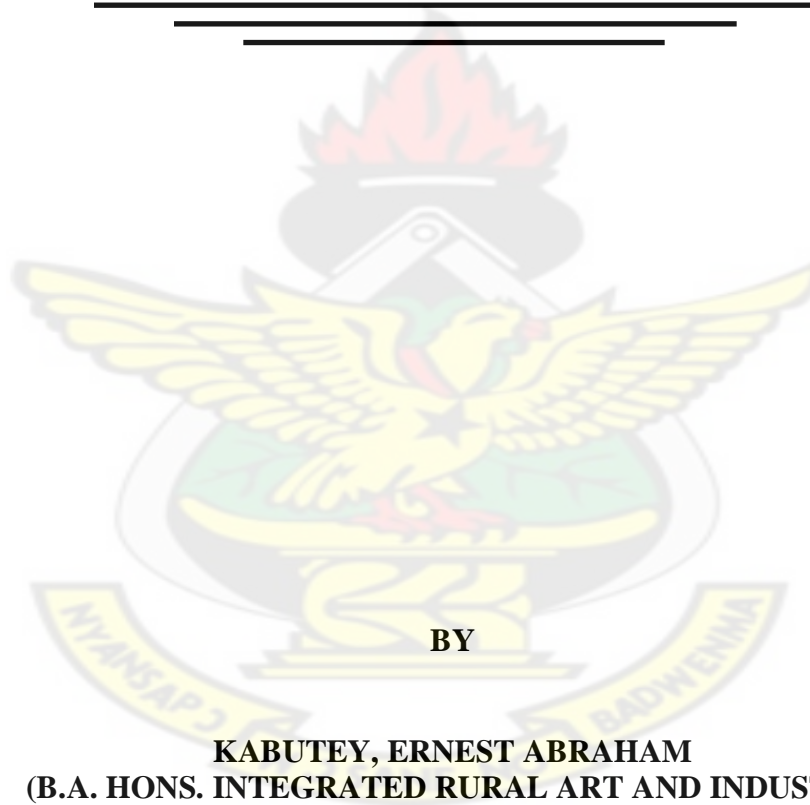


**A STUDY OF THE ARTS IN THE ADA ASAFOTUFIAMI
FESTIVAL**

KNUST



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(B.A. HONS. INTEGRATED RURAL ART AND INDUSTRY)**

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KUMASI, GHANA**

MAY, 2011

A STUDY OF THE ARTS IN THE ADA ASAFOTUFIAMI FESTIVAL

By

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(B.A. Hons. Integrated Rural Art and Industry)**

**A Thesis submitted to the School of Graduate Studies,
Kwame Nkrumah University of Science and Technology
in partial fulfillment of the requirements for the degree of**

MASTER OF ARTS IN ART EDUCATION

Faculty of Art, College of Art and Social Sciences

MAY, 2011

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ABSTRACT

The arts in the Ada Asafotufiami festival serve as strong visual and performing communicative devices of culture among the Ada people. The principal motivation of this research stems from the fact that the arts and their roles in the Ada Asafotufiami festival are almost completely overlooked when it comes to the analysis and appreciation of the festival. The Asafotufiami festival is annually celebrated in pomp and pageantry as it embodies various forms of art; it has shown a remarkable capacity for survival in spite of several socio-cultural influences. During its celebration the arts of the people are displayed. However, most of the youth and people who participate, observe and read about the festival may not know the ideologies or beliefs of the various rites and significance of the arts. Other cultural values involved in the celebration of the festival may also not be appreciated. This study seeks to contribute to the total development of Art education by providing adequate information on the arts characterizing the festival and the roles that they play. The descriptive method of research was employed for this study. The scope of the study covered the traditional area of the Dangme East District (Ada) in the Greater Accra region. Data was collected through observation, questionnaire responses and interviews. Population of the study was limited to 105 persons, mostly traditional leaders, opinion leaders, participants and educational facilitators. The stratified sampling method was adopted with the assumption that the findings would be representative of the Ada state. The major findings gathered from the study show that, art and culture are interdependent, thus, the success of the Ada Asafotufiami festival is made possible by the numerous roles art play. The arts portray beliefs, traditions and aspirations of the people. It is recommended that, there should be scholarly documentation of the festival by researchers and duly published to help promote the cultural heritage of the people.

DECLARATION

I hereby declare that this Thesis is my own work towards the M.A. and that, to the best of my knowledge it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgment has been made in the text.

Kabutey, Ernest Abraham 20068270 May, 2011

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July, 2011

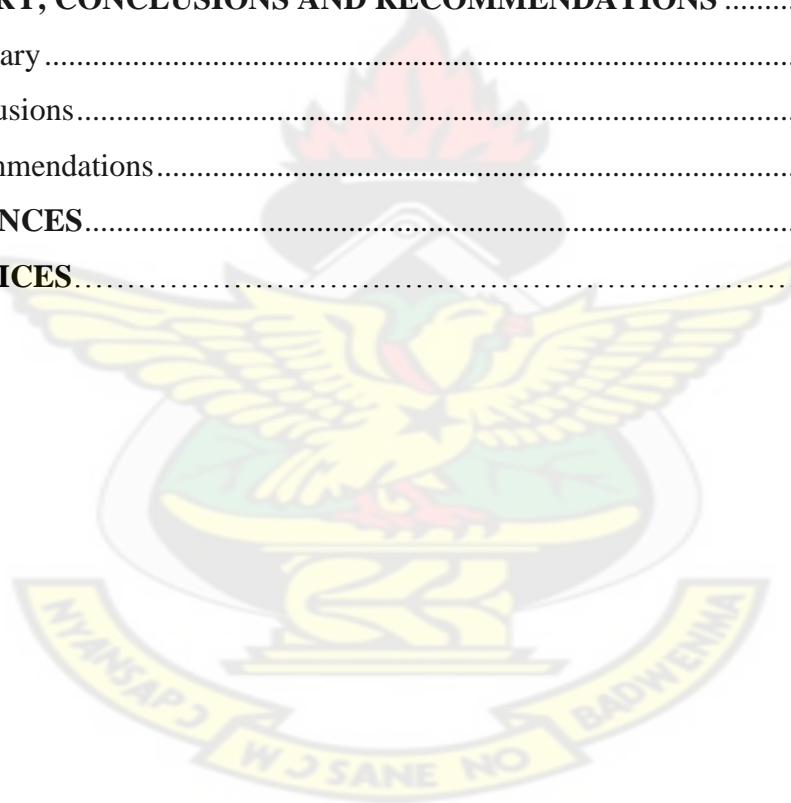
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CHAPTER ONE

INTRODUCTION

1.1 Overview

This chapter is the introduction to the thesis. It highlights the background to the study, statement of the problem, objectives of the study, research questions to be answered, delimitation, limitation to the study, definition of technical terms, assumptions, importance of the study and arrangement of the rest of text in the thesis.

1.2 Background to the Study

Throughout history, art and culture have remained two inseparable words (Appiah, 1991). They are interdependent; in which every culture has its own art forms peculiar to the traditions of the society. The society's culture can be identified through the traditional art forms which form the cultural identity of the people within that community. There are however, non-material elements of culture such as conventional norms and established traditional ways through which ideas are articulated. These may include literature, songs, drumming and dancing as well as other forms of customary ideas about man and his society. The material aspects of culture include art forms such as basketry, leatherwear, textiles, pottery and sculpture among others.

Asihene (1978) was emphatic that, there is not a single cultural performance that ends without the use of an art work. Indeed, art in a great sense, gives us absolute ideas about both past and present cultures; playing an important role in the socio-religious and political structure in the life of the traditional African. It has thus remained a vital component in appreciating the culture of Africans. Festivals are a composition of non-

materials and material (or visual) aspects of culture that articulate the embodiment of cultural systems. It is against this background that the art in the Ada Asafotufiami festival has become the focus of this thesis.

1.3 Statement of the Problem

The Ada Asafotufiami festival which is celebrated by the people of Ada has art components inadequately documented. The festival is celebrated annually in the first week of the month of August, in remembrance of the war of independence by the fore generations of the land. It is to commemorate the victories in the battles and to remember those who fell on the battle field. As a festival, a number of arts both material and non-material are paramount in the celebrations. Each of these arts embodies the beliefs of the Adas and divinities prevalent in the success of their freedom struggle and thus, has a lot of educational values that need to be harnessed to promote art education and cultural heritage.

Some of the arts similarly, have specific beliefs attached to their usage in the festival apart from ordinary use. These arts and art forms, due to the fact that they have not been adequately documented, have also not been fully comprehended by the people themselves; taking into consideration their role in the celebrations, why those specific art forms are used.

The art forms of the festival have educational values that need comprehension. The purpose of the research is therefore, to identify the artistic components of the Asafotufiami festival as an element of cultural sustenance for educational implications.

1.4 Objectives of the research

1. To identify, describe the various arts associated with the Ada Asafotufiami festival.
2. To find out the roles specific arts play in the celebration of the festival.
3. To establish the educational values of the Asafotufiami festival and its art elements.

1.5 Research questions

1. What elements of art are present in the celebration of the Ada Asafotufiami festival?
2. What role do the arts play in the Ada Asafotufiami festival?
3. What educational values or elements are there to be learnt from the usage of the arts and the festival as a cultural celebration?

1.6 Delimitation

The research was conducted in the traditional area of Dangme East District (Ada) in the Greater Accra region. However, brief references have been made in relations to other ethnic groups that celebrate similar festivals.

1.6.1 Geographical location of the Adas

The Adas are one of the Dangme groups living in the Greater Accra region of Ghana. Using district classification in describing Adas, they are the Dangme East District which is located in the Eastern part of the Greater Accra region within Longitude 5°45 South and 6°00 North and from Longitude 0°20 West to 0°35 East. It shares common boundaries with North Tongu District at the North, South Tongu District and Dangme West District at the East and West respectively. At the south is the Gulf of Guinea, which stretches over 45km (27.9 miles).

The District covers a total land area of about 909sq km (350 sq miles) about 28% of the total area of the Greater Accra region. Big- Ada being the traditional home and where the festival takes place is the major settlement before the District capital and is about 20km off the Accra –Aflao road, about 5km from the Volta river estuary and very close to the River Volta. (See fig. 1.1 for map showing the geographical location of Ada).

The study has also been limited to only the specific arts used during the Asafotufiami festival. The study sought to uncover the prospective roles that art plays in the celebrations of the Ada Asafotufiami festival. Although the scope was limited to Ada and Ada Asafotufiami festival, reference was made to areas beyond Ada where necessary.

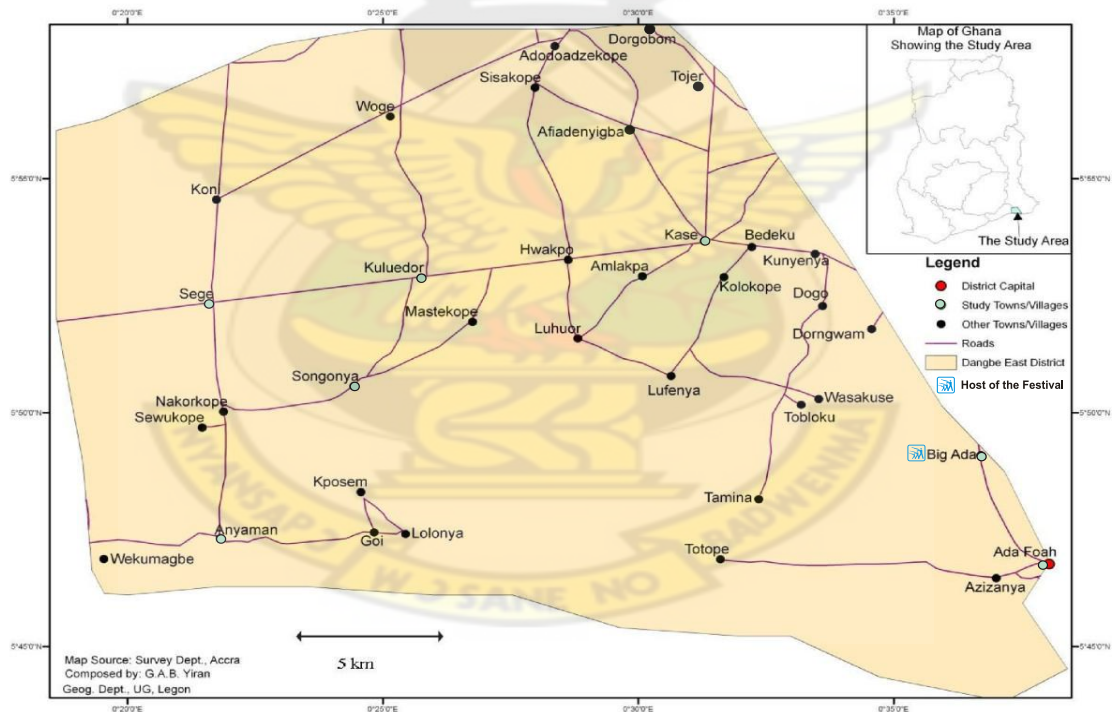


Fig. 1.1. Geographical boundary of Dangme East District (Study area)

Source: Google Internet.

1.7 Limitation

The major impediment the researcher encountered was the limited access to most of the traditional rituals associated with Asafotufiami festival that were performed aside the public events which could have helped to enrich the thesis. This accordingly was attributed to the financial constraints of the organization of the festival.

1.8 Assumptions

It is assumed by the researcher before the completion of the study that:

1. the Ada Asafotufiami annual festival embodies aspects of the Ada culture.
2. diverse art forms are embedded in the cultural performance of the Ada Asafotufiami festival.
3. the art forms inherently play a role in achieving the main objectives of the festival.
4. the art forms have educational values necessary for teaching and learning in the schools.

1.9 Definition of Terms

The following technical words arranged on the left column have been defined because their understanding is much subservient to the comprehension of this thesis.

1. Aesthetics: The formal study of art, especially in relation to beauty
2. *Alowornor*: Chief priest
3. Ancestor: The forerunners of a person or area thought to be directly descended.
4. Art: Anything made by man understood through its function, usefulness and its role in the daily life of people.
5. Arts: collective reference to things made by man understood through their functions, usefulness and roles in daily life of people.
6. The arts: definite reference to things made by man understood through their functions, usefulness, and roles in daily life of people.
7. Art form: An expression of an artistic creativity.

