

**THE CULTURAL POLICIES OF GHANA AND NIGERIA:
A COMPARATIVE STUDY**

BY

OLOWONIREJUARO AYIBADEINYEFA

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DECLARATION

I hereby declare that this submission is my own work towards the award of Master of Arts in African Art and Culture and that, to the best of my knowledge, it contains neither 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 acknowledgement has been made in the text.

OLOWONIREJUARO AYIBADEINYEFA
(PG3315909)
(Student's Name and ID No.)

.....
Signature

.....
Date

Certified by:

DR. STEVE KQUOFI
(Supervisor's Name)

.....
Signature

.....
Date

Certified by:

DR. JOE ADU-AGYEM
(Head of department's Name)

.....
Signature

.....
Date

ABSTRACT

This research is based on a comparative study of the cultural policies of Ghana and Nigeria and how they are in place to project national culture, pride, solidarity and consciousness. Several countries around the world have the cultural policy document, which is used to accelerate their cultural development. As a comparative study, the research aims at discovering the differences and similarities in the cultural policies of Ghana and Nigeria. Based on the objectives of Economic Community of West African States (ECOWAS) to integrate the West African region, the study looks at how Ghana and Nigeria have provided policies to protect their cultural heritage. It further provides information about the strengths and weaknesses in the cultural policies of both countries, which is a giant step towards fostering unity between them. As a result, it can help them improve on their cultural policy document if their strengths as well as weaknesses are exposed to them. Furthermore, having established that Ghana and Nigeria have policies in place to preserve and protect their culture, a comparative analysis of two ethnic groups, the Asantes of Ghana and the Ijaws in the Niger Delta of Nigeria has been made. The historical, religious, educational, economical, social and political aspects of their culture were analyzed. The objective was to have a critical appraisal and appreciation of the two cultures. The qualitative research method was used, which involved a couple of visits to various places in and around Kumasi in Ghana and in the Niger Delta in Nigeria. Interviews were carried out with custodians of culture and in-depth observation of cultural activities was made. This resulted in the use of the descriptive method of research for the thesis.

It is specifically recommended that in order to foster unity, cooperation and peace in the West African sub-region, there should be cultural activities amongst people of the West African member States. Culture should project the people of the West African region and their values.

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CHAPTER ONE

INTRODUCTION

1.1 Background of the study

The question of unity among member states of the Economic Community of West African States (ECOWAS) has been a subject of intense discussion amongst governments and ECOWAS officials, scholars, leaders and intellectuals. In expressing their concern for the well-being of the West African region, different individuals approach the problem from the perspective of their disciplines whether social, scientific, medical or humanistic.

But, unquestionably the arts and cultures of these ECOWAS member states, contribute to the advancement of these nations, making their input and impact in a manner that is not necessarily immediately discernible and quantifiable. By means of sermons, religion, for example, is geared towards implanting sound moral standards in individuals while history establishes an indispensable link between the past and the present providing its people with a dependable platform from which to better contemplate the future.

West Africa is capable of contributing immensely to the modern world culture by projecting African civilization and values as identified in our culture. The key to such vision of a formidable region lies in our achieving unity in cultural diversity.

Culture remains existent in the minds of the people, in the environment and in individuals, within these groups all march to culturally “different drummers” especially

in relation to the different countries. As a result of this diversity, there is a richness of cultural creativity and activity unknown to both country and its peoples.

A critical study and comparison of the cultural policies and some cultural practices by the researcher would be making available valuable information that would help foster unity and create a healthy cultural relationship between Ghana and Nigeria.

1.2 Statement of the problem

The meaningful growth and development of every country must be based on a strong cultural foundation as Culture is not merely a return to the customs of the past. It embodies the attitude of a people to the future of their traditional values faced with the demands of modern technology which is an essential factor of development and progress.

In line with the objectives of ECOWAS (Economic Community of West African State) to promote co-operation and integration in economic, social and cultural activity ultimately leading to raising the living standards of its people; to maintain and enhance cultural stability among member countries and contribute to the progress and development of the African continent. To bring this ECOWAS objective into fruition, the cultural policies and practices of member states should be known and understood by other member states. Our culture should serve as a basis on which the African society should thrive and aim to attain greater heights in a world that is fast developing, where the African culture is being threatened by westernization and modernization.

To this end, our culture must be preserved, projected and our history kept alive so that Africans would remain custodians of their tradition, and history.

1.3 Objectives

It is the main objectives of this research to:

- Identify the differences and similarities in the cultural policies and in some cultural practices of both countries.
- Analyse the method and focus of implementation of the cultural policies for culture.
- Discover how the cultural policies of Ghana and Nigeria provide for the preservation and projection of culture for posterity.
- Discover differences and similarities in the cultures of the Asantes and Ijaws in Ghana and Nigeria respectively.

1.4 Research questions

- What are the differences and similarities in the cultural policies of both Ghana and Nigeria?
- Do these policies provide for cultural preservation and projection?
- What is the method and focus of implementation of these cultural policies?
- What are the differences and similarities in the cultures of Asantes and Ijaws

1.5 Delimitation

The study was limited to the cultural policies of Ghana Nigeria, where the study established the differences and similarities in the cultures of the Asante and Ijaw in

Ghana and Nigeria respectively and the cultural policy documents. However, references were made to the cultural policies of other member states of the ECOWAS where necessary.

1.6 Limitation

There was a language barrier problem between the researcher and some of the respondents in Kumasi and Bayelsa state. However, interpreters were sought after to bridge the communication gap. This process was a really slow one and it took longer periods to collect information about the culture and tradition of the Asante and Ijaw people.

1.7 Importance of the study

The long standing relationship between Ghana and Nigeria stands to be further improved because the study will highlight cultural differences and similarities that would provide a dependable platform for education and cross-cultural appreciation.

