

Merankron Manifesto:

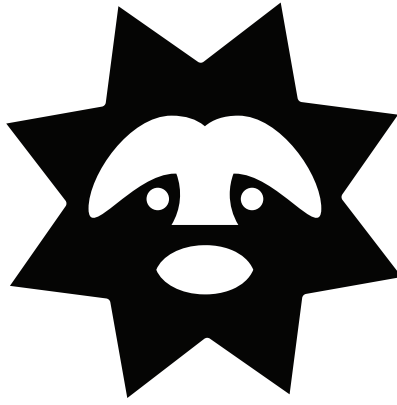
9 Rules for Akan Revival and Unity



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Merankron Manifesto: 9 Rules for Akan Revival and Unity

I. Akan Identity and Unity

1. Unite Akan Identity:

Unite the Akan identity of all groups descended from Bonoman, Adanseman, Mankesim, and Koromanti. Recognize and celebrate the shared roots and destinies of these peoples, transcending colonial and artificial boundaries. Understand that tribal differences can exist within an ethnic and cultural unity.

2. Adopt an Akan Calendar and Celebrate Indigenous Festivals:

Use an Akan calendar to honor our shared heritage, synchronize our communities, and reclaim our time. Celebrate indigenous festivals as central pillars of communal life and cultural memory; Nnawotwe, Nnanson, Odwira New Yam/ New year festivals and Adaduanan being the basis.

3. Use Akan Names and Speak Akan Dialects in Academia:

Promote the use of Akan names as first names (not middle names) and prioritize Akan dialects in tertiary education. Let language and naming be the foundation of our identity and intellectual sovereignty.

II. Akan Aesthetics

4. Use an Akan Script:

Make an Akan script the primary tool for communication and documentation in our Akan dialects. Translate educational materials into Akan dialects, replacing Indo-European languages and the Latin script to reclaim our intellectual space. A child should be able to learn aerospace engineering knowing and using only Akan documentation.

5. Use Akan-Inspired Dress Code Outside of Ceremonial Purposes:

Adopt and develop traditional Akan dress codes for daily, professional, and cultural contexts, adapting them for all weathers and environments. Let our attire reflect our values and ingenuity. Traditional clothing should stop being exclusively ceremonial and occasional and rather become habitual.

6. Produce & Consume Locally:

Develop Akan craftsmanship, local supply chains, goods, services, and foods. Foster self-reliance, economic strength, and pride in local production and consumption.

III. Akan Communal Structure

7. Modernize Without Losing the Akan Essence:

Integrate Akan philosophy, art, crafts, writing, principles, and medicinal practices into contemporary life. Embrace innovation while remaining rooted in Akan worldviews.

8. Strengthen Nton, Asafo, and Abusua Structures:

Rebuild and empower communal systems—Nton (spiritual lineages), Asafo (community service/military groups), and Abusua (matrilineal clans)—to address spiritual, environmental, social, and communal needs.

The family structure of a group shapes upbringing, economics and even architecture.

9. Create Art, Architecture, and Music Rooted in Akan Values:

Produce creative works that are deeply rooted in Akan values, aesthetics, and philosophies. Let our art, architecture, and music be living testaments to our heritage and vision.

Critique of Contemporary Akan Creativity

Definitions and Criteria

There exists creative archetypes that center post-colonial identity (Fixation on Post-colonial nations like Ghana, their flags, their very recent references to pool from), Saturation, Scrap art, and many more.

The message and values however don't elevate the masses or align with the cultures of the people, therefore these artforms in their own way appeal to a Global audience that dictates westernisation as the prerequisite to make valid art. The narrative being: these creatives or brands are exceptional BUT originate from the wrong country, culture, community, is harmful but one that is still prevalent.

This is a list of **4 archetypes of Akan creatives**. No judgement of value is done here, only labelling based on features and what they do.

An Akan creative is one who makes art for the purpose of using the Akan culture as a canvas and medium. Many fall into stereotypical portrayals and caricatures because of the lack of references available to them.

Old Akan (Traditional Akanism):

Practices, forms, and expressions that remain aesthetically and functionally similar to those of two centuries ago. They are "frozen in time," maintaining traditional forms, materials, and methods.

Creole-Akanism:

A blending of Western or foreign forms with Akan principles, materials, and expertise. The essence remains Akan, even if the form is adapted for new environments or needs.

This is a valid archetype for blending Akan principles and values out of traditional Akan settings and circumstances. It is the most logistically connected to Akan roots after Neo-Akanism.

Faux Akanism:

Attempts at cultural blending where the value system is foreign and the Akan aspect is only symbol and surface level. These are mass-produced, superficial, or appropriative uses of Akan symbols, forms, or motifs, lacking authentic materials, expertise, or philosophical grounding.

This is an archetype for those who want to profoundly want to be in a foreign setting, with a foreign value system but still want to signal symbolic uniqueness.

Neo-Akanism:

A strict, transformative approach that seeks to recreate the world through Akan philosophy. Everything is translated into Akan terms and principles, adapting foreign techniques using local resources and worldviews.