8. Artefact: A man-made object, examples are; stools, beads, guns, palanquins among others.
9. *Asafoatɛ*: Warlord
10. *Asafoatsemɛ*: Warlords
11. *Asafoatsengua*: Chief warlord
12. Body Arts: Art works such as beads, jewelleryes, costumes, paintings and markings seen on the body.
13. Culture: Accepted norms, values, traditions, attitudes and beliefs that have become the way of life of a group of people. For example, their way of dressing, philosophies, language, morality among others.
14. *Damma*: Traditional war smock dress
15. Festival: A day or period of celebration in which there is feasting and merry- making of a particular group.
16. *Gugluu*: Wine glass
17. Indigenous: Concepts and ideas that pertain to an ethnic group, a region or country before the advent of foreign influences.
18. Invocation: A prayer calling on the Almighty God, the deities and ancestors for a purpose.
19. *Kusii*: Cane basket
20. *Ngano*: Battle field
21. *Nyoli* and *tovi*: Black and white cowry bead
22. *Okorli*: Migrating Adangmes of the four ancient Ada clans bound by the same tribal love (that is *Adibiawe*, *Lomobiawe*, *Terkperbiawe* and *Dangmebiawe*).
23. Performing Arts: Art forms perceived by our senses of hearing, and seeing. Music, dance and drama are forms of performing art.
24. *Rekoko*: Calabash or earth cup
25. Stratified Random Sampling: Small proportion of a population randomly selected or chosen for interviews and analysis to ascertain what the rest is or should be like.
25. Stratification: The distribution of population of the same characteristics.
27. *Wetsoyihi*: Divisional chiefs
28. *Woyohi*: Priestesses

1.10 Abbreviations

The following abbreviations have been explained to enhance their understanding.

1. KNUST: Kwame Nkrumah University of Science and Technology
2. ANIA: The Ada National Improvement Association
3. CNC: Centre for National Culture
4. UG: University of Ghana
5. SPSS: Statistical Package for Social Sciences
6. AAPC: Ada Asafotufiami Planning Committee

1.11 Importance of the Study

1. The study would serve as reference material for students and researchers for further studies.
2. The findings of the study would promote cultural education among the youth in the Ada area while creating cultural awareness about African cultural values.
3. The study would also serve as a source of information for policy makers towards national cultural festival development.
4. The study would enhance the cultural education of art, particularly the performing and visual arts.

1.12 Arrangement of the rest of the Text

The thesis is divided into five separate chapters. Chapter One introduces the thesis. In Chapter Two, relevant literature related to the topic has been reviewed to set the ground for the study to progress. Chapter Three presents the methodologies employed to undertake the study. Chapter Four is where data collected were presented, discussed and interpreted by way of analysis. Discussion of selected art forms as well as the role those arts play in the festival was carried out, stressing on their functions. The results were

discussed and the findings enumerated while relating them to the research objectives and to answer the research questions. Chapter Five summarizes the results and findings. In addition, conclusions were drawn and recommendations made for implementation.

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CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

To critically analyze the art in the Ada Asafotufiami festival, it is obligatory to understand some concepts by reviewing what previous writers have written on related subjects. The chapter discusses such related concepts as the origin of the Adas; the coming of the Asafotufiami festival; the celebration of the Asafotufiami festival; art and culture; the art of the Asafotufiami festival and further summarized the discussion to augment the understanding of the thesis in the subsequent chapters.

2.2 The origin of the Adas

According to Amate (1999), the Ada people with all the Dangme-speaking people in modern Ghana migrated from somewhere east of the Volta River. The descendants of the other Dangme-speaking people comprise the Krobos, Osudokus, Ningos, Kpone, Shai and Prampram. Azu (1927), in the journal *Gold Coast Review*, made use of the term “Adangme tribe” to mean all of the people of Krobos, Ada, Ga, Osu, La, Shai, Ningo, Prampram, Kpone, Nungua, and Tema. He confirms that, all of the people of these nations moved together from *Same*, an island situated south-west of River Ogun adjoining Lada and Dahomey and crossed the River Volta at about the same time.

Azu later explains that the name ‘Adangme’ was derived from a longer word “aderngmingmi” which, according to him, meant ‘real man’ or proper man as distinct from the people of other nationalities. Nonyemi Dornu asserts that “*Same* where the Adas migrated was between two rivers called Efah and Kporla near the Niger River in what is now Nigeria” (Personal communication, July 12, 2010).

Reindorf (1889) noted, the Dangmes and the Gas, whom he called “Akras”, emigrated together from “Tetetutu”, also called by some *Same* in the east between two large rivers because of hostility of the neighbouring tribes in the area”. He describes the Adangme language as the mother dialect of the Gas. Legends also have it that, it was from a place called “Same” that all of the indigenous Dangme-speaking people migrated.

Mamattah (1978) cited in Amate (1999), has a different view on the origin and meaning of the name “Ada” when he opines that, the Adangmes lived in North-east Nigeria in the region of Maruwa and Garuwa at *Same*, a place situated between the Efa and Kpola rivers. From there they moved to Oyo and then to Abeokuta and to Dahomey where they lived with Ewes from Ketu, then travelled with the Ewes to Tades and from there to Notsie in Togo.

It could be inferred that, irrespective of where the Dangmes and the Gas migrated into the country we now call Ghana, all the sources reviewed agreed that it was somewhere far away in the east. However, they moved together all the way until they crossed the Volta River after which they dispersed to different localities.

According to Azu, the Dangme and Ga migrants while moving westwards in search of a new home, stopped, again and again at various places for varying lengths of time, ranging from only a few weeks to several months. Some of the places they were said to have settled a while were given as Akpe, Zuga, Tsamla, Kpesi, Atakpame, Agome and Tagologo. Azu also identifies Hume as the place at which all of the migrants crossed the Volta River. Dornu again pointed out that, the Adas and Osudokus crossed the Volta River between Asutsuare and Duffor while the Krobos and Shais crossed it at the ‘Akrade’ islands near Kpong.

Crossing the river to its west bank, most of the migrants were said to have been assisted by the people who were already residing along the banks of the river. (N. Dornu, Personal communication, July 10, 2010). This Azu disagrees, noting that they crossed the Volta River “in hollowed date-palm trunks serving as canoes with the help of a certain man called Agorkpa”. Ada legends, however, have it that the Adas and Osudokus crossed the river on the back of a crocodile which lay across the stream and thereby formed a sort of bridge for them to walk over.

Reindorf further emphasized, the last person to step on the back of the crocodile was one Avagbe whom he describes as “the first high priest” of the Ada people. He says that before Avagbe could get across to the Western bank of the river, the crocodile went down with him to the bottom of the river and he was not seen again.

However, Amate (1999) postulates that, the Adas and Osudokus could have crossed the river by walking over large rocks in the river and that, Avagbe could have slipped and fell into the river when he was trying to walk over the rocks. This he says was quite likely, considering the fact that before the Akosombo dam was constructed in recent times, certain parts of the river-bed in that area were full of boulders and this made navigation by canoes very difficult during the rainy season.

However, towards the end of the annual dry season when the water in the river became very shallow, it was quite possible to cross the river on foot by walking over the boulders from one bank to the other. Quarshie and Dornu certified this, stressing that, their forefathers footed in the pre-Akosombo days to cross the river during the dry season from

Big-Ada to the islands of Aziborlor and Agbetorkope in the Volta estuary. (J.T. Quarshie and N. Dornu, Personal communication, July 12 &15, 2010)

Amate on his accounts of a nation in the making, traced the origin of the Adas from *Same* through ‘Lorlorvor’ to Okorhuem (Okor forest) and finally to Big-Ada which has become the traditional home for the Adas where customs and traditions take place. ‘Lorlorvor’ which is an Ewe word, implies “love is finished” thus, the final abode of the migrants.

For the meaning of the name Ada, legends have it that, the Okorli (migrating Adangmes) and their quest for a place of settlement at Okorngmleku were invaded back and again by the Akwamus but were defeated on all the occasions. This the Akwamus were finally met by the Okorngmleku warriors who fought and defeated them at a place that was later known as Akplaba, a shortened form of the Dangme expression “akpale ba” meaning “they have come back again”. The Akwamus upon realizing that, they cannot defeat the Okorngmleku residents plotted coup in their camp to eliminate their leader whom they found not helpful.

The Okorngmleku residents, not being wise enough cut off one arm of their leader Chayi, added to other human parts and submitted to the Akwamus to show their commitment to ending the numerous wars that they were engaged in. This, the Okorngmleku residents’ leader (Chayi) naturally considered acts of treachery; the height of ingratitude on the part of his people. As legends have it, Chayi on this occasion cursed his people saying, ‘curse be unto you, wicked and ungrateful people! With this very arm have I won several victories for you! You shall be cursed forever’.

Part of the Dangme expression that was translated as a curse for ever was said to be *nye ma da* which was then shortened to “Ada”. This has since, become the name by which the nation Okorli were the nucleus has been called. Its people then also became Adali, meaning “Ada people”. Before then, the Okorli and their Akan and Ewe associates now resident at Okorngmleku, were known as Okorngmlekuli, that is, people of Okorngmleku.

Mamattah has a different view, stating that their name “Ada” was derived from an Ewe word “Adaworlawo” or “Adawo” which, according to him, was a nickname that king Agorkorli of Notsie gave to them. He explains that “Adaworlawo” or “Adawo” means “a wild, furious, easily provoked but brave and warlike people”. This he explains might very well be, how the Ewes perceived the Adangmes who went to Lorlorvor and subsequently to the Okorhuem.

2.3 The coming of the Asafotufiami festival

According to Asihene (1978), festivals are celebrated in almost every region in Ghana. This he said takes different forms, but the religious aspects and significance are generally the same. The Ada ‘Asafotufiam’, ‘Asafotu-fiam’ Asafo-tu-fiam and Asafotufiami festival, which all invariably refer to and mean the same thing, is out of war festival. It means firing of musketry and is celebrated by the chiefs and people of Ada or “Adali”.

Amate (1999) discusses and lists the ancient wars in which the Adas were engaged. This is evident in the oaths of allegiance sworn by the Ada Matse (paramount chief) and the (wetsoyihi) Divisional chiefs and Asafoatsemɛ (warlords) after their installation into office and also during the annual Asafotufiami festival. The oaths are to pledge their

loyalty to one another to the effect that they will always respond promptly to every call otherwise, pay with their lives.

In the olden days, the Ada state was made up of the following states: Agave, Sokpoe, Tefle, Mafi, Bakpa, and Battor, (see fig.1 of appendix A) with their Divisional chiefs supporting the Ada matse (paramount chief) and the various clans at Big-Ada to celebrate the annual festival. With the secession of these Divisional chiefs to form what is now known as the Tongu state, the new post of Wetsoyi (Divisional chief) has been created to the already existing Wornorhi (fetish priests) and Asafoatseme (warlords) which formerly were under their respective clan leaders.

According to Amate, this annual festival which was instituted to commemorate the victories of the Ada troops and their lost comrades on the battlefields after the wars were over was one of the legacies of the war years. However, it was stopped by the British Colonial government during the First World War on security grounds. He recalled the resuscitation in 1937 as a national festival by certain educated Ada young men and women who formed what they called “The Ada National Improvement Association (ANIA) and noted also, by Nene Abram Kabu Akuaku III (paramount chief of the Ada Traditional Area). The following ten (10) clans have since 1954 had Wetsoyihi (Divisional chiefs) to support the paramount stool of Ada and participated in the Asafotufiami festival. (C.O.O. Amate, Personal communication, August 21, 2010)

The ten clans forming the Ada state are:

- | | | |
|------------------|---|--|
| 1. Adibiawe | } | Okorli- people bound by the same tribal love |
| 2. Lomobiawe | | |
| 3. Tekperbiawe | | |
| 4. Dangmebiawe | | |
| 5. Kabiawe-tsu | } | Akan elements |
| 6. Kabiawe Kpono | | |
| 7. Kabiawe-yumu | | |
| 8. Kudjragbe | } | Ewe elements |
| 9. Kogbor | | |
| 10. Ohuewem | | |

Nene Akuaku III and Amate again enumerated the following ancient wars to which the Adas were engaged:

1. Ada-Anlo war: 1750, battle of Nonobi. Adas supported by Akwapim, Akim Abuakwa, Krobo and Agave. The Anlos were defeated.
2. Ada war: 1767-1780, the Anlos defeated the Adas and burnt down numerous houses and captured many Ada women and children to sell as slaves to the British.
3. Anlo war (Sagbadre war): 1784, the Anlos attacked the Danes and that necessitated the building of fort at Ada, (Fort Kongenstein).
4. Pra war: 1811, in support of their Akyem allies who had been attacked by the Asantes
5. Katamansu war: 1826, In support of their allies, the Gas and the Danes against the Asantes in which Sir Charles McCarthy died and the Asantes were defeated.
6. Bame war: 1829-30- In support of their allies, the Gas and the Akwamus against the Krepis.

7. Adidome war (Todzie war or Datsutagba war):1865-66, Anlos against Adas and the Anlos were defeated
8. Duffor war: 1869-Adas and its allies against the Anlos
9. Glover war: 1873-74, Captain Glover invaded Anlo with forces from Ga, Ada, Krobo, Krepi, Akwapim, and the Anlos and its allies were defeated.

In all these, Amate categorically stated that the three wars (Adidome war, the Todzie war and the Horgba war) were all in reality one and the same war but are used separately in the oath of allegiance by the chiefs; but Quarshie takes an exception saying that, they were different wars fought by the Adas at different periods and times. The Asafotufiami festival has, thus, come to stay as a notable festival of the people of Ada.

2.4 The celebration of the Asafotufiami festival

Otabil (1999) cited in Kemevor (2004), noted that festivals are annual gatherings at which people meet to praise, honour and give thanks to God Almighty, the gods, the ancestors and to ask for protection and blessings. He is also of the view that, festivals are occasions when the entire community come together to remember the spiritual powers.

Festivals are the celebration of nature and the celebration of history, note Adegbola (1983). Adegbola speaks on the Hogbetsotso, Papa, Damba and Sasadu festivals and declares that the significance of all festivals lies in the fact that they illustrate among other things, historical events, coming of age, harvesting of crops and appeasement to various gods for protection against enemies and evils.