1.8 Definition of terms

- (a) **Policy** – A programme of actions adopted by an individual, group or government, or the set of principles on which they are based.
- (b) **Cultural relativism** – the principle that we should not judge the behavior of others using the standards of our own culture, and that each culture must be analysed on its own terms.
- (c) **Cultural diversity** – A variety of culture

- (d) **Culture** – shared beliefs and values of a group, the customs, practices and social behaviour of a particular nation or people.

1.9 List of abbreviations

ECOWAS – Economic Community of West African States

KNUST – Kwame Nkrumah University of Science and Technology

1.10 Organization of the chapters

The entire write up consists of six chapters. Chapter One begins with an introduction, a general on issues of the cultural policies and the promotion of unity in cultural diversity, a background of the study, the statement of the problem, objectives of the study, the justification of the objectives of the study, the research questions, the delimitation, the limitation, the importance of the study, the definition of terms, a list of abbreviations, the organization of the chapters and the ethnographic background of Ghana and Nigeria. Chapter Two offers readers a review of related literature. Available published and unpublished literature have been used and acknowledged. Chapter Three presents the methodology, indicating all the research instruments that were used in gathering the data for the purpose of the research. Chapter Four deals with a proper examination of the cultural policies of Ghana and Nigeria to identify the differences and similarities. Chapter Five is a presentation and analysis of data from field with pictorial representation and discussions of major findings about cultural differences and similarities. Finally, Chapter Six has in it the summary, conclusion and recommendations based on the research findings.

1.11 Ethnographic and Geographic Background of Ghana and Nigeria

Ghana

The Republic of Ghana is almost a perfect rectangle in shape. It lies in the southern portion of West Africa, which is larger than the continental United States. Modern Ghana covers 92,100 square miles, (238,537) square kilometers, about the size of Great Britain. Its widest distance from east to west measures about 310 miles (499 kilometers) long. To the east is the nation of Togo, beyond which are Benin and Nigeria. To the west is the Ivory Coast and to the north is Burkina Faso on to the Gulf of Guinea. Ghana's had an estimated population of 24 million drawn from more than one hundred ethnic groups and over fifty two major languages. (www.ecowas.int. Retrieved August 2010). Hundreds of dialects are spoken in Ghana and the country has rich traditional cultures that differ from one ethnic group to the other. On the basis of language and culture, historical geographers and cultural anthropologists classify the indigenous people of Ghana into these major groups; they are the Ewe, Mole Dagbani, the Ga, the Akans and the Ga-Adangbe. However, no part of Ghana is ethnically homogenous. Urban centers are generally ethnically mixed due to migration to towns and cities in search of employment. In general, the people of Ghana emphasize communal values such as family, respect for the elderly, honoring traditional rulers and the importance of dignity and proper social conduct. Individual conduct is seen as having impact on an entire family, community; therefore everyone is expected to be respectful, dignified and observant in public settings and in every aspect of life.

Naming ceremonies, puberty initiations, marriage and death are all marked by ceremonies, and while Ghana has a very high percentage of Christians in West Africa, belief in traditional animist religions is still common. Seasonal festivals serve to bring tribes and clans together in spectacular fashion. Customs are often passed on through the extended family. While the customary leaders or chiefs are given historical authority over social, family and land related matters. Relationships within traditional society are based on family membership, inherited status and ancestral beliefs.

In modern society, relationships are determined by achieved status, formalized education, membership in professional associations and ethnic affiliation. The result is that, even those people who live primarily in the modern urban setting remain bound to traditional society through the kinship system and are held to the responsibilities that such associations entail.

Nigeria

Nigeria, the most populous country in Africa, is situated on the Gulf of Guinea in Africa. Its neighbors are Benin, Niger, Cameroun and Chad. The lower course of the Niger River flows south through the western part of the country into the Gulf of Guinea. Swamps and mangrove forest border the southern coast. The country has a land area of 351,649 square miles (910,771) square kilometers and a total area of 356,667 square miles (923,768) square kilometers. As at 2009, the Nation's population is estimated at 149,229,020. The capital city is Abuja in Northern Nigeria with over two hundred and fifty ethnic groups

including Hausa and Fulani, Yoruba, Igbo, Ijaw, Kanuri, Ibibio and Tiv with five hundred and twenty one languages. (www.ecowas.int.Retrieved August 2010).

Extended families are the norm and are the backbone of the social system. Family relationships are guided by hierarchy and seniority. Social standing and recognition is achieved through extended families. Similarly, a family's honor is influenced by the action of its members. Although the role of the extended family is diminishing somewhat in urban areas, there remains a strong tradition of mutual caring and responsibility among the members.

The society is a hierarchical one, age and position earns, even demands respect. The people practice religions as Muslims, Christians and through indigenous religious worship. As a result of the many ethnic groups, the cultures of Nigeria are manifested in the art, dance, language, literature, folklore, music, environment and governance of its multiple ethnic groups. The national values transcend tribal or religious groupings; they embody the interest of the whole society.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

In order to gather empirical as well as theoretical data, the researcher reviewed literature under the following sub-topics: *History and theory of cultural policies*, this to ascertain the fact that cultural policies have existed over the years and that the purpose for which the cultural policy is made is centered on the building and development of society. *Cultural policies of other West African countries*, where it is established that the cultural policy document is not exclusive to Ghana and Nigeria alone, and other West African states also have their own cultural policies. *The influence of cultural policies on cultural development in Africa*, a look at how the measures taken affect cultural life in all ramifications in Africa. *Cultural policy around the world*, as it is important to preserve and promote cultures by policy making in West Africa, it is important for the other parts of the world because undoubtedly, the challenges of cultural preservation and promotion are global. *Cultural relations between Ghana and Nigeria*, this study unearths similarities and differences in both the cultural policies and cultural practices of some of the people in Ghana and Nigeria, therefore a look at their past cultural relationship is unavoidable. *The efforts of organization towards cultural development and integration*, festivals such as FESTAC 77, FESPACO, and exhibitions, international workshops, meetings, public lectures organized by the *Economic Community of West Africa States (ECOWAS)* and the *United Nations Educational Scientific and Cultural Organization (UNESCO)* have been discussed with regards to their contribution in promoting unity in cultural diversity. The

search for related literature, however, reveals that information about cultural policies and the comparison of cultures is scanty.

