds clever ways to overcome obstacles and achieve his goals. He is a beloved figure in Ghanaian folklore and as said earlier, his stories are often used to teach lessons and values, and wisdom.

A systematic analysis on how the image of *kwaku Ananse* changed due to the intrusion of technology

The popular character in West African Folklore, particularly in Ghana is known as a trickster as said ealier. In recent years, with the advancement of technology, there has been a noticeable change in how the image of *Kweku Ananse* is portrayed and perceived in visual culture. Technology has had an impact on the image of *Kweku Ananse* in various ways. It has allowed for new visual representations. With rise of digital media, photography and animation, *Kweku Ananse*, a very small animal has been personified and mostly depicted in varioius forms including as a computer generated character in video games and animated movies causing new interpretations of *Kwaku Ananse* to emerge. For example, the use of digital media has allowed for new illustrations of *Kwaku Ananse* to be created, which can present a different interpretation of him than traditional artworks. This has been illustrated in figure 8.

Fig.4: Imgae of an altered Spider (*Kweku Ananse*) Source: Field Work, 2023
www.bing.com/search?q=Kweku%20Ananse&form=SWAUA2

In fig.4, *Ananse* has been personified with human form. Though the number of its legs   has been reduced from eight, four curved ones with elephantic feet has been maitained. It has been given a human head with all the additions; protruding eyes, nose and mouth attached with big checks but no ears. It has a very big rounded tail and has a short sleeve fabric on. The protruding eyes give *Ananse* the opportunity to see beyond human imagination and which makes him smart to trick people around him. The twist behind his looks suggest that there is a hidden thought behind his actions. The curved hands sees him to be proud of himself and feels big among the people around him. The four strong legs with elephantic feet suggests his strong will power to wit others.

In most cases, the story of *Kweku Ananse* in the book determines how the artist depicts him in his or her art work. Referring to Fig.5, the title reads *Ananse and the Mysterious Stone*. The artist has actually depicted *Ananse* with tiny human features with a very gaingantic rock-stone. It gives an impression of how that small creature *Ananse* could deal with a mystrery stone. Again in fig.5, though tiny, the artist has depicted the feet of *Ananse* so huge to be able to manage the mysterious rock as it is. This tells how many artists in Ghana and across the globe represent *Kweku Ananse* as the charcter in the story portrays.
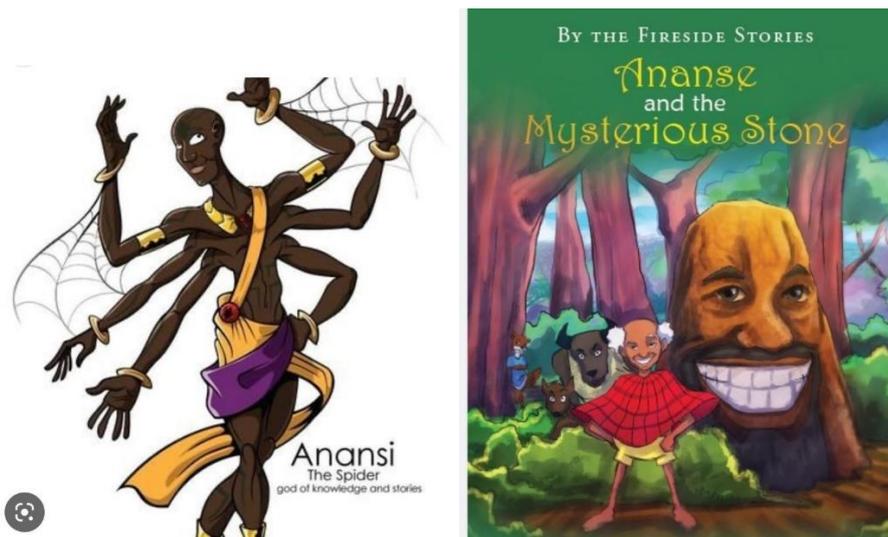
Fig.5a and 5b: Imgae of an altered Spider (*Kweku Ananse*) for a book. Source:
www.bing.com/search?q=Kweku%20Ananse&form=SWAUA2

Additionally, technology has allowed for the stories of *Kwaku Ananse* to be shared and circulated more easily, which has resulted in a wider audience for the stories, and potentially a different interpretation of them. Owusu-Ansah (2013) says that technology has also allowed for the stories of *Kwaku Ananse* to be adapted into other media, such as books and films, which present a different interpretation of the character than the traditional stories.