Asihene (1980), considered festivals as time for fun to the ordinary person but to the chief and his elders, it is the period to resuscitate their loyalty to the spirits of the ancestors and gods and to ask for blessing, fertility and an abundant harvest for the ensuring year.

Dickson (1977) writes that, there are two aspects of our indigenous festivals which are seldom, if ever commented upon. He cites the recounting of history and the ceremonies of renewal performed as part of the ceremonial activities. Perbi, in *Journal of African Christian Thought* (1999:33), also contends that “festivals have historical significance”. She stresses that, first, they are often commemorative in nature, second, many of the rituals, practices and events that take place have in themselves, a history to tell. These are seen in the Asafotufiami festival also.

On Friday of the week of the celebrations, the two Asafo companies in their military formation dressed with their Asafoatseme (warlords), fire musketry at Aplenanhye (at Luhuese). This they do, to commemorate the wars fought by their fore-fathers and that tells the history to young ones and well wishers.

Cole (1975) has observed that, many festivals in Ghana occupy five days or a week; others are compressed into one or two days. Whatever the duration, they are events of great complexity of often confusion, especially for an outsider. This, Bame (1991) emphasizes that, to give distinctive time and place to each of the numerous activities, festival periods often spread over days or weeks and even months; each of which is devoted to one or two activities. It could be said that, each festival is unique by virtue of the way in which its “ensemble” is composed.

The Asafotufiami festival celebration involves pre-celebration activities before the actual celebration starts on the first Friday in August. “Asafotufiami as a festival is to commemorate the bygone war years of the Adali (Ada people)”. Specifically, it was a commemoration of the celebrations that took place to welcome the Ada fighters on their

return from the wars, especially the wars from which they returned home victorious. (N. Debrah IV, Personal communication, July 12, 2010). This, Asihene (1978) noted that, people preserved, appreciated and passed on their cultural beliefs and values to their younger generation, one of which is identified to be festival. The Asafotufiami festival is celebrated to imbue in all citizens (children, young, adult and the aged), the sense of unity, solidarity, patriotism, nationalism, loyalty, humility, obedience, respect for rules and laws, kindness and empathy.

The oath of allegiance that was sworn by the Ada matse (paramount chief) and the Asafoatsenguahi (chief warlords) and the group musketry firing was to help citizens to learn to be united in oneness and fight for the interest of all Ada people (Adali). The high priest of Ada state known as “Alowono” from Adibiawe (royal clan) is the first person to perform certain customs calling for the growth and prosperity of Ada state at his shrine “Ngmongmlowono”. This is followed by other priests of each clan and the elders performing various rites to the gods and ancestors, thanking them and to prepare the month asking for good health for all natives, their jobs and a safe travelling back home during the festival. According to Quarshie, it is the time that the gods and their ancestors work extremely hard to salvage any unforeseen calamities that may befall the Ada state and Adali all over the country and beyond (Personal communication, July 15, 2010).

As noted by Opoku (1970), Nii Ammah (1982) and Attah Fosu (2001), of the thirty day period ban on drumming and noise making in all the catchment areas of the Homowo festival, the Asafotufiami festival does not take an exception because originally, a month to the festival, all pending funeral ceremonies are performed as preliminary rites to the festival. The notion was partly to dispel the bad luck of the past year before the forth-

coming festival and also to allow for traditional rituals initiating the new festival. This then bans any funeral ceremonies during the actual celebration of the festival.

Nketia (1977) has recorded a similar ban on drumming and mourning in the festival celebration of other ethnic groups' festival celebration such as the Odwira festival of the Akwapim and the Cape Coast Fetu festival. Quarshie explained later that, the long nature that it takes to forbid families to bury their dead became too much for the citizens since it involves and creates high expenditure for the families and that has made the authorities (traditional council) to modify the period to a week before the festival in order to manage cost and also permit continuity of tradition.

Interpretation could be made from the foregone analysis that, the essence of suspending such important social functions which involves mourning is to help give full access to the gods and ancestors, perform all rites as expected and the gods to fully concentrate and work effectively during the period. The celebration of the Asafotufiami festival was out of war festival which was supposed to unite all Ada people. Amate points out that the legacy of the war years which has, regrettably, fallen on evil days with disastrous consequences for the nation was the unity and solidarity, the patriotism, nationalism and loyalty that the wars fostered in all of the clans and ethnic groups that came together to call themselves Adali. This he notes was what the Asafotufiami festival was to bring back to its citizens.

According to tradition, the celebration starts from Thursday in the first week of August with the arrival of sons and daughters, well wishers and guests from other places to the traditional town (Big-Ada). The Thursday is devoted for house and town cleaning

ceremony and pouring of libation at the respective shrines of the various families and keeping of vigil. At dawn on Friday, as part of the schedule for the celebration, the two Asafo companies; Akomfode and Asorkor which according to tradition are by matrilineal lineage, beat their respective drums to summon their members for the onward march to Aplenanhye-Luhuese at the outskirts of Big-Ada where they are compelled to fire musketry.

Amate (1999) dilates, ancient custom has it that all young men who attained the puberty age were then initiated into their respective Asafo companies and taught how to handle, load a gun and fire the musketry. It is followed by war formation and the initiates being taught the ancient tactics of warfare.

The following Saturday is noted for durbar of the paramount chief, divisional chiefs, Asafoatsenguahi (chief warlords) and Asafoatsewayohi (young warlords) carried in their palanquins through the streets of the town to the Big-Ada Presbyterian Junior High School Park where the elders, men, women and children gaily dressed and assembled to receive them. The chiefs display, showing their magical powers, excitements for victories of the war amongst others. The following Sunday is the non-denominational thanksgiving service at the same park. It continues with other social activities in the week like, Regatta, Tug of war, Beach jams, Cultural performance, and traditional feast among others to end the festival. The festival in totality is a time for social reunion, exhibition of talents and upholding of cultural values.

2.5 Art and Culture

In this study, art is anything manmade which is understood through its function, usefulness and role in the daily life of the people. The arts in the festival are the main concern of the researcher. However, culture being the foundation on which all traditional festivals are celebrated in Ghana needs mention. This then calls for the assessment of the relationship between the two (art and culture). To this, Schaefer and Lamm (1997) note that, culture is the totality of learned socially transmitted behavior. It includes the ideas, values, customs, and artifacts (as well as the sailboats, comic books, and birth control devices) of groups of people.

Vansina (1984) also observes that, culture is not the content of art, nor a matrix for art. Art is an integral part of the culture which it expresses and thereby communicates to others. This relationship is a phenomenon which renders them inseparable. This he says, has been acknowledged by sociologists, psychologists and philosophers as Read (1961) states, that art has been and still is coupled with human and spiritual values the psychologist is willing to admit; but these have nothing to do with the aesthetics process itself. Zolbelg (1993) then maintains that, art and culture are virtually synonymous as far as the lay public is concerned.

Culture as a whole consists of symbolic meanings or structures of thought which turn structures, ideas and ways of thinking, including religious beliefs, ethnical values and symbol systems including language, as well as aesthetics as the arts. In one way or another, all of these aspects of culture, wherever human societies exist, are considered “cultural universals” (Herskovits 1948). Asihene dilates that the arts (whether visual or performing) are the instruments transmitting the culture of any group of people therefore

are inseparable. The Asafotufiami festival displays the traditions and customs through arts.

Gerbrands (1957) therefore makes a detailed review of the functions of art in culture, of communicating the values, attitudes, and belief systems that evolve out of the interactions of persons within a society. He ranks the functions according to the frequency of their appearance among world cultures. First is the expression of the “supernatural” in visible and tangible forms; second is the identification of different kinds of social states, third is the maintenance of political institutions; fourth is a structure for play. All these can be associated with the Asafotufiami festival and also confirming the axiom that art and culture are inseparable.

2.6 Art and Festivals

The ultimate motivation underlying this literature review stems from the fact that the Ada Asafotufiami festival embodies a great dense of art and is associated with a number of other cultural aspects in which, Adas demonstrate their way of life in terms of their artistic, religious and other cultural phenomena during the celebration of the festival.

As noted by Asihene (1978), art plays an important role in all the acts of veneration intended to cleanse or purify the people during festivals. In the Asafotufiami festival, the Asafo companies and other citizens and all well wishers dip their feet into the River Volta for cleansing. In this thesis, what is said to be art should be viewed from the functionality of the art form being discussed. Art forms in the celebration of the Asafotufiami festival are functional, decorative, royal, symbolic and religious. The celebration of the Asafotufiami festival involves a great deal of art.

The artefacts in the celebration must be viewed from the historical background of the people and the external manifestations that the art forms have on the celebrants.

This, Sesonske (1965) asserts that art is an external manifestation, by means of lines, colours, movements, sounds or words of emotion felt by man. Portraying the Asafotufiami festival in Ghana, Cole (1977), stated under the heading *the arts of festival in Ghana*, as being full of art. He was also of the view that, the arts serve as a vehicle which carries the celebration to achieve its main objective. This implies that, without the arts, festivals could not have been a success.

Conclusions could be made that the objective of every festival is to embed into the celebrants the sense of togetherness. The art aspects in festivals cannot be over-stressed. They help the observers to know about the kind of festival in celebration (either out of war, bumper harvest or famine among others), the culture of the people concerned and to help appreciate the indigenous culture. It is significant to evaluate for understanding of the role of art in festivals and with this, both the creator and beholder are equally relevant; as they need one another's attention as far as interpretation and analysis of the arts are concerned.

Maquet cited in Nortey (2009: 34), argues along the same line; stressing:

In fact, the search of the meaning of an art object is almost always expressed in terms of the artist's intentions. Our everyday discourse about the visual art implies that art works convey messages from artists to beholders and that a main concern is to decipher the message hidden in the object.

This is vividly demonstrated as stated by Quarshie: "the gun used in the firing of the musketry during the festival celebrations were made for shooting and the users use them

to demonstrate exactly that” (Personal Communication, July 15, 2010). It is evidently clear from the above statements that, the art forms of the celebration of the Asafotufiami festival seems portraying something to the celebrants. If the cultural aspect, functionality and symbolism of the art works are understood by the celebrants, its uses would be meaningful to them. To this, Nortey postulates that, to fully comprehend an artifact, one must be able to understand its social, political, religious and even economic reasons for producing the works.

Other forms of art that were seen in the Asafotufiami festival were the oral traditions which are, myths, legends, songs among others. The festival songs, “Klama” and “Kpatsa” songs and the poetic nature of the pouring of libation and the swearing of the oath of allegiance by the chiefs could all be regarded as reliable sources of information to retell the past history. Some of the Klama and Kpatsa songs are seen as instrument for adjusting social behaviour, maintaining social order and creating a hostile environment that are characteristic of the festival. They are also, sung to correct social deviants and also encourage uprightness in the society. The swearing of allegiance by the paramount chief to the general public and other sub-chiefs to the paramount chief is accompanied by war songs such as:

“Awe-e-e-e- Agbaa-e, Bleku Tso, Nsu-o.....” which gingers and motivates the asrafo groups to fire musketry.

Nketia (1977) notes that, in the traditions of some areas, it forms part of the worship of the gods, who have ordained that once a year a special festival lasting a whole week or more be celebrated and the worshippers have to get rid of all the ill feelings that they have been harbouring during the past years through songs. The Asafotufiami festival

provides these magnificent opportunities to celebrants to express their ill feelings or grievances. The avenue created for celebrants to air their feelings can also be said of in the celebration of the Apoo festival. This Asihene (1980) believes the airing of grievances allows the common people to publicly sing out the shortcomings, faults and villainies of their superiors who have incurred their displeasure.

Clothing is another vital consideration of art in the Asafotufiami festival celebration. Kemevor (2004), writing on *clothing of the Homowo festival celebration*, notes that the sub-chiefs' clothes have no reflection on their position. They wear just any clothes of a considerable beauty. Same cannot be said of the paramount chief and the other chiefs of the Asafotufiami festival. The paramount chief for instance is supposed to dress in pure white cloth indicating the office neutrality.

Also noted by Ahadjie (1971), was the smock dress (damma) used by the Asafoatsɛmɛ (warlords) and the Asafo companies with many talisman decorations believed to have been ceased in war was assumed to have contained spirit (Juju) for protection. The “Nyenryaa” (*Momordica charantia*) leaves used by the Asafoatsɛmɛ during the procession back from the battle grounds (Aplenanhye-Luhuese) where the firing of the musketry took place indicates a sign of victory. Edusei (1981) emphasized that Asafo companies of all descriptions are artistic creations. This Adu-Agyem (1998), postulates that despite the fact that some of these body adornments may be worn for psychological, religious, protective and decorative reasons, they are all creative magnificent art works.

These happenings of the Asafotufiami festival cannot be identified with the *Homowo* celebration as certified by Kemevor (2004), that the Homowo festival lacks the conscious

visual emphasis as of most Akan festivals. But with the Asafotufiami festival, it culminates in a colourful procession of the chiefs accompanied by traditional military groups with drumming, singing and dancing through the streets and onto the durbar grounds.

2.7 Festivals as a medium for Art Education

Art education is acknowledged in highly developed countries as a field which contributes abundantly to the total learning experience of the child. To that effect, Hart (1961) asserts that without art, and an art teacher to guide children's experiences, no school curriculum is complete. Looking at the learning experiences in children at the lower stages of their education, one can boldly say that the sketching and drawing of various objects by both teachers and children, form the basis of child's learning. In festivals, the basic learning instrument for any learner is the art (both the visual and the performing) which leads the individual to the better understanding of the festival. This Read (1958) asserts that art should be the basis of education.

Art education has several aims and goals: ultimate and proximate objectives for different educational systems and levels. Objectives of Art Education attempt to satisfy the goals of general education. The aims of general education whether for personal development, transmission of the cultural heritage, improvement of the society, earning a living or life, are attainable through education and through art. As Roy (1957) puts it, education through visual arts has both broadening and humanizing effect and contributes to the overall development of the child or individual as a whole. Education through art helps the individual to act, feel and think creatively as put by Amenuke et al (1991).

The Ada Asafotufiami as a festival has a great deal of materials as sources of inspiration when contemplating on how to incorporate festivals into teaching and learning in art education. This indeed is a great source of substance to effective teaching and learning both in and out of the classroom.