2.1 History and Theory of Cultural Policies

Cultural policy is connected to all the major issues of our societies: economic stratification, race relations, international relations, technology, education and community development (Atlas, 1985, p.7).

It happens at places ranging from the family house to the boardrooms of national foundations, corporations and public agencies. Atlas (1985) maintains that the choice of a family to educate their child in the language, traditions and history of a particular ethnic group is cultural policy, a grant maker's criterion for quality and excellence is cultural policy, a community development corporation's decision to focus on cultural tourism or historic preservation is cultural policy, the convergence of television, internet and other digital media is cultural policy.

Cultural policy is both a product and a process, a framework for making rules and decisions that is informed by social relationships and values, cultural policies, public and private, implicit and explicit – are all the time (Miller & Yudice, 2002, p.1).

People often say we don't have cultural policies, when in fact we have many – we just don't know that they are cultural policies. Cultural policies then, are part of our everyday

lives. All the decisions we take concerning our daily activities amount to some form of policy making which should bring about improvement.

Miller and Yudice (2002) noted that a cultural policy refers to the institutional supports that channel both aesthetic creativity and collective ways of life – a bridge between the two registers. The cultural policy is embodied in systematic regulatory guides to actions that are adopted by organizations to achieve their goals of an all round development.

Cultural policy remains a process that provides for the preservation of the arts and culture of a people which is foundational of their history and of utmost relevance for growth and development (Towse, 1999, p.143). A cultural policy remains important for the preservation of culture not just for Africa, but for the world at large (Singh, 2010, p.21).

Based on these statements, one can safely suggest that every country needs a cultural policy. As a matter of fact, more and more policies should be made not just on culture but also on education, agriculture, health among other aspects of the society for as long as they provide a solid support for continuous growth and development. Furthermore, the rules and decisions made for the purpose of preserving the cultural history of a people (cultural policy) is not only of very high importance but should be considered as a document for further and sustainable development in every society.

The ideas which have informed cultural policy come from many sources – from traditional practices in diverse societies, from philosophers and theoreticians, from accounts of history and utopian speculations (Girard, 1983, p.7).

Girard (1983) maintains that courts, churches, legislatures and patrons have for many centuries made decisions about whether, why and how to support work in the arts and cultural facilities; about the language and religion of a society; and about such issues as proper dress and behavior. Philosophers and historians have had a good deal to say about the conduct of a society with respect to culture. In every society and every period of history, people have made choices about the culture they would build, how to express their aspirations and fears, how to embody their values in rituals and celebrations. But the concept of a special socio-cultural responsibility for democratic governments is a relatively new invention. The idea of cultural policy as such came into currency after World War II.

Atlas (1985) stated “In the discourse which has since ensued, the idea of cultural democracy has emerged as the major innovation in cultural policy. Cultural ministers throughout the world became interested in the idea because of their alarm over social trends that are being felt globally: the proliferation of electronic mass media, urbanization, “modernization”, along with the individual alienation and deracination which accompanied them. Taken together, these phenomena have come to be known internationally as the “Americanization” of culture. These factors coalesce to breed a pervasive social passivity dangerous to democracy eroding traditional cultural activities.

Of course, these same forces have been at work far longer within the United States than anywhere else – for so long, some would say, that most of us are oblivious to the domestic cultural imperialism that dominates our national culture. It is therefore

unfortunate that this discussion was conducted in terms of “Americanization”, as it tended to obscure the deep domestic effects of these complex forces in the United States (as discussed in the Webster’s World Section on U.S. Policy and an International Organization).

It is common knowledge that every society must build upon its past. It is history, traditional values and norms that make for a present and a future. In this case, West Africa and Africa as a whole stands to gain a great deal, by being involved in this global discussion, for the light it can shed on how to keep the multiplicity of our own cultural traditions alive.

2.2 Cultural policies of other West African Countries

2.2.1` Cultural Policy of Sierra Leone

The mission statement, aim, rationale, strategic objectives, goals and guiding principles of the National Cultural Policy for Sierra Leone make it obvious that the ultimate aim of the policy is not to only provide the public with quality cultural service, but also to make provision for public participation to preserve, protect and promote Sierra Leones’ culture, customs, social institutions, traditions, folklore, artifacts and finds.

There are three broad goals of the National Cultural Policy Leone which was made available in the year 1979.

(a) To promote leadership and drive national development;

- (b) To establish national identity, strengthen and inculcate an understanding and consciousness and appreciation of the arts among the people.
- (c) To incorporate essential elements of the culture into national development, frameworks and processes in a bid to contribute to poverty alleviation, stimulate and foster creativity in all aspects of national life and to contribute to the global process of cultural development.