This represents a forward thinking archetype, innovating without shortcuts, it is the slowest and most challenging to achieve

Old Akan

Rooted entirely in local craftsmanship, executed with indigenous materials and techniques transmitted across centuries. The language contains precise terminology for every process, tool, gesture, and cosmological reference. It embodies uninterrupted continuity and serves communal, ritual, and social functions. Its strength is preservation, not adaptation. It is often rigid in form, bound to inherited structures, difficult to modify without breaking lineage. In global day-to-day settings, it can feel impractical, coded, and inaccessible to those outside its ecosystem.

Faux Akan

Lacks material and expertise authenticity; it imitates surface aesthetics without the craft lineage or philosophical grounding. Production often bypasses Akan artisans, terminology, and worldview. It copies foreign forms and overlays decorative motifs without structural adaptation. There is no real continuity, only branding. It is highly adaptable to global markets because it is already shaped by them, but it cannot sustain cultural depth. Easy to consume, easy to reproduce, difficult to defend as authentic, and often extractive rather than beneficial to Akan communities.

Creole Akan

Maintains partial material and craft authenticity while negotiating foreign influence. Akan terminology and techniques exist, but they coexist with external languages and frameworks. It adapts outside forms to Akan needs rather than copying them outright. Continuity is present but hybridized. It functions more easily in global settings because it translates itself. However, philosophical alignment may be diluted; it risks gradual erosion if adaptation becomes dependence. Usable day-to-day across contexts, but always balancing preservation and compromise.

NeoAkan

Builds on authentic craftsmanship and knowledge holders while consciously innovating within Akan philosophical frameworks. It restores and expands indigenous terminology, and worldview into contemporary production. Continuity is not passive preservation but strategic evolution. Forms are redesigned to function in global environments without surrendering epistemology. It is adaptable because it is structurally grounded, not decorative. It can be used daily in international settings while remaining culturally coherent. Demanding to execute because it requires deep study and intentional design, but transformative when done correctly.



Akan Style Stress Test: Is It Neo-Akan, Creole-Akan, Faux Akan, or Old Akan?

1. Material Authenticity

Is the creation made with authentic Akan materials and techniques?

- Yes: Could be Old Akan, Creole-Akan, or Neo-Akan.
- No: Likely Faux Akan.

2. Expertise Authenticity

Were Akan artisans or knowledge holders involved in its creation?

- Yes: Could be Old Akan, Creole-Akan, or Neo-Akan.
- No: Likely Faux Akan.

3. Form Adaptation

Does the creation adapt external forms to Akan needs, or does it simply copy Western/foreign forms?

- Adapts with Akan principles: Creole-Akan or Neo-Akan.
- Copies without adaptation: Faux Akan.

4. Philosophical Alignment

Is the creation rooted in Akan worldview, values, and philosophy?

- Deeply rooted: Neo-Akan.
- Partially rooted, with some Western influence: Creole-Akan.
- Not rooted, only surface-level: Faux Akan.

5. Language and Script

Is the primary language/script Akan, or is it a foreign/colonial language?

- Akan script/language: Neo-Akan or Old Akan.
- Foreign language, but with Akan content: Creole-Akan.
- Foreign language, superficial Akan motifs: Faux Akan.

6. Community Benefit

Does the creation serve Akan communities and cultural preservation?

- Yes, and it transforms community life: Neo-Akan.
- Yes, but mainly as cultural pride or adaptation: Creole-Akan.
- No, or it exploits Akan culture for profit: Faux Akan.

7. Innovation vs. Preservation

Is the creation innovating within Akan frameworks, or preserving tradition?

- Innovating with Akan philosophy: Neo-Akan.
- Preserving tradition: Old Akan.
- Blending with Western forms: Creole-Akan.
- Superficial or commercial: Faux Akan.

8. Creator Intent and Background

Does the creator understand and respect Akan culture, or are they outsiders exploiting it?

- Deep understanding and respect: Neo-Akan, Creole-Akan, or Old Akan.
- Superficial or exploitative: Faux Akan.

9. Reception and Impact

Is the work embraced by Akan communities as authentic and valuable?

- Yes, and it inspires transformation: Neo-Akan.
- Yes, as a proud adaptation: Creole-Akan.
- Yes, as tradition: Old Akan.
- No, or it is controversial/exploitative: Faux Akan.

How to Use This Stress Test

If your concept or creation:

- Is deeply rooted in Akan philosophy, uses Akan language / script, adapts foreign techniques to local resources, and transforms community life:

You are a Neo-Akanist.

- Blends Western forms with Akan materials, expertise, and values, but does not fully transform the worldview:

You are a Creole-Akanist.

- Preserves and practices traditional forms, materials, and methods as they were:

You are an Old Akanist.

- Uses Akan symbols or motifs superficially, without authentic materials, expertise, or philosophical grounding:

You are practicing Faux Akanism.

The Merankron Manifesto is a call to action for all Akan descendants and allies to reclaim, revitalize, and transform our world through authentic indigenous principles. Use the stress test to evaluate your creations, practices, and intentions. Only through rigorous self-examination and commitment to authenticity can we build a future worthy of our ancestors and descendants.