2.8 Summary of reviewed literature

The related literature reviewed has clarified the interlacing of the arts with traditional rites and customs performed during the festival which the early writers did not appreciate to the benefit of all. This study has also given the background knowledge on how the Adas started to celebrate the Asafotufiami festival every year to commemorate their historic conquered wars, celebrating their heroes and reminding themselves of their allegiance to the leaders, gods and the ancestors.

The role of the arts in the celebration cannot be over-stressed although earlier writers did not do much to establish the fact that all the art forms stretching through the; Body, Performing, Verbal and Environmental arts characterized and served as mirror reflecting the traditions and beliefs of the people and the arts serving as a vehicle for the festival to achieve its aims and objectives.

CHAPTER THREE

METHODOLOGY

3.1 Overview

This chapter deals with the research methods employed to collect the required data for the assessment of the arts in the Asafotufiami festival. It discusses methods for research comprising the following; Research design, Library Research, Population for the study with reference to sampling, Data collecting instrument as well as data collecting procedures used in the study and Data analysis plan.

The research methodology is a deliberate approach which helps to achieve the research objectives and answer the research questions through analysis and discussions of the data collected.

3.2 Research Design

Research design according to Agyedu et al (2007) refers to the overall plan employed by the researcher to obtain answers to the research questions and for testing the objectives of the research. Essentially, two main designs are recognized in any research. These are the qualitative and quantitative designs. In this thesis, the qualitative design was largely considered since the study primarily concentrated on the arts in the festival.

A research design according to Leedy and Omrod (2005) is a systematic process of describing, analyzing and interpreting insights discovered in everyday life. This study having exemplified the above features, qualitative research approach was deemed appropriate. Some of the techniques used in collecting the data were questionnaire, interviews, observations, participant observation and field notes of the celebration.

Since the festival with its customs and traditions are based on oral tradition, the researcher used the descriptive method of research in writing the thesis.

This research targets the catchment area of the festival which is Ada District specifically the traditional town (Big-Ada). This study discovers the credence of the general roles art play in the celebration of the festival and their effective contributions to teaching and learning of festivals in Ghana and in general.

3.3 Population for the Study/Sampling

Population targets by researchers are often too large to successfully control their variables. This, Fox (1969) asserts that the population, the universe, the accepted sample and the data: producing sample are the stages or the elements in the sampling process. In his view, universe stands for all possible respondents or measures of a certain kind. The population was the portion of the universe that was accessible to the researcher. The sample strategy employed and sample selected is usually from a fraction influenced by the type of population being studied.

3.3.1 Target population

The main target population for this thesis is the people of Ada in the Dangme East District of the Greater Accra Region. In this the emphasis is laid on traditional leaders (the chiefs and clan heads), Opinion leaders, participants of the festival (citizens and non-citizens), and cultural/educational facilitators. These are people who form part of the festival and have adequate information that constitutes data needed.

3.3.2 Accessible population

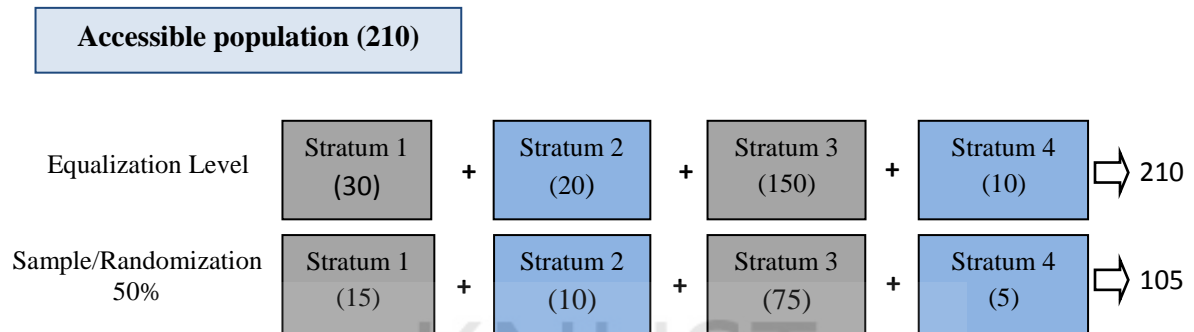
The total accessible population constitutes thirty (30) traditional leaders, twenty (20) opinion leaders, one hundred and fifty (150) participants and ten (10) cultural/educational facilitators. Fifty percent (50%) of the accessible population was used as sample for the study. Figure 3.1 is the schematic overview of the sample design chosen.

3.3.3 Justification of sample picked/selected

Due to the fact that, the population is a heterogeneous type, stratified random sampling design is deemed appropriate because the total population is segregated on the basis of variables that correlate with the dependent variable measures. Owing to the fact that this research deals with four main categories of persons, each group was considered separate and that a simple random sampling was employed at each level. Stratified random sampling allows the combination of both simple random and stratified sampling technique. Figure 3.1 is an illustration of the sampling design chosen for this thesis.

Description of Accessible Population	Accessible Level	Strata
Traditional Leaders (Chiefs & Clan Heads) [Category A]	30	ST - 1
Opinion Leaders [Category B]	20	ST - 2
Participants (Citizens & Non-citizens) [Category C]	150	ST - 3
Cultural/Educational Facilitators (Category D)	10	ST - 4

ST----- Stratum



Data Collection (Total Sample) ---- 105

Data Level: Collection of data from 105 respondents

Fig. 3.1 Schematic overview of stratified Random Sampling design used

3.4 Survey Instruments

The researcher used three survey instruments for this research work to seek for information from the respondents concerning the celebration of the Ada Asafotufiami festival and the arts in it. The survey instrument was focused on the pre-celebration, during and the post celebration observations of the festival, questionnaire and personal interviews soliciting data from respondents concerning the celebration of the *Asafotufiami* festival and the art aspects in it.

3.4.1 Questionnaire used

According to the Wikipedia encyclopedia a questionnaire is a research instrument that consists of series of questions and other prompts for the purpose of gathering information from respondents (“Questionnaire”, Wikimedia Foundation, Inc). It is a method of collecting a broad range of information from a large number of respondents.

The researcher constructed and administered copies of questionnaire to a large number of respondents, providing standardized answers that made it simple to assemble relevant data. The researcher designed two (2) sets of both close-ended and open-ended questionnaire each for the traditional leaders (chiefs and clan heads), opinion leaders, cultural/educational facilitators and participants (both natives and well wishers). Questions were regularly reviewed with the supervisor and other colleagues and all points discussed together to solve the problems. A new one was then produced. This step was repeated more than once for accuracy.

The questionnaires have options to choose from as answers. There are also those that require respondents to express their responses to specific questions in their own words. This was to collect divergent views of respondents on the celebration of the festival and the arts displayed. The set of questionnaire used to collect data for this research is in appendix D.

3.4.2 Interviews Conducted

Interview according to Frey and Oishi (1995), is a purposeful conversation in which one person (interviewer) asks prepared questions and another (interviewee) answers them. It is also in a sense, an oral questionnaire in which respondents give needed information verbally in a face-to-face deliberation (Best, 1981). Respondents' thoughts are normally recorded or written while giving audience to the interviewer to allow him/her not to lose any essential data.

Interviews are usually characterized by open-ended questions which give respondents the urge to express their thoughts, knowledge and opinions in their own words. It is useful as

a follow-up to responses to a questionnaire. It is also necessary for untangling complex topics. In administering an interview, it is very necessary to consider the tone, sequence of questions and wording of the questions which helps to produce a higher rate of relevant responses.

In this research, the researcher arranged and conducted several interviews with the chiefs and elders, the District Director of Education and other opinion leaders concerning the festival. Before the actual interview date, prior notice was served to persons concerned. It was ensured that date and time scheduled suits both the interviewer and the interviewees.

In order to keep accurate records, the researcher used an iPod Voice Recorder to record the interview discussions. During the interview session, permission was sought from interviewees to record and short notes were also written. This was to cross-check for accuracy of information. The interview format was explained to the interviewee and the interview was conducted. Then after, the interviewee was given opportunities to ask questions. During the interview session, much care was taken in note taking; to avoid creating the impression that answers being given to specific questions were surprising or one way or the other, that the interviewer is very pleased about an answer.

The direct interviews conducted were mostly in the local dialect (Ada language) especially with the chiefs and clan heads of the traditional area since they are literate only in their local language. The interviewees were allowed to talk but more often directed by the researcher so as to critically discuss what is really applicable to the celebration of the festival. After each interview, the recorded interview was replayed and further edited.

3.4.3 Observation

Observation is a critical study of phenomena, actions or events and reasoning the knowledge gathered through such observing with previously acquired knowledge from abstract thought and everyday experience (“Observation”, Wikimedia Foundation, Inc). It is acknowledged as the most efficient and direct way of examining people for a purpose or an intended course. Data collected through observation may often be more real and true than data collected by any other method.

Observations are indispensable aspects of primary data collection and come in forms such as direct (non-participant) observation and participant or participatory observation. The kind of observation considered for a particular research work depends solely on the objectives of the research and the researcher’s preference. Participant observation is a key method that social scientists (sociologists) use to study people’s behaviour. It is also used within anthropology, as it can be used to observe human behaviour and to understand how society works.

The idea of observation is that, in any case, a researcher is able to observe over duration of time, people’s natural behaviour, and hence try to draw conclusions to why this might occur. This, Nisbet (1977), states that observation is not a natural gift but a highly skilled activity for which an extensive background knowledge and understanding are required and also a capacity for original thinking and the ability to spot significant events.

Covert observational approach was mostly employed. In this approach, the researcher did not identify himself but rather mixed in with the subjects undetected, and at times observed from a distance.

The advantages were that,

1. It was not necessary to get the subjects' cooperation or attention.
2. The subjects' behaviour was not contaminated by the presence of the researcher.

The opportunity used by the researcher to observe the celebration of the festival gave him the authenticity of answers and opinions gathered through the questionnaire and interviews. It further made it possible for the researcher to physically come into contact with the arts of the festival: ranging from the visual arts to the performing arts. In those observations, the researcher had seen things like the cane basket in use for fetching water, musketry firing, the emblems of the various Ada clans, the rituals performed, clothes worn by the celebrants among others.

During the observation process, observations were promptly but objectively recorded by means of note taking, while a digital camera was used to snap still pictures and video of some concepts being observed. These included pictures and videos of all activities characterizing the festival which ranges from the pre-celebration activities to the post-celebration activities of the Asafotufiami festival.

3.4.4 Library research conducted

Library research has been an important aspect of any study and the researcher's pursuit for adequate, relevant and related information significant to the thesis took him to various public and private libraries and other literature sources. Some of the libraries visited by the researcher include the Institute of African Studies library, erstwhile British Council libraries both in Accra and Kumasi, Ashanti library at the Kumasi Centre for National Culture (CNC), Kwame Nkrumah University of Science and Technology (KNUST)

Libraries, the George Padmore African Research library and the University of Ghana (UG) library (Balme library).

These libraries visited by the researcher helped him to look for literatures that related directly or indirectly to the research topic. More than forty (40) books and twenty six (26) journals, magazines, newspapers, newsletters and a number of unpublished theses were read. Other electronic media sources included the Microsoft Encarta Dictionary and the Encyclopedia Britannica. These softwares installed on a computer gave the researcher quick accesses to word definitions, explanations, spell checks, and also serving as a reference point.

3.5 Validation of Instruments

To make sure that the data collected is relevant and error-free, the researcher took certain measures to validate the efficiency and effectiveness of the tools used for the necessary information. For this reason, Dr. Kwadjo Edusei a lecturer at the Art Education who has much knowledge on Ghanaian culture and festivals, my supervisor Dr. Eric Appau Asante of African Art and culture section and Tettehfio Amateye Luke a PhD candidate of Art Education section who also happens to be a native of the area (that is Ada) all helped in framing and reframing the questions, and also edited for typographical errors.

Finally, colleague students were also given the opportunity to read through the questionnaire before administering them to the respondents.

3.6 Administering of Instruments

The researcher printed and distributed questionnaire to chiefs, opinion leaders, cultural/educational facilitators and participants in selected towns in the District.

The selected towns were Big-Ada which is the main traditional town that hosts the festival, Sege, Ada-Foah, Kasseh and other accessible towns within the district. In each of the towns at least ten questionnaires were distributed to respondents. About eighty (80) more were also administered to participants during the festivities.

The respondents in the selected towns were allowed two weeks to complete the questionnaire after the relevant instructions had been given out as to how questions should be answered while participants at the festival were given four days. In all, about one hundred and thirty (130) questionnaires were distributed to respondents and one hundred and five (105) were returned successfully.

Interviews were arranged and conducted for further understanding of some art forms observed during the festival. In this process five chiefs and ten opinion leaders were interviewed. During the interview sessions, an iPod voice recorder was used to record proceedings and also short notes were taken.

3.7 Primary and Secondary Data

The data collected were from both primary and secondary sources. Primary data comprised all data from interactions with respondents and their environment. The primary data collection include information provided by Chiefs, Spokesperson, Opinion leaders, participants of the festival, direct personal observation, the pictures and videos taken.

This provided information about the arts in the festival, their role and significance to the celebrants, educationists and other well wishers. Relevant varied still pictures and videos were taken from the field to support arguments, observations, comments, concepts and descriptions in the thesis.

Secondary data included information from libraries and other literature sources. These sources include; dissertations, journals, periodicals, newspapers, textbooks, newsletters, reports, magazines, internet among others. About ten (10) thesis and dissertations related to the topic were assessed.

3.8 Data Collecting Procedure

Data for this research were collected mainly by the researcher himself. After distributing questionnaire and respondents having answered them, the researcher collected the answered questionnaire personally by travelling to the selected suburbs of Ada comprising, Big-Ada, Sege, Ada-Foah, Kasseh and their environs.

Interviews were arranged and conducted personally by the researcher after making initial contacts with respondents and having given them prior notice and copies of questions.

3.9 Data Analysis

The data gathered from field survey or through the questionnaire response were organized using the techniques of descriptive statistics or inferential statistics. In organizing data for summary and analysis, tables and diagrams were used to present the data collected. This was to facilitate easy discussion and interpretation.

After gathering data adequate for the thesis, analysis and interpretation were done, data were synthesized, conclusions drawn and recommendations made for implementation.