The strategic objectives of the policy including to evolve from their diversity a national culture portraying their identity, pride and unity and to rediscover and preserve the original and authentic forms of their customs, traditions, practices and beliefs then create an enabling environment for participation and partnership in the preservation, protection and promotion of our arts and culture and the provision of the infrastructure, facilities and resources for the sector. Also, it promotes creativity in the field of arts, science and technology in consonance with traditional skills and arts. Thirdly it is used to facilitate training and capacity building for practicing of arts and culture and put in place a mechanism and structure to see a vibrant and lucrative cultural industry. More importantly it promotes education as training to motivate and stimulate creativity and appreciation of our traditional aesthetic value. Furthermore it facilitates the integration of relevant cultural values, traditional knowledge and institutions into development policies of sub-regional and mundane organizations such as Mano River Union (MRU) Economic Community of West African States (ECOWAS) and New Partnership for African Development (NEPAD). What is more, it embarks on vigorous marketing strategy and outlets, artistic performances, trade fairs and exhibitions and cultural exchange

programme. Nevertheless, it provides support and encouragement to cultural research and documentations and publication with a view to fostering cultural understanding, education and development. Aside from the above, it puts in place, measures to ensure copy right regulations are uphold [SIC] to guide against piracy. Besides it recognizes and protects cultural rights of all persons defined in Article 27 of the universal declaration of Human rights, in Articles 13 and 15 of the International Covenant on economic, Social and Cultural Rights and the African Charter on Human and People's Right (1981); and its traditional Protocol on the Rights of Women (2005). Finally, to review the policy as and when necessary to meet national and international standard and to do necessary impact assessment of the implementation of the policy. (Cultural Policy in Sierra Leone. (1979).

2.3 The Influence of Cultural Policies on Cultural Development in West Africa

Just as culture is all-encompassing, cultural policy incorporates a broad range of measures taken to develop cultural life. Many policies with profound cultural impact are made by decision-makers who have given cultural considerations a thought.

Today, most policy-makers haven't made the paradigm shift that would bring culture fully to their consciousness when government agencies in the industrialized world define cultural policies. For instance, they generally limit themselves to the most specialized expressions of culture; media and communications, the arts, education, and in some [West African] countries, sports. The measures taken to implement policy are quite varied. Grants to artists and institutions are common approaches, as are public service employment programmes, building and maintaining cultural facilities, encouraging and

financial historic preservation for posterity (Girard, 1983, pp. 171 – 172). With efforts from organizations such as United nations Educational, Scientific, cultural, organization, (UNESCO) and Economic Community of West African States (ECOWAS). Several conferences and workshops have been held in the last three decades in West Africa, these meetings have brought about cultural policies, and reviews of these policies, but ultimately it has led to an analysis and understanding of the cultural life, cultural values and cultural needs and expectations of the people of West African Countries, the affirmation of the authentic cultural values and cultural heritage, the building up of international cultural identity and parallel affirmation of cultural identities of different ethnic groups across West Africa, the development of cultural infrastructure and introduction of new technologies in cultural activities and the establishment of links between culture and education as well as between education and different cultural industries among West African Countries.

2.4 Cultural policy around the World

Girard (1983) has noted that the challenges to democratic cultural development are global, they manifest in different ways from place to place, depending upon local social and political conditions.

For developing societies, the crucial question has been how to preserve and extend indigenous traditions, which root them strongly in the past and provide their deepest sources of energy and inspiration; and at the same time, to take what is more appropriate from the industrialized world without being inundated by it. Most developing societies

have been struggling to overcome a long history of cultural colonization – the fact that their theatres, libraries and airwaves are dominated by the cultures which colonized those centuries, ago. But they want to avoid retreating to mere nostalgia creating an equally artificial culture which has nothing to say to the real conditions of contemporary life. They want to find the best ways to shape modernization when it comes. For instance, in the developing world, it is often not a question of how to reshape existing broadcasting systems, but how to develop mass media in the first place (Girard, 1983, p.14).

It is most likely that every society whether developing or developed, face the challenges of preserving their cultural practices and make use of them to enhance growth in the face of alien, modern cultural trends. If these societies gain knowledge about new and foreign cultures, it is up to them to decide what they want to be influenced by, how new traditions would affect them, what would be kept and what would be let go while bearing in mind that every culture is unique in its own way.

According to Girard (1983), for industrialized societies, the challenges are at once similar and different. For instance, when cultural policy-makers in Europe first began their post-war program of “democratizing high culture”, they tried many different approaches: blockbuster museum shows were promoted like movies, to draw big crowds; ticket-subsidy programmes were designed to lure less affluent people into the concert halls; or artists were bused out to perform for captive audiences in schools and hospitals; to name a few examples. But no matter what was tried, the segment of the population which voluntarily participated in prestige arts activities remained the same: a very small

percentage of the public, highly educated, financially well-off, and middle-aged or older (just as in the United States).

Facing the indifference and hostility of the vast majority of their populations - sometimes referred to as “non-publics”, to indicate their disinterest in establishment of culture – European policy-makers re-interpreted their own roles. They began to see themselves as needing to address the many cultures within their societies, not simply promoting the traditional “high art” culture favoured by wealthy patrons in the past. Instead of focusing on how to lure people into established arts institutions, these cultural ministers turned to a set of much broader social questions such as: how can we begin to overcome the already-entrenched alienation of modernization? How can we retrieve and preserve relevant traditions? How might we facilitate cross-culture communication; even co-operation? How can we help animate community life? Perhaps with the answers to these questions, policies on culture began to emerge worldwide.

Most likely, it was at this stage that cultural democracy emerged as the leading edge of cultural policy in Europe, at least in policy-makers’ rhetoric. From the mid-to late-70’s, it looked as if cultural democracy would become the primary strain in European cultural development. But with Thatcherism in Britain and other strong right-wing voices affecting the cultural policy dialogue, there has been a lot of retrenchment since. These trends accelerated through the Nineties, with governments throughout Europe and around the world “privatizing” functions formerly considered essential aspects of the public cultural commonwealth.

2.5 Cultural relation between Ghana and Nigeria

Long before Ghana attained political independence, the people of Nigeria had started making Ghana the preferred destination for a myriad of reasons, many of which bordered on socio-economic connections and ancestral linkages (Linck, 2007, p.3). Ghana and Nigeria can be the France and Germany of West Africa's prosperity. Linck (2007) believes Ghana and Nigeria have the history, the experience, the culture, the resolve, the people and the resources to lead both the region's (West Africa) integration and economic growth.