The changes in *Kweku Ananse* images have had a huge impact on the visual culture of Ghanaians, as the new images are seen to reflect the modernity, culture, and spirit of contemporary Ghana Art (Opoku-Aggyeman, 2021). From the media to the music industry, the new image of *Kweku Ananse* is often seen in various forms of popular culture, highlighting the importance of the figure in modern Ghanaian life. For example Acquah, (2019) in his *'Whose food?'*, musical animated video, presented *Ananse* with a very big protruding stomach that could contain a bulk of food that is meant for three or more workers. In that musical story, Ananse the trickerster, used his trickery to outwit his collegue workers so that the food meant for all the four workers to be given to him alone. This has been illustrated in figure 6.

Fig.6: Imgae of an altered Spider (*Kweku Ananse with collegue workers*)
Source: Unpublished PhD Dessertation. University of Education, Winneba.
Field Work, 2023

According to Amoah (2015), by incorporating new visual styles and techniques, reflecting new cultural contexts and audiences, and exploring new mediums, *Ananse's* new imageries may present a new interpretation of traditional stories. However, *Ananse's* stories' core themes and values are likely to remain intact, even as they evolve to meet the needs and interests of modern audiences. With regards to fig. 7 for example, the image of

Ananse has been abstracted; a total deviation from the traditional way of presenting *Ananse* imagery. This has been as a result of the intrusion of technology.

Gerald McDermott, the artist, explores new mediums to present *Ananse's* stories, such as digital media, in which he has abstracted with only a few characteristics to represent him (see fig 7). The researcher believes that this may result in a recreation and reinterpretation of *Ananse's* stories, with new visual elements incorporated into the narrative.
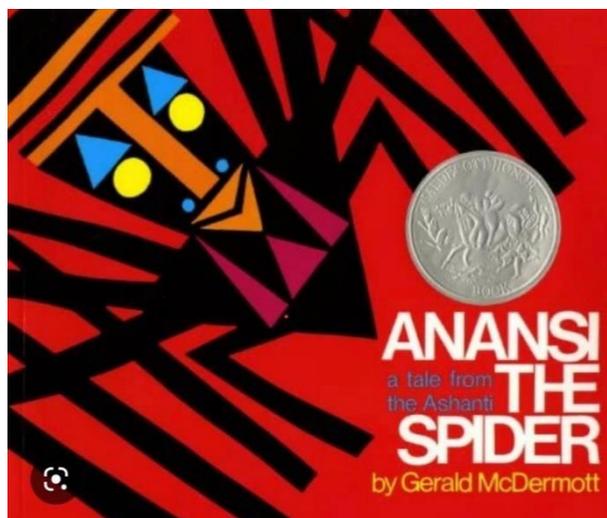

Fig.7: An absracted imgae of *Ananse*) for a book. Source: Field Work, 2023
www.bing.com/search?q=Kweku%20Ananse&form=SWAUA2

Fig.8: A computer Generated imgae of *Ananse*) for a book. Source: Field Work, 2023
www.bing.com/search?q=Kweku%20Ananse&form=SWAUA2

It is also clear from figure 8 that *Ananse* has been re-created using the computer. The computer generated image of *Ananse* is seen to be a total deviation from the original *Ananse* image and even a personified imagery of *Ananse*. From the researcher's perspective, there are no eyes nor clealy represented torso as in the case of figure1 or figure 6, where the belly of Ananse has been exaggerated to contain all the food meant for about four workers. Again, the eight natural legs has also been increased to ten with extentions, problably to make it more stable to be able to outwit others. Colours in this computer generated creation of *Ananse* are more outstanding and bright as compared to creations made by Artists.

The question now is that, has the intrusion of technology affected the the creation of Ananse imagery and interpretation and has it affected the visual culture of Ghanaians?

The study seeks to find out based on the framework that has been used for the study.

TheoriticalFramework

The research is focused on the theories of technological change and innovation. It makes an effort to describe the influences on technological innovation as well as how technological advancement affects culture and society. This established the justification for the theory's selection. Also, it makes the topic under study easier to understand.

However, when it comes to theories of technological change and innovation, the Concerns-based Adoption Model (CBAM) was used as a lens to investigate the concepts under consideration. The intrusion of technological advancement serves as a foundation that underpins the technological change and innovation theory in order to understand how *Ananse* imagery evolved from traditional representation to what we now assume to be contemporary *Ananse* imagery. The Concerns-Based Adoption Model (CBAM) is a theoretical framework for supporting change that aids managers and researchers in comprehending, directing, and overseeing the challenging process of change in education (Hall, et al, 1974). Basically, the changing visual culture of Ghanaians and artists who are attempting to execute an anticipated change in the imagery of Ananse are the researcher's main concern.

The interpretation of new *Ananse* images that emerge as a result of technological intrusion is likely to be influenced by a variety of factors, including personal beliefs, cultural traditions, and technological familiarity. However, as with any form of artistic expression, the interpretation of *Ananse* image is ultimately subjective and may differ between individuals and communities. It would also depend on the individual artist and their perspective on the role of technology in their work.