According to Opoku (2005), employing a wrong statistical test to a set of data would be as serious as not statistically analyzing the data at all. With the advent of computers, there are several softwares that aided the analysis of data. The Statistical Package for Social Sciences (SPSS) and Microsoft Excel were used to analyze data collected as a test and confirmation of the descriptive and inferential statistical techniques used.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Overview

Generally, the culture of a people is expressed through the arts. Festivals as aspect of culture are also a means through which the arts of the people are manifested. The Ada Asafotufiami, like many other festivals, is rich in both material and non-material arts.

This research seeks to unearth the various arts that make up the Ada Asafotufiami festival while investigating the specific roles these arts play towards the success of the festival and harnessing the educational values of the art elements in the festival.

Data were collected from the field through questionnaire and interviews and the results were presented in frequency tables and analyzed to establish concerns and facts for sound interpretation.

Data were collected from fifteen (15) traditional leaders and chiefs from all the ten Ada clans. A second set of seventy five (75) participants of the festival were sampled to collect data from. Presentation, discussion and analyses of the results of the responses are as follows in tables; however, some other data collected which do not directly relate to the research objectives are indicated in the appendix C.

4.2 Results of data and their discussion

4.2.1 Questionnaire response from Traditional leaders and Chiefs

The celebration of the festival cannot be successful without the aged who mostly are the traditional leaders and chiefs of the area. Traditional leaders and chiefs sampled constitute people with the ages of 41 and above as indicated in table 4.1. They constitute people who have knowledge about the early days of the festival and as such, are key to

organizing the celebration and the performances. They perform all the pre-celebration, celebration and post-celebration activities of the festival.

The aged being 41 years and above are the most important within any society. They help to guide and lead the youth in all activities, especially those leading to keeping the indigenous practices to date. This group (aged 41 and above) constitutes about 80% of the sample and is indicated in table 4.1.

Table 4.1. Age group of Chiefs and Traditional leaders

Parameters	Variables	Frequency	Percent
Age group	20-30	0	0
	31-40	3	20
	41-50	5	33.3
	51 above	7	46.7

Fifteen (15) chiefs and traditional leaders were sampled from all the ten (10) Ada clans. Even though approximately one person was sampled from each clan, some clans received more than one sampling. Kabiawe-yumu received three sampling because they are the clan of the paramountcy. Data regarding respondents' clan is indicated in table 4.2 and the sampled group constituted custodians. They have participated in the festival for over ten years. They form the group having genuine information about the festival because of their long years of participation (that is 21 years above as indicated in table 4.5

Table 4.2 Clans of Chiefs and Traditional leaders

Parameters	Variables	Frequency	Percent
Respondents' clan	Adibiawe	2	13.3
	Lomobiawe	2	13.3
	Terkperbiawe	1	6.7
	Dangmebiawe	2	13.3
	Kabiawe-yumu	3	20
	Kabiawe-tsu	1	6.7
	Kabiawe-kponor	1	6.7
	Ohuwem	1	6.7
	Korgbor	1	6.7
	Kudzragbe	1	6.7

Table 4.3 Position of Chief or Traditional leader in the Clan

Parameters	Variables	Frequency	Percent
Position in the clan	Custodian	8	53.3
	Family elder	3	20
	counsel member	4	26.7

Table 4.4 Significance of the Festival

Parameters	Variables	Frequency	Percent
Significance of festival (20 response entries)	Commemoration of the struggle for settlement by fore-fathers	15	75
	For re-union and development	5	25

Table 4.5 Years of participation in the festival

Parameters	Variables	Frequency	Percent
Years of participation	0-10	2	13.33
	11-20	5	33.33
	21-30	6	40
	40 and above	2	13.33

4.2.2 Questionnaire response from Participants

Table 4.6 Age groups of Participants

Parameters	Variables	Frequency	Percent
Age group	20-30	23	30.7
	31-40	24	32
	41-50	19	25.3
	51 above	9	12

Generally, participation in this annual festival (Asafotufiami) involves a wide range of youth. The results of the data indicate in table 4.6 that, about 62% of the sample constitutes the youth with varied age range between 20 and 40. This is the energetic group within any state that could be utilized as the workforce for defending itself as well as bringing about development.

Table 4.7 Participant's individual clan

Parameters	Variables	Frequency	Percent
Respondents' clan	Adibiawe	7	9.3
	Lomobiawe	7	9.3
	Terkperbiawe	7	9.3
	Dangmebiawe	7	9.3
	Kabiawe-yumu	7	9.3
	Kabiawe-tsu	7	9.3
	Kabiawe-Kpono	7	9.3
	Ohuwem	7	9.3
	Korgbor	7	9.3
	Kudzragbe	7	9.3
	Non-native Ada	5	6.7

In order to give a fair representation, the data sampled gave equal percentage of respondents to all the ten main clans of the Ada state. 9.3% each of the 10 clans constituting 93% while non-native Adas sampled constitutes 7%. This sampling could be interpreted to giving balanced ideas about the activities characterizing the festival. This is demonstrated in table 4.7 above.

Table 4.8 Significance of the festival

Parameters	Variables	Frequency	Percent
Significance of festival (211 response entries)	To commemorate the struggle for settlement by our fore-fathers	75	35.6
	For reunion and development	65	30.8
	For socialization	71	33.6

Data presented in table 4.8 indicates that, the importance of the festival is to commemorate the victories in previous battles and to remember those who fell on the battle field. This received about 36% response from the sample. About 31% sees the festival as an avenue for reunion and promoting development of the state while the rest representing about 34% indicates that the festival is a means to socialize all Adas both within and outside the state (Ada).

Table 4.9 Number of years of participation

Parameters	Variables	Frequency	Percent
Years of participation	0-5	9	12
	6-10	19	25.3
	11-15	23	30.7
	20 and above	24	32

In table 4.9, participation below 20 years demonstrates an appreciable years of witnessing the celebrations by respondents. This represents about 68%. The respondents sampled also demonstrated that participants witnessing below five years form the group less versed about the activities of the celebrations and are now learning the traditions and culture of the festival. This group represents 12%. The remaining 32% on the other hand constitute a group having participated in the festival well over 20 years. This is a group with much interest and the elderly who uphold the customs and traditions of the annual festival.

Table 4.10 Role played by participants

Parameters	Variables	Frequency	Percent
Role played by participant	Mere participant	14	18.7
	Custodian	46	61.3
	dignitary	6	8
	spectator	9	12

Out of the total number of 75 respondents sampled, the dominant participants of the festival are custodians. From table 4.10 an approximated 61% of respondents (46 of 75) are custodians. The rest are mere participants, spectators and dignitaries representing 28.7%, 12% and 8% respectively.

Table 4.11 Knowledge acquired through participating in the festival

Parameters	Variables	Frequency	Percent
Knowledge acquired through participation (200 response entries)	History of the Adas	75	37.5
	Development in the area	56	28
	Unity among citizens	69	34.5

Data collected and presented in table 4.11 demonstrate that there are vast knowledge acquired through participating in the festival in areas such as history of the Adas, development among others. Out of a total of 200 response entries received, 75 representing 37.5% indicated having acquired knowledge about the history of the Adas. Also, approximated 35% (that is 69 of 200) noted that festivals are vital forces of uniting the citizenry while 38% (that is 56 of 200) reiterated that festivals are crucial to development.

There are interesting areas of festival that arouse people's desire to be part of the celebrations. Typical of the Ada Asafotufiami festival, the use of varied artifact, regatta, cultural display, firing of musketry, drumming, dancing and procession (candle light march pass) are the areas of interest that make-up the festival to bring about gaiety and glamour. Table 4.12 demonstrate data regarding areas of interest in the festival.

Table 4.12 Interesting areas of the festival

Parameters	Variables	Frequency	Percent
Areas of interest in the festival (263 response entries)	Use of artifacts	37	14.1
	Regatta	22	8.4
	cultural display	29	11.
	firing of musketry	74	28.1
	drumming and dancing	45	17.1
	processions	56	21.3

Table 4.13 The need for continuity of the festival

Parameters	Variables	Frequency	Percent
Need for continuity of the festival	Yes	75	100
	No	0	0

The urge to solicit the continuity or otherwise of the festival indicate that there is a 100% affirmative response; proving that there is the need to uphold ones culture through continuous education and cultural awareness aimed at preserving culture, promoting unity and resolving family disputes which are characteristic of the Ada Asafotufiami festival. Table 4.13 and table 4.14 present data regarding the need and reason for continuity of the festival.

Since festivals are record books of artistic relics, there are special costumes for custodians of the Asafotufiami festival. Data collected received approximated 75% affirmative response on the availability of special costumes. The remaining 25% who declined may have constituted the non-native respondents and mere spectators/participant who are not integral part of the customary performances. Table 4.15 represents availability of special costumes.

Table 4.14 Reason for continuity of festival

Parameters	Variables	Frequency	Percent
Reason for continuity of festival (204 response entries)	Preservation of culture	75	36.8
	Resolving family disputes	55	26.9
	Promote unity	74	36.3

Table 4.15 Availability of special costume for the festival

Parameters	Variables	Frequency	Percent
Costume for the festival	Yes	56	74.7
	No	19	25.3

Table 4.16 Roles of artifacts in the festival

Parameters	Variables	Frequency	Percent
Roles of artifacts in the festival (156 response entries)	Historic relics	65	41.7
	Facilitate the performance	35	22.4
	Promote cultural heritage	56	35.9

Artifacts play pertinent roles in most festivals in areas such as; evidence of historic relics, facilitation of performance; and promoting cultural heritage. The data in table 4.16 demonstrate that approximated 42% of the responses indicate that artifacts are historic realics, about 36% responded that artifacts promote cultural heritage while 22.4% noted that artifacts facilitate the performance of the festival.

Table 4.17 Prospects of the festival

Parameters	Variables	Frequency	Percent
Prospects of the festival (315 response entries)	Promoting tourism	74	23.5
	Promoting art education	34	10.8
	Promote cultural heritage	56	17.8
	Promoting economics	31	9.8
	Promoting health	45	14.3
	Infrastructure development	75	23.8

The Ada Asafotufiami festival has numerous prospect in areas such as tourism, art education, cultural heritage, economics, health and development. Out of 315 response entries regarding the prospects of the festival, table 4.17 demonstrate that development and tourism promotion are the dominant prospect of the area (that is approximated 47.3% of data collected affirms this). Promotion of art education and economics received the least percentages for prospects of the areas (that is 10.8% and 9.8% respectively). This low response may be the people's inability to harness the potentials of the festival towards promoting art education and economics.

4.3 Discussion of Findings

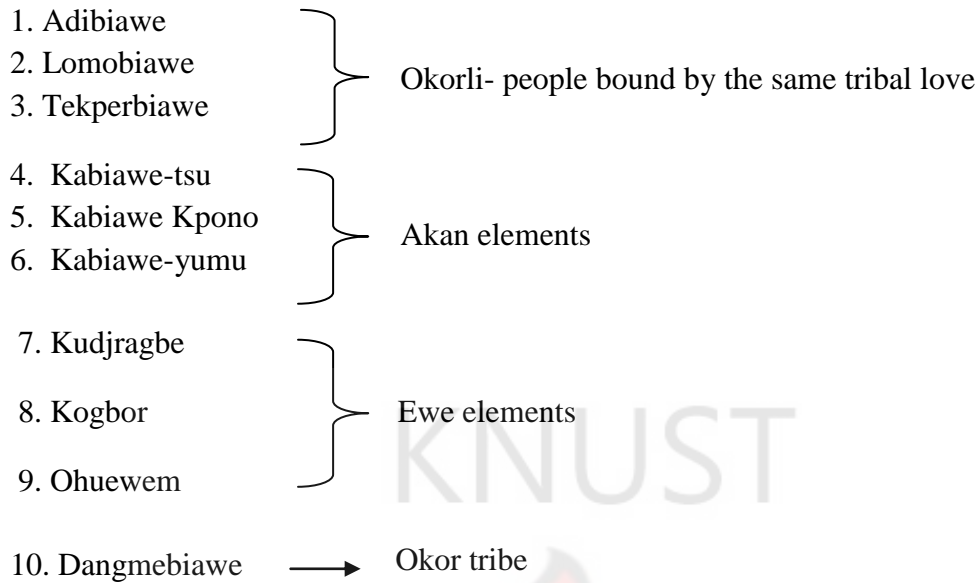
To assess the impact of the arts in the Ada Asafotufiami festival, it is necessary to discuss issues such as; the celebration of the festival, the arts of the festival and the roles played by the arts in the festival. With the celebration of the festival, areas such as the organization of the festival, the festival activities and the significance of the festival need to be mentioned.

The arts of the festival consists of identification of the arts under the following: Visual arts, Performing arts, Body arts, Verbal arts and Environmental arts which are said to play a predominant role in the celebration of the festival in achieving its main objective. Lastly, their roles will be critically examined to determine the effect on the festival.

4.4 Organization of the Festival

There are ten (10) clans of the Ada state which participate in the Ada Asafotufiami festival. Before the start of the festival, leadership of each of the clans meet to discuss problems that may impede the celebrations and present their proposals to the highest leadership being chaired by the paramount chief of the state (Ada). After all problems are solved and financial support made available, the technical committee by name Ada Asafotufiami Planning Committee (AAPC) organizes the festival under the auspices of Nene Abram Kabu Akuaku III (the Paramount chief of Ada Traditional Area).

In any public outing by all the clans forming the state, the following order of procession is used with a reason.



The reason for Dangmebiawe (Okor tribe) taking a position at the end is to guard against any rebellious act that may be undertaken by either the Akan or Ewe elements since it is always easy to attack from behind. This arrangement is not only symbolic and functional but also, common to all members of the ten clans forming the state of Ada, thus, recording their history.

Lastly, as noted by Amenuke et al (1993), in any traditional settings, the arts express the culture of the people. The arrangement of the various clans (which is an art) helps to recall the history in line with the settlement of the Adas, such that, the first three are part of the core Adas followed by other elements (Akan and Ewes).

The concept of difference demonstrated in the arrangement is a good source of idea for contrast while the procession in a profile is ideal to demonstrate a line; thus, serving as teaching aid for education. The young people of the various clans are introduced to the cultural activities through the arts.

4.4.1 Celebration of the Ada Asafotufiami Festival

The main objective of this project is not to narrate or discuss the celebration of the festival; however, to make meaning of whatever arts are associated with the performances of the festival, there is the need for the researcher to briefly discuss the activities making the celebration of the festival.