Examining the history of both countries, Ghana and Nigeria are today in their Fourth Republic, after seeing their democracies battered by a series of military interventions. Both were colonized by Britain and both enjoy the kind of friendly soccer rivalry seen between Germany and Holland, England and Scotland or Norway and Sweden.

Today, apart from being the most populous nation in Africa, Nigeria's role as a major oil supplier seems to be an important point. Ghana in another few years could also be an oil exporting country.

Ghana's relations with Nigeria took a sour turn in 1971 when the Busia government deported illegal Nigerian immigrants from Ghana. But Nigeria was to retaliate in the early period of PNDC rule. Tension rose immediately after the PNDC deposed Limann in 1981. In protest, Nigeria refused to continue much-needed oil supplies to Ghana. At the time, Ghana owed Nigeria about US\$150 million for crude oil supplies and depended on Nigeria for about 90% of its petroleum needs.

In early 1983, while Ghana had to deal with drought and economic problems, Nigeria expelled over one million Ghanaian immigrants, another 300,000 followed in early 1985. This move further strained the relations between the two countries.

Linck (2007) further notes that a change began in April 1988, when a joint commission for cooperation was established between Ghana and Nigeria. Nigeria was ruled by Major General Ibrahim Babangida while Ghana's president was Jerry Rawlings. Both leaders met and discussed a wide range of issues focusing on peace and prosperity within West Africa, bilateral trade and the transition to democracy in both countries. In early 1989, Babangida reciprocated with an official visit to Ghana, while the PNDC hailed as a watershed in Ghana-Nigeria relations. From this time on the relationship of both countries strengthened and they fought together for peace and democracy in their countries and in the whole West Africa.

Looking at European history, Linck (2007) explains, there was a similar development in the relations between France and Germany in the second half of the 20th century. Until World War II, both saw each other as sworn enemies and the enmity reached its height when France was occupied by Germany during the war.

However, after the end of the war, the new German Chancellor Konrad Adenauer started to support economical, political and social relations between Germany and France. The old enmity disappeared after a time through regular meetings of the heads of state of both countries. In their so-called German-French Friendship they worked together in European

politics at several occasions. Both supported a common European currency and stood together against the politics of U.S president, Bush, during the war against Iraq. Together they took a leading role in the politics of the European Union.

The example of the German-French Friendship proves that such unity between two neighbouring countries can only have advantages for both parties.

The fact that a large part of all investments in Ghana are taken by Nigerians and that Nigerian oil is an important source of energy for Ghana, shows the strong economic connection between both countries.

Linck (2007) maintains that as the two major powers in West Africa, Ghana and Nigeria should stand together and take the leading role in the cooperation of the African countries. Ghana and Nigeria obviously have had relations over the years and this relationship has remained in spite of the changes in governance, economic and societal demands. On this note the researcher deems it necessary that more should be done to further strengthen this relationship between Ghana and Nigeria. Making public knowledge the similarities in the cultural patterns of Ghanaians and Nigerians would enhance cooperation between Ghana and Nigeria on some cultural matters. While knowledge of the differences in the cultural practices would give room for appreciation of each country's unique cultural heritage. This could also provide for the adaptation of new cultural trends since this happens when we learn about other peoples cultures.

Several efforts worthy of mention have been made towards cultural integration as regards conferences, meetings, festivals among others by organizations that have set objectives about the West African sub-region. These organizations and some of their efforts are further discussed.

2.6 Economic Community of West African States (ECOWAS)

The idea for a West African community goes back to President William Tubman of Liberia, who made the call as far back as 1964 and after several proposals, meetings and drafts of a treaty on May 28, 1975; fifteen West African countries signed the treaty for an Economic community of West African States.

ECOWAS aims to promote co-operation and integration in economic, social and cultural activity, ultimately leading to the establishment of an economic and monetary union through the total integration of the national economies of member states. It also aims to raise the living standards of its peoples, maintain and enhance economic stability, foster relations among member states and contribute to the progress and development of the African continent. (<http://www/ecowas.int>. Retrieved May, 2010)

As part of its operations towards cultural integration, there is the Nanga Def (in Senegal) a festival where the traditions of West African countries come to life through live performances, music, dance, exhibits, film, art, games and an African market. This festival is educative and sheds light on the cultures of different West African countries.

Also, the Pan-African Film and TV Festival of Ouagadougou (FESPACO) the largest film festival in Africa dating back more than forty years, the event is held once every two years in February and March in Burkina Faso, showcases films from West African countries and provides information for West African peoples about their cultures as shown in films.

There is the ECOWAS influenced Festival-au-Desert in Mali, this three days of traditional Touareg art, music and dance takes place in the dessert, while international acts from the rest of West Africa rounds out the activities. This is a truly unique cultural event that is well worthy of mention. (<http://www/ecowas.int>. Retrieved August, 2010)

2.7 Festival of Arts and Culture (FESTAC)

The Festival of Black and African Arts and Culture of 1977, known as FESTAC 77, was an event that cannot be ignored, and practically impossible to top or even to copy. Thirty years have passed and there has not been a FESTAC. The first Black Cultural Festival was held in Dakar, Senegal in April 1966.

This festival which took place in Lagos, Nigeria, brought peoples of black and African descent together in an intellectual and cultural manifestation that was hitherto unknown and which resulted in the most exalting celebration of African and Black history, literature, arts and performing arts. The festival provided an unusual forum that brought to light the diverse contributions of Blacks and African Peoples to the universal currents of thoughts and arts. It also provided an opportunity for recounting the achievements of

our ancestors, contemporaries and their invaluable contributions to the enrichment of world thought and ideas.