Undoubtedly, some artists may embrace technology as a tool for artistic expression, viewing it as an opportunity to broaden the scope of their creative process and incorporate new techniques and materials into their work. They may, for example, use digital tools to create and manipulate *Ananse* images, try out new printing techniques, or incorporate video or multimedia elements into their work. Other artists may value and seek to preserve the traditional techniques and materials used in *Ananse* imagery, even as technology advances. Many artists may strive to strike a balance between traditional *Ananse* imagery and the incorporation of new technological elements. They may use technology to enhance or supplement traditional techniques while still respecting the *Ananse* imagery's visual cultural significance. Again, *Ananse* stories are educative; teaches how to lead life worth emulating, it brings wisdom and knowledge to the world. As a result, the Corncerns-bsaed Adoption Model theory, which is part of the theories of technological change and innovation, makes this study possible.

II.   Methodology

The study's general plan and investigation structure adopted the qualitative research approach and Qualitative Case Study. This design involves an in-depth examination of a specific case or phenomenon, with the aim of gaining a deep understanding of the topic (De Vaus, 2001). With this research design, the study focused on how artists incorporate technology into their image creation of *Ananse* and the interpretations given by Ghanaians of the new practices. The researcher conducted interviews with some artists, observed and analysed their works to gain insights into how the intrusion of technology is affecting *Ananse's* imagery and how that is changing or otherwise, the Ghanaian visual culture. This design was used to ensure that the research problem is thouroghly investigated.

This research looks at technological intrusion in image creation and interpretation within Ghanaian visual culture, with a focus on *Ananse* images. As a result, the study's population consisted of artists and students from the University of Education, Winneba. While there are no clearly defined sample size rules (Baum, 2000), sampling in qualitative research typically relies on small numbers to study in-depth and in detail (Miles & Huberman, 1994). According to this position, the considered sample was five (5) people: three (3) students with knowledge of Ananse

stories or folklore and two (2) artists who are illustrators. As a result, the sample is drawn using simple random sampling techniques. An interview guide was used as a data collection instrument in a face-to-face interview to solicit qualitative data. The collected data was analysed using thematic data analysis.

Data Presentation and Analysis

Three themes emerged after analysis in the presentation of data for this study. The themes presented capture the findings of this present study. It includes establishing the viewpoints of Ghanaians on how the intrusion of technology has affected the creation of *Ananse* imagery and its interpretation. The second theme shares insights into the base understanding of how artists accept changes in the advancement and intrusion of technology on

Ananse imagery and the third theme concerntrates on how these changes have affected the *Ananse's* visual culture in Ghana. However, all the three themes were put together during the interview sections and the responses were phenomenal. The five interviewees were the five individuals who willingly contributed to the study.

Perspectives on how the intrusion of technology affects the creation of Ananse imagery, its interpretation and the visual culture of Ghanaians

This theme explores the viewpoints on how the intrusion of technology has affected the creation of Ananse images and how it is given interpretations. This was necessary for the main objective of the study to be established. This because, the use of technology in creating new *Ananse* images is a relatively recent development, and it has generated different interpretations among Ghanaians.

The first interviewee revealed that the incorporation of technology into *Ananse* art is a positive development that can make the character and his stories more accessible to younger generations who are more familiar with digital media. He specifically rubbished the idea that Ananse stories could be diluted with this statement.

"Though others, may be more skeptical about the use of technology in Ananse art. I beleive that the traditional storytelling and folklore are meant to be transmitted orally and through physical interaction with listeners, and that technology cannot replace the richness of these traditional modes of communication."

His assertion points to the fact that, the consederation of Art and its changes do not technically affect the imports of Ananse stories since they are told through physical discourses. He however said that with the interpretations to the new creations, the most significant advantages of using technology in Ananse art is that it can make the character and his stories more accessible to a wider audience.

He shared that:

"With the widespread use of digital media, it is easier for people to access and engage with Ananse stories, even if they do not have direct access to traditional storytelling contexts."

The second interviewee looked at the cultural preservation of the Ghanaian folklore. He practically said that:

"The use of technology in Ananse art is a way of preserving and celebrating Ghanaian culture. See, by incorporating traditional elements into digital media, artists can help to ensure that the Ananse tradition remains relevant to younger generations who may not have had direct exposure to traditional forms of storytelling."

This implies that preserving and celebrating Ghanaian folklore and traditional storytelling through technology is important to him. So that younger generations who may not have had traditional exposure to these Ananse stories could come to terms with the modern experience.

On the issue of its interpretation, his concern was that the use of technology in the creation of Ananse imagery may lead to a loss of authenticity. This is what he shared:

"Sir, I think and believe that since most traditional forms of Ananse storytelling are closely tied to specific cultural practices and contexts, the use of digital media in creating Ananse imagery may not capture the full richness of these traditions."