All traditional areas in Ghana are identified with special festivals which make the people very distinct from others. The Asafotufiami festival of the people of Ada traditional area in the Dangme East District of the Greater Accra Region is a rich cultural heritage celebrated annually in the first week of August. The celebration of the festival is in remembrance of the achievements in the war for settlement fought by their ancestors, hence the name “Asafotufiami” implying company firing of musketry. According to tradition, the celebration of the festival starts from Thursday in the first week of August with the arrival of sons and daughters, well wishers and guests from other places to the town. Special rituals are performed on each day amidst the use of various arts.

The first Thursday is devoted for general cleaning and pouring of libation at the respective shrines of the various families and keeping of vigil. At dawn on Friday, as part of the schedule for the celebration, the two Asafo companies (*Akomfode* and *Asorkor*) beat their respective drums to summon their members for the onward march to *Luhuese*. This is a sacred place at the outskirts of Big-Ada which is significant to the battle front of the wars fought. Here, the two Asafo companies engage in group firing of musketry to commemorate the fierce battles of ancient. (See Plates 4.1- 4.4 as follows)



Plate 4.1. Asafoatseme and Asafo groups marching to “battlefield”



Plate 4.2. Initiation of youth into the various Asafo groups

Ancient tradition or custom demands that, all young men who attain the puberty age were on that day, initiated into their respective Asafo companies by teaching them how to handle, load and fire a gun for the first time. This is followed by war formation and the initiates are taught the ancient tactics of warfare. All these activities are characterized by drumming, dancing, clapping of hands, and the use of artifacts such as drums, gong, leather amulets, among others.



Plate 4.3. Varied artefacts being used at the “battleground”

The initiation continues until late afternoon when they return to Big-Ada town; dressed in traditional military attire clad with leaves and palm branches: signifying conquering heroes from the battlefield amid firing of musketry and war cries accompanied by drumming and dancing.



Plate 4.4. Array youth jubilating after being initiated into the various Asafo groups

The war cries and their responses are interpretative of the sounding victory in the wars fought. As follows are the war cries and their literal translation in English.

Awe! Awee!! Aweeeee- ee!!!
Agba -ee Bleku tso
Nsu-oo Nsu
Enam- oo Enam
Manye-oo Manye
Adubani kpotoo

English

Exalted! Exalted!! Exalted!!!
Priestly people
Let there be abundant rain
Let there be abundant fish
Call for victory
Abundant blessings

Singing, firing of musketry and dancing continues until sunset when the procession moves to Kponkpo Panya (Volta River) where the Asafo companies form a single file along the riverbank and fire thrice consecutively and wash their hands and feet. This signifies the carrying away of any evil and bad omens of the years and looking to all the good in store for the years ahead. All the followers of the Asafo companies perform the custom of feet and hand washing. (Refer to plate4.5)



Plate 4.5. Customary feet and hand washing at *Kponkpo panya*

At the riverside, a superstitious performance occurs which no one would afford to lose sight of. Mysteriously, a cane basket is used to fetch water from the river and then pacified by the chief warlord of Kabiawe-kpono. Everyone at the river side yearn to drink

from this basket with the belief that, they would receive newness of life in the coming years. This mysterious basket would be discussed in detail.

The procession then disperses and everyone retires home with songs of jubilation continuing until late in the night. The new initiates followed by their friends proceed to houses of their in-laws and pay homage by firing musketry thrice acknowledged by cheers and congratulatory pleasantries of inmates.

The following Saturday is noted for durbar of the Paramount chief, Divisional chiefs and *Asafoatseme* carried in their palanquins through the streets of the town to the Big-Ada Presbyterian Junior High School Park. This is the durbar ground where the elders, men, women and children gaily dress and assemble to receive them. Ada Youth Groups and other benevolent societies established in various towns of the country also in their respective uniforms of identity parade through the streets of Big-Ada to the durbar grounds with patriotic and melodious songs to grace the occasion.(See Plates 4.6 and 4.7)



Plate 4.6. A divisional chief carried shoulder high to the durbar ground



Plate 4.7. Section of Youth Association marching to the durbar ground

At the durbar ground, all the chiefs especially the *Asafoatseme* are carried shoulder high in their palanquins amid rigorous musketry firing and display of artifacts of power, might

and strength. In turns, the various youth organizations march to announce their presence; clad in identical textiles. (Refer to plates 4.8 and 4.9)



Plate 4.8. Chiefs carried shoulder high at the durbar ground in palanquins displaying artefacts of wealth, power and strength



Plate 4.9. Youth Organizations in identical textiles displaying emblems through a march pass

In the course of the durbar, after the paramount chief (*Nene Ada*) had greeted the Divisional chiefs, *Asafoatseme*, elders and the people, he sits in-state to receive in return greetings and homage from the divisional chiefs.(see plate 4.10) The paramount chief swears oath of allegiance and solidarity to his people and the various *Wetsoyihi* and

Asafoatseme also swear allegiance to the paramount chief and the state of Ada; at which each swearing is sealed with volleys of musketry by the divisions. (See plate 4.11)



Plate 4.10. Nene Ada (middle) seated in-state to receive homage



Plate 4.11. Divisional chiefs and “warlords” swearing oath of allegiance by the state sword to the paramount chief and the Ada state.

At the close of the function for the day, the paramount chief, divisional chiefs, *Asafoatseme*, elders and the people return home accompanied by the Youth Associations and the benevolent societies with singing, drumming and jubilation. (See plate 4.12)



Plate. 4.12. Jubilant citizenry of Ada dispersing after the grand durbar that climaxed the Asafotufiami festival

There are cinema shows and grand state dance in the evening till the next day. On Sunday, an open air non-denominational church service is held at the same venue of the durbar to give praise and thanks to the Almighty God for his abundant blessing for the success of the festival.

The following week day, Monday to Thursday is occupied with Regatta (boat racing), river excursion, tug of war, get-together for the aged, football matches, greeting of individuals among others and finally bidding farewell to each other with blissful memories of the year.

4.4.2 Significance of the Ada Asafotufiami Festival

Throughout the year, many major and minor festivals are observed in Ghana. Some of these festivals are for Bumper harvest, Hunger, War among others. Festival differs from community to community. Some of these are; *Odwira* of the Akwapens, *Homowo* of the Gas, *Aboakyere* of the Efutus, *Ngmayem* of the Krobos, *Hogbetsotso* of

the Anlos, *Damba* of the Northern and Upper Regions, *Asafotufiami* of the Adas among others.

Festivals are vital occasions on the traditional calendar of various traditional areas. Festivals have political, social and religious significance to the people who celebrate them. They are usually marked by merry-making, displaying of art works, drumming, dancing and singing. People regard festivals as joyful occasions, but to the chief, elders and traditional priests, it is the time for religious worship. The ceremonies performed on this occasion are intended to strengthen the bond of relationship among God, the spirits of the ancestors or other spiritual entities and man. They may also aim at attaining spiritual rejuvenation from God through ancestors and other deities; in order that the people may attain vital force, prosperity and social balance.

Festivals may also be to perform the customary purification of the land and the people, renew loyalties to the chiefs and pay homage, settle family disputes and misunderstandings and to continue traditions. In recent times, festivals afford the opportunity to meet friends, make new ones and in some cases, choose life partners.

The Ada Asafotufiami festival traditionally, is to commemorate the bygone war years of the Ada people. It is also an opportunity for reunion and development. As in most traditional festivals, the Asafotufiami is characterized by customary attendance including traditional priests, chiefs and shrine heads and their roles in bringing to bear the general significance of festivals as previously stated cannot be overemphasized.

4.5 The Arts in the Ada Asafotufiami Festival

Asihene (1978) noted that in every festival, art works are displayed. As part of the researcher's objective, it is necessary to identify the art forms and their roles in the festival. Various art forms can be identified as playing diverse roles in the celebration of the Asafotufiami festival which can be classified under the following; Body arts, Performing arts, Verbal and Environmental (Visual) arts. Several of these arts can also be combined in a single activity.

This section is also targeted at justifying the fact that, arts are inseparably interwoven with their cultural heritage by identifying the arts and their various roles in the celebration of the festival. Through participation and observation of the various activities characterizing the celebration of the festival, the researcher could say that without the arts the activities or the performances of the people might be a failure.

4.5.1 Environmental (Visual) Arts

In Environmental (visual) art, reference is made to all the material objects found in our environment designed to promote cultural, political, religious, economic and domestic activities. These include drums, linguist staffs, umbrella, stools, sandals, traditional costumes, beads, images or idols, crowns, clan flags, gold ornaments, state swords, palanquins, chairs, decorations on durbar grounds among others. Generally, all indigenous arts have religious, cultural and political significance (Appiah, 1991).

The impact of the visual arts on the celebration of the Ada Asafotufiami festival cannot be over-stated. Throughout the celebration of the festival, all objects found are classified under the visual art forms. The state swords used in the Asafotufiami festival represent

authority and power of the chiefs; the stools on which some of the chiefs sit symbolize the soul of the clan (that is the symbolic link between the common people in the society and their head of state). The ceremonial sword signifies the social standing of the clan, group or state in terms of strength, wealth and attitudes.

Asafotufiami being a war festival, most of the Asafoatseme (warlords) wield the ceremonial sword as recognition of bravery and devotion to the state and to display features of war-likeness. Plates 4.13 and 4.14 show examples of the aforementioned art forms (stool and a state sword being displayed by an Ada Asafoatse).



Plate 4.13. Decorated traditional stool of Ada



Plate. 4.14. Ada Asafoatse wielding his ceremonial sword and whisk

Also present, are the linguist staff tops signifying the symbol of office of the chief. The linguist bears a staff which has a proverbial symbol at the top that identifies each clan. All the ten clan heads with their sub-chiefs have linguists who bear linguist staffs with symbols signifying any of the following; strength, unity, power, might, superiority, peace among others of the state. Linguist staff tops of some Ada clans are shown in Plates 4.15 to 4.18.



Plate. 4.15. Symbol of strength



Plate. 4.16. Symbol of precedence



Plate. 4.17. Symbol of might



Plate. 4.18. Symbol of peace

Another visual art form that is splendidly displayed often at the durbar ground is the umbrella with a symbolic top. The umbrella is a symbol of protection and its top according to Amenuke et al (1993), identifies the nature of the chiefs and people of a clan or states since they are proverbial and allegorical. Plate 4.19 is an umbrella of the chief priest of the Ada state with a symbolic proverbial top.



Plate. 4.19. State umbrella with symbolic proverbial top

There are other material arts such as cutlasses, hoes, digging tools, baskets, cooking pots, earthenware, calabash, gun, mortal and pestles which are created by the artist for economic and domestic uses. However, these artifacts could be utilized to serve other purposes; for example, the cane basket used in fetching water from the Volta river at Kponkpo Panya and the gun used during initiation of the Youth in remembrance of their fore-fathers' struggle are all to serve cultural and religious purposes. In the celebration of the festival, a lot of environmental or visual arts are seen. Plates1 in appendixes B are examples of some environmental arts prevalent in the festival.

These visual art forms make the Asafotufiami festival more captivating, enjoyable and educative. For example, Nortey (2009), emphasized that during grand durbars, chiefs and their entourage, become a source of 'walking' or 'mobile' museums/exhibitions because they display very colourful traditional costumes, artifacts, dancing skills, uplifting music and inspiring poetic language as a cultural heritage of the people.

The Asafotufiami is no exception in which the artifacts until the celebration of the festival are seen as static art works at palaces. However, during the actual celebration of

any festival, the artworks are transformed to be highly functional. At the durbar grounds for example the chiefs display in their palanquins by making gestures to convey or send messages to their subjects using artifacts like the sword, human skull, and guns among others. The human skull for example, used by the Dangmebiawe-Asafoatsengua; Nene Gaduga Osrama IV indicates to his subjects their bravery at war and also encouraging them to be brave in all their endeavours.

The *Kusii* (mysterious cane basket) is a specific visual art associated to the Asafotufiami festival which needs discussion due to its special role in the festival.

4.5.2 *Kusii* (The mysterious cane basket)

The cane basket used at Kponkpo Panya of the Volta river is one of the significant visual artworks that need mention and discussion. The cane basket has its own religious and artistic/educational values in the festival. Religiously or culturally, the cane basket used for storing water, implicates an impossibility made possible with the notion that there is a spiritual connotation leading the act. It symbolizes the unforeseen success chalked at the battlefields through fierce struggle which may not have been successful and possible, yet made possible.

According to Nene Debra IV, soon after the wars, the Asafoatseme (warlords) with their members washed their feet and hands in the River to indicate the carrying away of ail, evil and bad omens of the turbulent years and looking forward to all the good things waiting in the years ahead. He further stated that, ‘we really had successes’ and in order to prove to others back home, items captured were shown as well as demonstrating powers that helped them to win the wars. In the course of exhibiting those mystical

powers, wounds and other war related illnesses were healed. In recent times, the mysterious cane basket (*Kusii*) is used to fetch water from the river Volta at *Kponkpo Panya* where they wash their feet and hands. The Asafoatsɛngua (chief warlord) of Kabiawe-Kpono and his team uses the cane basket to fetch water from the river for people to drink from it, believing that when they drink from the mysterious cane basket, their problems in life would be gone (chief warlord of Kabiawe-Kpono: Nene Debra IV , *Personal Communication*, August 15, 2010).

This they drank from and washed in it, is also to prove their end of war, success awaiting them, the unity and strength bestowed on them and lastly the newness of life. Plate 4.20 is a picture demonstrating the use of the spiritual cane basket in storing water.



Plate 4.20. Citizens drinking from the philosophical cane basket used in storing water

As part of the present day celebrations, the citizenry both home and abroad do everything it takes to witness and partake in the washing of feet and hands in the river; believing that their ancestors would intercede on their behalf eliminating all evil from their lives. To this, the researcher also observed that the number of people seen at the battlefield undergoing the initiation, have increased tremendously at the riverside. People waited

patiently in their houses, workplaces till it is time for feet and hand washing and drinking of water from the mysterious cane basket.

People who drink the water from the cane basket indicated in affirmation that their ancestors will intercede in any illness brought to them by the evildoers (witches and wizards), bad luck in the year and subsequently bless them with success in the New Year. The rate at which participants rush to wash their feet and hands and drink from the *Kusii* (mysterious cane basket) affirms the belief shared by the chief 'Nene Debra IV and the researcher's own observation.