More than anything, the festival helped in debunking erroneous ideas and beliefs regarding the cultural and spiritual values of the Black and African race. It also made people aware that our culture were not only pre-historic objectives placed in museums to be cleaned and displayed occasionally but also to them as a living process containing and portraying the values and beliefs of Africa peoples.

According to the Centre for Black and African arts and Civilization, in scope, planning, impact and cultural re-awakening, FESTAC 77 can easily be described as an unqualified success. It brought together peoples of Black and African origin scattered all over the nooks and crannies of the globe in a rare show of solidarity and a display of the rich cultural heritage of the black man. For once, the black man openly took pride in his culture and expressed it to the admiration and appreciation of the whole world.

Festac 77 remains a comprehensive festival that covered dance, drama, boat regatta, a durbar presentation and also had an intellectual dimension by the detailed colloquium which embraced the entire body of Black and African arts. (<http://www/eric.ed.gov>, <http://www.cbaac77/30 Years FESTAC.htm>. Retrieved September 2010)

Festac 77 made an Impression upon the whole world about African cultures. It would be a good investment if the government of West African member states put human and financial resources into activities of the likes of Festac 77. Visual display of the very rich

diverse cultures of the West African region would be making an indelible statement without words, leaving an impression, and opening a gate way for unity in cultural diversity.

2.8 The United Nations Educational, Scientific and Cultural Organization (UNESCO)

This is yet another organization which through public lectures, exhibitions, international workshops among other activities aims to promote world peace and development. UNESCO's work is carried out principally in the fields of education, the natural sciences, the social and human sciences, culture, and communication.

The organizations constitution outlines UNESCO's fundamental mission of promoting access to, and the transfer and sharing of knowledge. UNESCO's continued role of offering guidance, advice and assessment when needed calls for strengthening activities in the following areas: anticipating and preparing innovative strategies, gathering and circulating reliable information on the present situation and probable trends in the organization's fields of competence and encouraging political leaders at the highest level to make firm commitments.

UNESCO's main cultural activities are devoted to safe guarding the cultural heritage, preserving and fostering respect for cultural identities and diversity, and promoting creative and intellectual expression. Almost two thousand projects have been launched worldwide in the context of the World Decade for cultural development.

Under the terms of its constitution, UNESCO is entrusted with the task of ensuring the preservation and protection of the world heritage of works of art and monuments of historic or scientific interest. UNESCO's activities in safeguarding the world's cultural heritage are best known through its campaigns to mobilize international support. The growing determination of member states to preserve their national cultural heritage has led to an increase in museum development and in activities to preserve historical monuments and sites, works of art and other cultural property. UNESCO's contribution in this field has consisted mainly in the provision of consultant services, equipment, supplies and financial assistance to individual projects throughout the world. Improving the training of specialists in the conservation, preservation, and presentation of cultural heritage has involved the provision of lecturers and fellowships for international, regional, and sub-regional training projects.

An important part of UNESCO's activities in the field of culture focuses on cultural identity, including the preparation of general histories and works on various geo-cultural areas. UNESCO has emphasized that cultural diversity is a good weapon in the fight against poverty in the world, (ABAFrica.com, 2008). The annual celebration of 21st May as World Day for Cultural Diversity for Dialogue and Development Provides an opportunity to reaffirm UNESCO's constitutional mandate to preserve "the independence, integrity and fruitful diversity of the cultures" of its member states and promote the "democratic principles of dignity, equality and mutual respect" through education, the sciences, culture and communication.

UNESCO's stand on cultural diversity is of utmost relevant to the objectives of the study as it aims to promote unity in the diverse cultures of Ghana and Nigeria. (<http://www.unesco.org/culture>. Retrieved August, 2010.)

CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter deals with how the entire research was conducted. It provides information about the techniques used to gather necessary data in order to effectively contribute to the knowledge about the cultural policies of Ghana and Nigeria and the differences as well as the similarities in the cultures of the Asante and Ijaw people.

The methodology has been helpful to the present researcher because it has enabled her to identify and collate the necessary data for the accomplishment of the thesis. The researcher has arrived at informed conclusions and made recommendations.

3.1 Research Design

The main methodology employed in gathering the necessary information was qualitative. This involved library and archival research, interviews of custodians of history and culture among the Asante and Ijaw people and observation of cultural practice of the Asante and Ijaw people.

3.2 Library and Archival Research

Research conducted in the library has been highly relevant to the writing of this thesis. The archives at the Ministry of Culture and Tourism, Abuja has equally been relevant. The research conducted in the library and archives has been a valuable source of

information. The following libraries have been very helpful for the research: the Main Library, the library of College of Art and Social Science and the library of the Department of General Art Studies all of Kwame Nkrumah University of Science and Technology, Kumasi; the Main Library of the Niger Delta University, Wilberforce Island; the Main Library of the University of Port Harcourt and the Library Department of the National Theatre, Lagos.

Literature about cultural policies and the need for them in developing Africa and the world was looked out for. The research brought to light that such information was scanty. The cultural policy document (Nigeria) was obtained from the public records section of the Department of Archives at the National Council for Arts and Culture, Abuja. The cultural policy document (Ghana) was obtained from a lecturer of the Department of General Art Studies, KNUST, Kumasi. The internet provided information about other West African countries with cultural policies and about organizations that work towards economic, social and cultural integration in Africa. Other scanty information was retrieved from newsletters, magazines, speeches and unpublished graduate thesis. Most of the information recorded was obtained from books authored by Ghanaians, Nigerians and Europeans.

3.3 Cultural Policies Research

The cultural policy of Ghana and the cultural policy of Nigeria, both documents owned by the government of Ghana and the Federal Government of Nigeria respectively

were analyzed on the basis of differences and similarities, objectives, focus and method of implementation and the provision for the preservation of culture.