He again said that the use of digital media in the creation of *Ananse* image may lead to mass production of the image and a further dilution of the cultural values attached to it. He has this to say:

"the proliferation of Ananse images on social media and other digital platforms may dilute the cultural significance of the character and his stories."

This interviewee appears to believe strong that the use of technology in the creation of *Ananse* imagery may result in a loss of authenticity in the traditional *Ananse* characteristics depicted in the stories. This also implies that the new surge in the creation of *Ananse* imagery should be examined so that the core values of the imagery are not overlooked. This suggests that the *Ananse* stories may be seriously commercialised on social media, which may send a different signal to the cultural perspective of the *Ananse* story.

The third interviewee who is an Artist, stressed on a positive way in which technology has affected the creation of *Anase* imagery. He stressed on Accessbility of the *Ananse* story. He shared this:

"…one of the most significant advantages of using technology in Ananse art is that it can make the character and his stories more accessible to a wider audience."

He futher said that;

"…see, with the widespread use of digital media, it is easier for people to access and engage with Ananse stories, even if they do not have direct access to traditional storytelling contexts and also through the use of technology, I strongly believe artists can reach a wider audience and potentially sell their work to a global market."

On the issue of how the intrusion of technology can affect the creation and interpretation of *Ananse* imagery and visual culture of Ghanaians, the forth interviewee has this to say:

"well, I think the changes in the image of Kwaku Ananse due to the intrusion of technology have had a positive effect on the visual culture of Ghanaians. Because it has allowed for new interpretations of the character to emerge, which has provided a fresh perspective on the traditional stories. Moreso, technology has allowed for the stories of Kwaku Ananse to be shared and circulated more easily, which has resulted in greater exposure to the stories and their accompanying visual culture even to the outside world."

This suggests that technology has allowed for the visual culture of *Kwaku Ananse* to be shared and accessed more easily and has allowed for a wider audience to appreciate the visual culture of Ghanaians. On the contrary to what others have said about the changes in the creation of *Ananse* imagery due to the intrusion of technology, he however shared this:

"to me, I think the use of technology in Ananse art as a disrespect for tradition, because the character and his stories are deeply rooted in Ghanaian culture and that any attempt to modernise or adapt them to suit contemporary contexts must be done with respect for their traditional origins."

The fifth interviewee who happens to be an artist saw the intrustion of technology as a way of embracing technology as a tool for artistic expression. He categorically said that:

"For me I see technology as an opportunity for me to expand the possibilities of my creative process and incorporate new techniques and materials into my work. For example, I use digital tools to create and manipulate images, experiment with new printing techniques, and incorporate video or multimedia elements into my works."

He is of the view that technology has allowed for a greater exposure to the visual culture of Ghanaians and has also allowed for people to become more familiar with the visual culture of the country.

III.   Findings

The study reveals that the changes in *Kweku Ananse* images have had a profound impact on the visual culture of Ghanaians, providing a modern representation of the age-old folktale and its relevance to contemporary Ghanaian culture.

The study also revealed that this new artistic imagery of *Ananse*, its interpretation and visual culture vary depending on the individual and their personal relationship to *Ananse* and Ghanaian culture. While some see it as a way of preserving and celebrating Ghanaian folklore and traditional storytelling through contemporary art, others view it as a way of modernising *Ananse's* image and making it more accessible to younger generations, as the theoritical framework states. Furthermore, some artists see technology's intrusion into Ananse imagery as a negative development, potentially leading to the loss of cultural authenticity or the homogenisation of visual culture. Others strive to strike a balance between preserving traditional Ananse imagery and incorporating new technological elements to enhance or complement traditional techniques, all while respecting the imagery's cultural significance.

IV.   Conclusion

In conclusion, the interpretation of new *Ananse* images that are coming up due to the intrusion of technology is likely to be influenced by a range of factors, including personal beliefs, cultural traditions, and technological familiarity. However, as with any form of artistic expression, the interpretation of *Ananse* art is ultimately subjective and may vary among individuals and communities.

Secondly, the acceptance of changes in the advancement and intrusion of technology on *Ananse* imagery and its visual culture in Ghana by artists is likely to be a complex and nuanced issue, with different artists responding in different ways based on their individual artistic visions and cultural values.

Finally, the new artistic imagery of *Ananse* can be seen as a reflection of an ongoing evolution of Ghanaian culture and the ways in which traditional elements are adapted to suit contemporary contexts.

V.   Recommendations

With the widespread use of digital media, people should find it easier to access and engage with *Ananse* stories and continue to have direct access to traditional storytelling contexts. Artist should use the new digital media to experiment with different techniques and styles, which can help to keep the *Ananse* tradition and the visual culture of Ghana alive and relevant in contemporary contexts.

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