On the inventive and educational values, the mysterious cane basket means a lot to intellectual knowledge; in terms of teaching and learning of traditions and the possibilities of technological advancement. Suspicious of any mystery surrounding the cane basket being able to store water, the researcher went further to investigate the artistic composition of the art piece. The research revealed certain possibilities in the artwork (*Kusii*) which he thinks made the basket possible to hold water.

There is the possibility that there is another cane basket sitting in a slightly bigger one. It can also imply that it might be from the weave structure where the basket is tightly woven not to create spaces between each weave before placing one in another.

Lastly, it could happen that there is a lining between two separate baskets used where one basket is lined with transparent polythene before placing the other one in order to prevent the water from leaking. Perhaps to hide this, the rim of the basket is covered with scarlet calico, gourd and small bottle containing unknown substance believed to be powers behind the successful usage of the basket. Plate 4.21 is the basket in question



Plate 4.21. The mysterious cane basket used in storing water

The symbolic, functional and the conceptual use of the *Kusii* (cane basket) during the celebration of the Asafotufiami festival, made observers and the celebrants to really appreciate it not as mere art piece, but its utilitarian and intangible use.

4.5.3 Emblems/Symbols of the Festival

Asafotufiami festival contains a lot of emblems and symbols that identify each clan and their strength. This, Kemevor (2004) said that a symbol is that which is made to stand for something other than itself because it has qualities that are capable of evoking desired states of mind regarding feelings, ideas and ideals, to the psychological ramifications of which we thereby lead to respond intuitively without being fully able to identify them. This could imply that, symbols are very essential objects in the celebration of the Asafotufiami festival. The symbols and emblems are carefully chosen to symbolize a meticulous idea, an individual, group or clan.

Symbols are as imperative in the celebration as they help in identifying the various Ada clans, their strength and power of authority. The carvings on top of the linguist staffs and the umbrella tops are symbols depicting historical events, qualities, values in wise

sayings and proverbs. For example, the linguist staff top in plate 4.22 shows the Ada state emblem. Nene Ada (paramount chief) bears the Ada state emblem of a cock on a stool, the stool on an elephant and the elephant on the ground of the state (Ada).



Plate 4.22. Proverbial emblem of the Ada state

Ada being situated at the Eastern part of the Ga-Adangme tribes, used to be the agent for announcing wars to her sister states of the same ethnic groups when there was an invasion by other ethnic groups against them (J. T. Quarshie, *Personal Communication*, August 22, 2010).

According to Ada religious belief, the cock standing on the stool was and is still the announcer of such wars while the stool depicts the paramountcy, (that is the soul of the state) while the elephant being the largest animal in the forest, stands firmly on the grounds of Ada to indicate the strength and how mighty the Ada state could be.

There is also much display of colour in the umbrellas as well as some symbolism in the umbrella tops. For example, the umbrella of the Korgbor divisional clan has a male statue on it that indicates the chief's willingness to defend his people at all times.

The angularity of this umbrella top shows suggestive power of form and the strength of it implies an action ready to burst forward and the stress positioning of the carving removes any appearance of fragility or feebleness. Also, the linguist staff top of the Kudjragbe division or clan shows the finger tips holding an egg.

This signifies the delicateness of power; when you press it too hard it breaks, but if you do not hold it tightly enough, it might fall from your hand and get broken on the ground. Therefore, rulers of the state (Ada) must rule firm but with care. These visual arts seen in the celebration show how aesthetically and artistically the people can create objects to symbolize their cultural, religious and philosophical ideas helping the celebration realize its core objective.

4.6 Body Arts

Body arts according to Appiah (1991) are art forms or objects worn on the body or simply applied to the body purported to heal, bring luck, and protect a patient or a petitioner against malignant activities of negative forces. Examples of the body arts are; body painting and markings, incisions, hair dress, magical ornaments (amulets, charms, dangles, whisk, rings and talisman), beads, swords, and costumes among others. The people of Ada celebrate the Asafotufiami festival with much interest since it helps to remind them of their fore-fathers struggle for settlement. They wear dazzling costumes and display various artistic creations on the body to portray their socio-cultural uniqueness. (refer to Plate 3 in appendix B)

The Asafotufiami being a unique war festival displays a lot of these body arts; and this section of the chapter discusses those that manifest in the celebration. However, in

discussing the body arts, the researcher would focus on some specific arts due to their special roles.

4.6.1 The use of Beads

The people of Ada are associated with beads religiously or culturally, economically and aesthetically. These however, made them one of the main users of beads. Different beads are used for different purposes. Beads can be combined with other materials for decoration. Colourful beads can be woven onto handbags, sheaths, handles, aprons, hats, tapestries and sandals among others as decoration. Beads that are owned by chiefs and queen mothers are primarily obtained through inheritance.

In the past chiefs were able to select the best beads traders had to offer due to their first choice in selection and their premium of wealth. Beads can project an understanding of a particular group's history and culture and as a result, present day chiefs and queens have accumulated a unique array of beads that have historical and monetary values. The whole idea of dressing up for an occasion is more of one's own exhibition of economic power and social status. An individual's social status is often portrayed through the use of beads at formal ceremonies and festivals. The Ada royalty place a significant emphasis on the display of their beads at the Asafotufiami festival celebration.

The beads used for religious or cultural purposes by the Ada royalties are mostly not worn by ordinary celebrants rather, the traditional leaders (priest, priestesses, and chiefs). An example of such beads is the Nyoli and Tovi (white and black cowry beads). These are worn by all traditional priests and priestesses of Ada signifying the authority, position in the traditional set-up and are deemed to be protecting them from malicious spirits.

The Nyoli and Tovi beads have their religious or cultural significance. According to the Divisional Council Secretary of Dangmebiawe, the white beads signify openness and neutrality of the chief, priest or priestess to his or her subjects while black signifies or indicates the secrecy in the traditional set-up and also the 'darkness' in any tradition; thereby commanding the highest respect among the citizenry and also shows their social status and power of authority. Plate 2 in appendix B is a picture of a chief priest wearing the Nyoli and Tovi beads of the Adas.

However, large, scarce, and precious ones such as *Bota* and *Aggrey* beads are worn by the chiefs and elders to boost their social status. The Ada royalties use such expensive beads which are referred to as *koli*, an example is the chevron. Shonsey (1995) asserts that the bead in Ewe is known as *aglobo* or *kpeku* meaning a big stone. It can be described as containing three solid, primary colours consisting of a deep blue base with white strips and brick-red lining at the ends. The shape of the chevron is a distinct tubular rectangle. Interestingly, the symbolic motif of the bead is known to signify the vitality of fresh growth or growing anew. The refinement of the chevron also makes the bead treasured. It is bold, has a strong form with accompaniment of striking colours and has a complex way of production.

If the beads really as believed by the chiefs, priests, priestesses and elders of the Ada traditional area signify their authority, position in the traditional set-up and also protecting them from malevolent spirits, then it could be safe and sound to assert that these art forms carry the festival to realize its objective. Plate 4.23 shows picture of chevron bead. Chiefs, priests, priestesses and elders of various clans wear diverse beads during the festival celebrations to enforce protection against malevolent spirits.



Plate 4.23. Chevron bead (worn also around wrist)

4.6.2 The use of Costumes

In every war, members protect both their physical bodies as well as their groups. Most often, the Asafoatsɛmɛ (warlords) who lead the war protect their bodies and group members with spirits; using art works for holding those magical powers. However, those art forms seen at the battlefield play different roles to make the warriors achieve their main objective of accomplishing victory.

The Ada Asafotufiami festival has numerous art works that help to decode the activities into remembrance of their past events (struggle for settlement). Some of these items are; the black darken gun, magical ornaments (charms, amulets, rings and talisman), container for keeping gun powder, beads worn to signify leadership, whisk for charms, horns of animals, hats decorated with cowries and leather charms for protection and exhibiting superpowers, special drums for organization, members dressed in scarlet to indicate their aggressiveness at the warfare, the *Damma* (smock) used by the warlords, the Nyenyra leaves signifying victory among others. All these art works displayed during the celebration of the Asafotufiami festival whether used to satisfy religious, cultural or

social demands, are imaginative creations playing several roles in achieving the goals of the festival.

The Asafoatseme (warlords) wear *Damma* (smock) for this memorable occasion. It is a combination of pale vermillion leather charms on a black (smock). It is highly symbolic of the festival, revealing passing grief or extended memory of the past warriors as well as the remembrance of the struggle of their fore-fathers to found and defend the Ada state. Plate 4.24 shows the damma dress worn by the warlords.



Plate. 4.24. Nene Buerthey Okumko Obuapong IV (Adibiawe chief warlord) adorned in the *damma* dress

The *damma* clothing worn by the Asafoatseme also demonstrates almost all the elements and principles of design (that is lines, circles, dots, rectangles, shapes, forms, space, harmony, rhythm, balance, and contrast among others) which could be utilized in teaching and learning of the rudiments in art. The jute thread around their neck which is often used for making domestic items among others such as bags and baskets is translated to establishing his office and authority as recognized and befitting to lead his people to war.

Apart from the priests, priestesses, chiefs and elders who have their own recognized dressing code, the celebrants make sure they sew dresses of various styles appropriately for each occasion to enhance their look, performance and present wealth. For example, the war lords sew dresses that will help them to accommodate items (protective charms) with them and also to enhance performance.

According to Quarshie, the paramount chief of Ada traditional area is supposed to wear an attire or costume in white for any public outing. This he said would make him to be perceived as being neutral. The chief though comes from one of the ten clans of Ada, is supposed to serve the whole state without fear, favour or discrimination. For this reason, it is likely to say that, white colour being a neutral was used to create the art piece which is being transformed to serve tradition and unwavering justice. See plate 4.25.



Plate. 4.25. Ada paramount chief: Nene Abram Kabu Akuaku III (*middle*) arrayed in white costume

The traditional chiefs mostly dress in *kente* using gold ornaments and beads. These they do, may be to show their economic standing, for religious purposes and can also be to

signify their social status. Mostly, the priestesses who serve the chief priest that perform rituals for the paramount chief and the state decorate their bodies with white clay. The decorations are often vertical and horizontal lines on their bodies to produce stylish patterns. See plate 3 in the appendix B.

Also in the *kente* worn by the paramount chief, one can identify most of the elements and principles of design in consideration. Lines, shapes, forms, dots, balance, rhythm, among others are well expressed. These principles and elements of design are only not seen in the chiefs clothing, but in almost all the dresses used by the celebrants including the priestesses.

4.7 Verbal Art

Chiefs and priests of Ada pour libation before, during and after the celebration of the festival. They make use of selected words created for their prayers, sacrifices and libations that mythically contain lyrical expressions of knowledge created precociously. These being verbal arts, could be used to venerate, placate or coax the gods, the spirits or the ancestors to offer security, continuity and reassurance of the race among others.

The significance of verbal arts in the form of prayers, exclamation, spells, invocations and incantations during the celebration of the Asafotufiami festival cannot be over-stated. The people's cultures are often translated in the verbal arts. The chiefs, priests and the elders praying for successful celebrations make use of proverbs, idioms and riddles demonstrating aesthetic expressions. During the celebrations, the chief priests and other priests of the various clans performing any of the verbal arts before, during and after the celebrations use idioms and proverbs that make lengthy stories and long sentences very

short and precise. These arts are rich in figurative expressions, incantations, and ritual formulas of all kinds.

During the celebration of Asafotufiami festival, the *Alowono* (chief priest) of Adibiawe pours libation at his *Ngmongmlowono* shrine to outdoor the celebrations of the festival, followed by the various divisional priests. Also at the initiation grounds on Friday, the Asafoatseme perform customary rites through libation as well as exploring other verbal arts in the swearing of allegiance to the paramount chief and the Ada state at the durbar grounds on Saturday. In all these activities, verbal arts play very significant role and due to this, one can say the verbal arts partly help in the manipulation of the spirits of the land to help make the celebration a success.

Libation consists of pouring schnapps, water, palm wine or any other liquid deemed necessary and suitable on the ground to invoke God, ancestors and any spirit related to the peoples' tradition, manipulating them for a reason. In pouring of libation, the irregular rhythmic pouring of the liquid, the visual art forms *rekoko* (calabash or earthen cup) or *gugluu* (wine glass) used, the semi-circular formation of the priests, the up and down movement as well as the recitations made the person and the group an art. This then helps to send their grievances to the superior gods and ancestors helping to achieve the main objective of the celebration. The prayers through libation signify spiritual communication. The pouring of libation and the recitation of poetic words invoke the benevolent divinities to possess their mediums and express their gratitude to ancestors. The lyrics that accompany the pouring of libation, the proverbs and appellations make the arts in the festival. (See plate 4.26).



Plate 4.26. Offering of libation by the chief priest and his priesthood

4.8 Performing Arts

Indeed the Asafotufiami festival celebration involves a mammoth deal of performing arts. These are the drumming, singing and dancing used to promote ritual activities of a religion, philosophy and cultural activities. Interestingly, the Asafotufiami festival celebration is characterized with such performances that need mention and discussed.

4.8.1 Music

Music is a form of language. It has a message. It is used at functions to show whether we are happy or unhappy. The fluting, whistling, beating of empty tins and so on makes a systematic rhythm for the performers to follow. According to Nortey (2009), Agordoh explains that traditional music is often associated with the traditional African institutions of the pre-colonial era. It is music which has survived the impact of the forces of western forms of acculturation, and is therefore, quite distinct in idiom and orientation from contemporary popular and art music.

In the celebration of the Asafotufiami festival, music paraded almost all activities characterizing the celebrations. Music according to Cambridge International Dictionary of English is explained as a pattern of sound made by musical instruments or singing or a combination of both, intended to give pleasure or entertain the music makers and all others forming part of the celebration.

In the course of the celebration, a lot of musical instruments are used by celebrants to make music. Some of these items are; gong-gong, drums, whistle, horns, clappers, rattle, castanet among others making meaningful noises to create music. During the initiation of the two Asafo groups at the battle grounds of the warfare, all processions, and durbar ground activities among others, these instruments are used to raise songs for the performances depending on the type of dance or purpose. In performing for example, *Kpalogo*, *Obonu*, *Klama* or *Kpatsa*, the gong-gong, the castanet or the one playing the rattle begins the song followed by the drums. The moment the drums join, the participants automatically support the entire music. The drums mostly feature prominently in the music and that seems to be the main instrument stimulating the performers (the chiefs, the Asafo groups, priests, priestesses and all other participants) of the festival. The drummers skillfully develop a rhythm by placing emphasis on some of the beats and leaving others on the quiet. The rhythm repeated creates a specific harmonious pattern to dictate the performers' rhythmic movements.