3.4 Population for the Study

The target population for the study was the Asante people which are about 7,000,000(http://wn.com/Ashanti_people. Retrieved March 2011) and Ijaw people in the Niger Delta which are 14,828,429. (<http://www.ijawfoundation.org/people>. Retrieved March 2011).

The accessible population was Chiefs, Heads of families, and elderly custodians of the cultures, women and museum curators. There were a total of 173 respondents. 63 Asante respondents and 110 Ijaw respondents.

3.5 Data collection Instruments

A combination of data collecting instruments was used by the present researcher. They include: interview and observation.

3.5.1 Interviews Conducted

This research instrument was the most relevant for this thesis. This is stated in the sense that the researcher established a cordial relationship with the respondents thereby having access to the necessary information for the thesis. Direct interviews were conducted at the work places and homes of the respondents. A mobile phone, tape recorder and camera were used to save information and capture pictures were necessary. The interviews were conducted in English, Ijaw and Twi where applicable with the aid of

an interpreter for the Twi and Ijaw language. Most of the respondents were chiefs and elderly people well versed in the cultures of the Ashantis and Ijaws. There were face to face interviews and telephone interviews. The interviews were basically unstructured conversations conducted face to face. The unstructured nature of the conversations helped the researcher to lead the respondent to provide information relevant for this thesis. The interviews were flexible and adapted to suit each situation while having in mind the purpose of the interview. The unstructured interviews allowed more freedom and time for the respondent to provide detailed information.

3.5.2 Observation

This instrument was employed in critically appreciating some festivals in the Ashanti and Ijaw culture. It required paying attention to the activities in progress. The researcher watched and recorded the events of interest.

3.6 Types of Data

The data collected during the research were primary data and secondary data.

The primary data was collected during interviews about the culture of the people and observation of cultural activities. The secondary data was collected from books, the internet, newsletters and magazines.

3.7 Administration of Instruments

The non-participant observation was employed during the research. The researcher watched events of interest such as festivals, funerals and weddings without participating in the activities.

The nature of the interviews was unstructured. Respondents did not answer pre-written questions by themselves. The researcher asked certain questions concerning various aspects of the cultures, thereby leading the respondents to provide the relevant data.

3.8 Data Collection Procedures

Research projects should involve to a greater or lesser extent, the use and analysis of documents alongside other data collection methods. The writing of this thesis involved data collection from many kinds of documents such as: ethnographic literature, articles in books and on the internet, newsletter, unpublished thesis and brochures. This method provided relevant information to the research as data collected from various documents supplemented the information gathered from the respondents.

In order to collect detailed information about the cultures of the Asantes in Ghana and the Ijaws in the Niger Delta in Nigeria, the *Manhyia* palace (the palace for the King of the Asantes, Asantehene) was visited repeatedly for meetings with respondents and observation. The center for Cultural Studies in Kumasi was also visited as well as the residence of several custodians of the Asante culture. On the side, the Bayelsa State council for Arts and culture and the Rivers State Council for Arts and culture were visited in Nigeria. The palace of the *Amananaowei* of Bomo clan (the palace for the Chief of the

Bomo People) was also visited. The residences of some custodians of the Ijaw culture were visited for face to face interviews.

3.9 Data Analysis Plan

Data analysis was based on discovery of the differences and similarities in the culture of the Asantes of Ghana and the Ijaws in the Niger Delta of Nigeria.

3.10 Summary of Discussion

In conclusion, the researcher's concern in this chapter has been to educate readers on how the entire research was conducted and the reasons certain research methods were employed. A practical approach has been used to conduct the research. The researcher has engaged in relevant field study and retrieved vital information from individuals who guard the culture of their people in the selected ethnic groups for this study.

Chapter four provides detailed information about a comparative study of the cultural policies of Ghana and Nigeria.

CHAPTER FOUR

MAIN FINDINGS

4.0 Overview

Each individual, each society needs peace and unity and to this end, establish policies which make it possible to create friendly relations, solidarity, tolerance and acceptance of differences with regard to others. One of such policies is the cultural policy which does not only make for preservation of cultural practice and beliefs, but as this research has discovered, aids the protection of fast fading cultural patterns in the face of emerging modern cultural trends. Almost every country in the West Africa region has a cultural policy document. It is interesting to note that these West African countries know too well the relevance of culture and its influence on sustainable growth and development of their societies and have thus put in place the policy to protect their cultures. It is the cultural policies of two of these West African countries Ghana and Nigeria that this chapter provides information about: the efforts made towards making available the cultural policies, the objectives and the measures taken for the cultural policies to function in the Ghanaian and Nigerian societies respectively.

4.1 Cultural Policy of Ghana (Summary)

The National Commission on Culture has made remarkable strides in the development of the cultural Policy of Ghana. The Board of the Commission identified the absence of a policy as a major hindrance to the aspirations of Ghanaians. Consequently, the commission focused on the review of existing draft policy documents culminating in

an international consultative workshop on the Draft-Cultural policy document in Kumasi from the 22nd to the 26th of April, 2002. The commission's effort at fashioning a cultural policy came to fruition in January 2004, when the Government of Ghana approved the final policy document. Some of the clearly set objectives of the cultural policy include the documentation and promotion of Ghana's traditional cultural values, also to ensure the growth and development of cultural institutions and make them relevant to human development, democratic governance and national integration, and to enhance Ghanaian cultural life and develop cultural programmes to contribute to the nation's human development and material progress through heritage preservation, conservation, promotion, and the use of traditional modern arts and crafts to create wealth and alleviate poverty.

The national Cultural Policy of Ghana aims to promote the harmonization of African Cultures in fulfillment of Ghana's objectives of promoting Pan-Africanism.