The rhythmic patterns created by these instruments go with songs during the cultural performances. These songs which are rich in figurative expressions, sarcasm and other poetic figures are mostly sung in the indigenous language. The songs that are sung by the celebrants are mostly short war songs, encouragement songs, to correct social vices

among others which have the characteristics of regular timing of melodic repetition that is interwoven with a rhythmic solo influencing the Asafo groups, the chiefs and many others performing their traditional obligation.

During the festival celebrations, various *Kpatsa*, *Klama*, *Obonu* and *Kpalogo* songs are sung to encourage or motivate the celebrants to perform their cultural duty. For example, *Klama* songs which bear words of wisdom, history, sociology, art, music, stories, some knowledge of herbs, religion, and medicine of the Ada people are sung narrating to celebrants their history and also encouraging them to be wise and circumspect in whatever they do. *Klama* being a traditional dance of all the Adangme tribes has instrumental equipment consisting of not more than two short drums (*gle* and *oklima*), one narrow long drum (*miegaga*) used for any performance. Even there are variations in the *Klama* tunes and rhythms hence the various types; *Kple*, *Ohikpo* and *Taye*.

Here is an example of *Klama* song as put down by E. Azu (1929) of Adangme Historical and Proverbial songs.

Dangme:

Wayabi oo Tse Nani
Nana Asare bu wo be
Wayabi oo Tse Nani
Tse Nani nge yo si
Wayabi oo Tse Nani!

English version:

We are going to consult the spider;
Our fetish has put to us a proverb,
We are going to consult the spider,
The spider is at the foot of the mountain,
We are going to consult the spider.

This music being played is danced to by *woyohi* (priestesses) who most often become possessed as the drumming and dancing progress. This therefore assists in revealing to the celebrants any good fortune that awaits them in the up-coming days or years and any calamity that could befall the state.

The instruments and the songs at the Asafotufiami festival are also used to summon citizens and social groups within the society for any initiation. The melodious beats and rhythms of the various instruments support the song making it more harmonious and appealing. The rhythmic movements or patterns of some of the traditional songs are full of awesome ideas. Refer to plates 4 and 5 in the appendix B for items making up music in the festival.

4.8.2 Dance

The celebration of the Asafotufiami being a war festival entails some amount of dances ranging from *Obonu*, *Kpanlogo*, *Kpatsa*, *Klama* among others used at various stages for purposes helpful for the celebration. They are mostly used for entertaining and encouraging the celebrants. For instance, the *Wajeno Wasui Lolo Obonu* group performed the *Obonu* dance to entertain the chiefs and people at *Lenobinya* to welcome the victorious Asafoatsɛmɛ and their Asafo groups from the battlefield. These *Obonu* performers dance to cheer the celebrants by making body movements; rising and bending the hands up and down, to left and right to chest conveying thoughts of social significance through the choice of movements, postures and facial expressions.

Kpatsa dance is also performed to entertain and call all the citizenry to unite bringing success to the state (Ada). The *Kpatsa* dance comes with a flapping movement with the dancer leaning slightly to the right, flapping the arm from the elbow to the hand up and

down, while lifting up the right foot and tapping it down on the ground. At each time, the hands are seen in the air. As the arms go up, the chest is pushed outwards. The arms will be down while the body contracts inward forming a curvature or C position. The dancer repeats this movement four times, jumping to the left side on the fourth tap, and then repeating the movement on the left side. The systematic movement that goes on in the dancing of Kpatsa shows balance, rhythm, harmony, variety, and contrast among others making the art. An example of a Kpatsa song is given below:

Lyrics

Call: Nakie lee ee..... Nakie lee ee.....
Yebi nakie lee jejo oo.....
Ba wo si oo

Response: Nakie lee ee..... Nakie lee ee.....
Yebi nakie lee jejo oo.....
Ba wo si oo

English version

Call: Call on Nakie (*stressed*)
My daughter Nakie (*prolonged*) it is late
Come to bed

Response: Call on Nakie (*stressed*)
My daughter Nakie (*prolonged*) it is late
Come to bed

This is what Sarpong (1974) states that when there is music, it is accompanied by bodily movements like beautiful footwork, gestures; manipulation of neck, rising of the eyebrows among others to form the art in dancing.

4.8.3 Drama

The Ada Asafotufiami festival celebration is full of drama but it must be noted that unlike other drama troupes who practice their scenes, the drama in this celebration is of a natural

style. These are seen in almost all the social gatherings. Examples are durbar ground displays, *Ngano* (battlefield), riverside and processions to and fro entails dramatic scenes. At the *Ngano* for instance, the initiates of warfare practice and perform in a dramatic manner by bending, squatting, laying flat, jumping, irregular dancing, hiding beneath object and running among others to practice and perform the firing of the musketry to the audience as cultural obligation marking the festival. The Asafo group of the various ethnic groups fire the musketry unconsciously that creates a dramatic scene. See plate 6 in the appendix B.

Also, at all the processions leading to all performing grounds (the durbar ground, ngano, riverside), dramatic displays are portrayed as part of the cultural life of the celebrants. They dance, sing, recite words of encouragements, and make gestures while walking to the various destinations. This can also be said of the priests and priestesses performing rituals to initiate the festival.

The manner in which the chiefs are carried shoulder high in their palanquins around accompanied with cheerful songs, drumming, dancing, praising, amidst firing of musketry all create a dramatic scenes that bring glamour to the festival. Plate 7 in the appendix B show chiefs and their entourage in a dramatic display

As part of the pre-celebration activities, sacred customary rites are performed by the chief priest and other priests and priestesses of the various ethnic groups of the traditional area. The chief priest performing the rite to initiate the celebration of the Asafotufiami festival is backed by the *Klama* dance where the priestesses of the priesthood dance in a way that could be described as dramatic display. The priestesses dancing the *Klama* become

possessed and live in an unconscious state where they recite and reveal to the priest of any unforeseen calamity or goodwill for the state.

Lastly, the riverside drama display could not be left alone. The washing of feet by the celebrants and the use of the mysterious cane basket by the Asafoatsengua and his team from Kabiawe-kpono make up the unconscious dramatic scenes that characterize the celebration of the festival.

4.9 Implication for Art Education

The study of the Asafotufiami festival has significant implications for art education in our schools such that, it will cater for both cultural relevance as well as contextual integration in education. The education of Art has been repositioned for vocational training programme to prepare students in schools to gain personal experience for their economic independence.

Art is always referred to as life and is the basic to every subject on the school curriculum. Therefore, the involvement of our students in all forms of art is for their own benefit or service and the service of our human kind. In order to realize the benefit that the arts can bring to education, there is the need to substantially agree on what encompass an education in the arts; for guiding and linking their environmental experiences to the betterment of growth.

Art Education is said to be the process of teaching and learning how to create and produce the visual and performing arts and how to understand and evaluate. A successful Art Education programme engages students historically, philosophically, psychologically, spiritually, sociologically, intellectually, emotionally and physically with the arts as one

of the essential elements of life for the individual, the community and the nation. These intellectual, spiritual and artistic art forms of the Asafotufiami festival which are closely enclosed with integrated traditional music, dance and drama, forms the domain of human development thus teaching and learning of the arts in the Ada Asafotufiami festival.

The arts of the festival also provide us with occupational, ceremonial and recreational satisfaction, especially the performing arts and therefore, needs to be studied by our students.

As an art form, the festival has boundaries, composition, themes, rhythm, patterns, textures, balance, contrast and impact. The festival with its visual and performing arts remain as valuable educational experiences to students. As clearly indicated of the festival being impregnated with educational elements, so shall the events serve as resource material for teaching and learning art in education.

The traditional Asafotufiami festival, fortuitously, contains records of the achievements of the past, since the values and beliefs of the people of Ada are uniquely manifested in the art forms they produce and use during the celebration. Therefore, a critical assessment of these forms could lead to a better understanding of both past and present cultures and also to maintain and extend the existing culture.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary

The celebration of Asafotufiami is evidently the characteristic of Ada war festival. Individuals that consider themselves as Adas participate in the Asafotufiami festival even those who emotionally align themselves to Christian and Muslim factions.

The Asafotufiami festival can really boast of a lot of art forms that characterize the celebrations. The arts and culture are two inseparable words; every culture has its own art works peculiar to the traditions of the society. The arts (visual, performing, body and verbal) characterizing the festival, are mirror reflection of traditions, beliefs and the religious concepts of the people. This undoubtedly is the most significant and unchangeable aspect of the Asafotufiami festival.

The entire drama displayed by the celebrants portray their symbolic and cultural obligation for the renewal of their sense of security, survival, balance and continuity with the past, thereby intensifying their relationship with their ancestors and divinities. The pouring of libation before, during and after the celebration and the recitation of poetic words is to invoke the benevolent divinities to possess their mediums and express their gratitude to ancestors. The lyrics that accompany the pouring of libation, the idioms and appellations sung during the celebrations all form part of the arts in the festival.

Significantly, the art forms and the celebration of the festival, help translate their culture, beliefs and religious aspirations to reality. This, Asihene (1978) noted that there is not a single cultural performance that ends without the use of an art work. Art gives us vivid

ideas about past cultures; playing an important role in the religious, social, and political systems in the life of the traditional African and had continued to do so.

The art elements in the visual and the performing art forms are employed to spice up the messages, add to fictional qualities, break monotony and give audience mental pictures which convey meanings more simply, effective and entertaining.

The arts are inevitable means through which the celebrants, participants and the general public could be educated on the history, significance and some social changes of the Adas and the Asafotufiami festival.

5.2 Conclusions

The arts (visual, body, performing and verbal) are the integral part of the Asafotufiami festival celebration. Notwithstanding, the arts seek to promote the social, religious and cultural values and modifications that enhance the development of the society. The culture of a society can be identified through the conventional art forms which form the cultural identity of the citizens within that community. For example, the culture and history of the Adas are exhibited during the celebrations of the Asafotufiami festival. The use of *damma* (smock) by the chief warlords, the white kente or clothing by the paramount chief among others, explains the significance and occasions on which the various textiles are used.

Stools, drums, beads, gourds, *Kusii*, *damma*, leather wears, drumming, dancing among others are the various art forms practised in the Ghanaian societies and these have been incorporated in their culture so as to show the relationship between art and culture.

5.3 Recommendations

Having critically identified and analyzed the roles played by the various art forms that characterize the Ada Asafotufiami festival, the following recommendations have been made for implementation so as to harness the maximum benefits of the festival towards its development and the state as well.

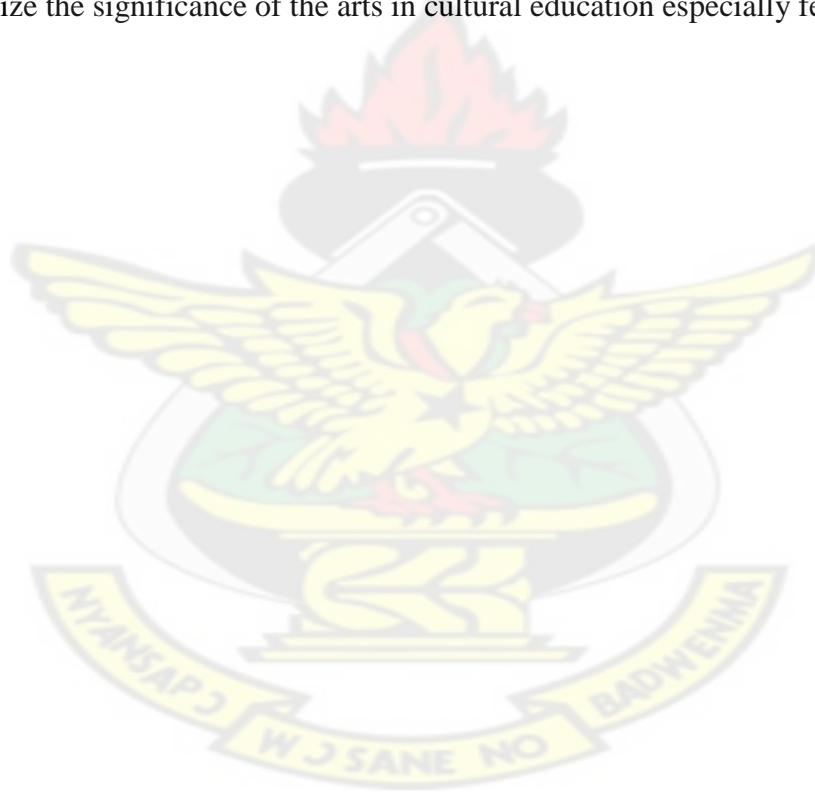
The festival must be developed by reorganizing the celebration to promote cultural tourism of the area. These should be through collaboration between the researcher and the Ada Traditional Counsel in finding alternative ways of re-packaging the activities of the festival; so as to make it appreciative and marketable. This may be in the form of organizing excursion sessions to significant landmarks of the area; such as the estuary, Songor Salt mines, Sea Turtle sites, Westland forest bird site among others during the festival period.

Youth participation in planning the festival must be encouraged by cultural/educational facilitators, to bridge the gap between the aged and the young; through involving the youth in decision-making at the grassroots. The implication is that, the youth is drawn closer to their customs and traditions towards development of the area, thus, becoming first hand custodians of this time tested traditions of the Adas.

There should be scholarly documentation of the festival by researchers and duly published to help promote the cultural heritage of the people. Culturally, it is obligatory for all citizens to be abreast with the customs and traditions of the state. Through documentations, the young ones who seem separated from their tradition would

have easy access to learn; thereby expanding their knowledge base in the traditions and customs of the people.

A traditional museum must be created by the Ada Traditional Counsel in consultation with the researcher. Significant artefacts that form integral part of the festival should be kept in the traditional museum for posterity. These can be used in teaching and learning of cultural values and the educational significance of arts in festivals. This having been put in place, the festival would rise above time, making the participants and the upcoming ones realize the significance of the arts in cultural education especially festivals.



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