Source: The Cultural Policy of Ghana (2004), National Commission on Culture:
Accra

4.2 Cultural Policy of Nigeria (Summary)

The rights and various attempts of the people of Nigeria to develop their culture have been supported by both the civilian and military governments and have been given consideration in the Nigerian constitution. Neither in the sphere of economics, nor in the sphere of politics, Nigerian authorities and Nigerian intellectuals have never denied culture a very important role. The need to integrate cultural activities and values in all spheres of life has been very loudly pronounced in the post-independence development of

Nigeria. General ideas on Nigerian development have been linked to the authentic cultural values of the Nation. A draft copy of the final document became available in 1972 and by August, 1989, cultural policy documents were received by various Councils for Arts and Culture and nationwide.

The clearly set objectives of the cultural policy include serving to mobilize and motivate the people by disseminating and propagating ideas which promote national pride, solidarity and consciousness. The policy shall serve also to evolve from our plurality, a national culture, the stamp of which will be reflected in African and World Affairs and promote an educational system that motivates and stimulates creativity and draws largely on our tradition and values, namely: respect for humanity and human dignity, for legitimate authority and the dignity of labour, and respect for positive Nigerian moral and religious values. The policy shall promote creativity in the fields of arts, science and technology, ensure the continuity of traditional skills and sports and their progressive updating to serve modern development needs as our contribution to world growth of culture and ideas, and then establish a code of behavior compatible with our tradition of humanism and a disciplined moral society. The policy shall sustain environmental and social conditions which enhance the quality of life, produce responsible citizenship and an ordered society. Also seek to enhance the efficient management of national resources through the transformation of the indigenous technology, design-resources and skills and enhance national self-reliance and self-sufficiency that reflect cultural heritage and national aspiration in the process of industrialization.

Source: Cultural Policy for Nigeria, National Council for Arts and Culture, Abuja.

4.3 A comparative analysis of the cultural policies of Ghana and Nigeria

Based on the research questions guiding this study as well as the objectives of the research, this chapter deals with the identification of the similarities, differences, method and focus of implementation, how their objectives affect cultural values and standards and provide for preservation of culture.

The cultural policies of Ghana and Nigeria though, published in different countries and at different times, have similar contents.

4.4 Similarities of the cultural policies of Ghana and Nigeria

Table 4.1 Similarities of the cultural policies of Ghana and Nigeria

| Cultural policy of Ghana | Cultural policy of Nigeria |
|--|---|
| Begins with a table of contents | Begins with a table of contents |
| Starts with a preamble with the introduction and a definition of culture | Starts with a preamble including the introduction, scope, objectives of the cultural policy and the methods of implementation |
| Explains the objectives of the cultural policy. The objectives are divided into main objectives and specific objectives | Explains the objectives of the cultural policy. |
| Discusses the implementation of the cultural policy. | Discusses the methods of implementation of the cultural policy. |
| Discusses the financing of cultural activities based on the establishment of a culture trust fund. | Discusses the financing of cultural activities to be funded by a national endowment fund to which government, organizations and individuals shall contribute. |
| Discusses the promotion of culture through encouragement of positive cultural values in the fabric of national life, the use of formal and | Discusses the promotion of culture through steps taken to encourage the integration of traditional values into the fabric of everyday |

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| informal education as vehicles for imparting cultural values, to identify and give support to creative individuals and their activities for the benefit of society, and to promote and propagate Ghanaian languages through the production and publication of literary works and the use of the language at educational institutions, official and public functions. | life, the promotion of formal and informal education as vehicles of inculcating cultural values in consonance with national aspiration given practitioners in the arts, relevant role and assignments in the development of Nigerian languages and pride in Nigerian culture. |
| Discusses the presentation of culture and the recognition of traditional cultural presentation through festivals, durbars, rites of passage in which various forms of cultural objectives are used. Presentation of Ghanaian culture shall involve the use of the multi-media systems, theatre, museums, art exhibition, seminars and workshops. The physical and cultural environment shall be presented through a planning of theme parks, erection of monuments and structures. | Discusses the presentation of culture and refers to cultural presentation as a means by which culture is disseminated. To facilitate the accessibility of arts and culture to the widest spectrum of Nigerians. Cultural presentations are to be made through theatre, films, exhibitions, seminars, workshops, publications and the mass media. |
| Discusses how cultural education can be beneficial for the impartation of positive national cultural values. This impartation can be achieved through formal education, education for creative artists and artistes, public and informal education. | Discusses the recognition of cultural education and the fact that when a people have succeeded in transmitting their culture to the younger generation, they have succeeded in promoting and perpetuating that culture. Cultural education involving formal and informal education and the promotion of the mother tongue as the basis of cultural education as a means to ensure the use of Nigerian languages as vehicle of expressing modern ideas and thought processes. |
| The curriculum for schools and colleges shall | The curriculum at all levels of education shall |

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| as far as possible contain cultural elements that will enhance the student's knowledge and appreciation of their culture and traditional values. | feature aspects which will enhance the common heritage of Nigerians as fellow citizens with a common destiny. |
| Educational materials and book development | Educational materials and book development |
| Books and teaching aids used in the educational system shall be products of the society with most of the contents drawn from Ghanaian, African and other relevant experiences. | The state shall ensure that books and teaching aids used in the educational system are products of the society with most of the messages drawn from Nigerian experience. |
| Libraries | Libraries |
| The crucial role of libraries in the promotion of cultural heritage shall be recognized and supported. Communities and cultural centers in all districts shall be encouraged to open and operate community libraries. The libraries will be stocked with materials on African arts and culture, and indigenous science and technology | The state shall recognize that libraries play a crucial role in the promotion of the Nigerian cultural heritage. Establishment of library services shall be encouraged at Federal, State and local government levels. These libraries shall be well stocked with materials on arts and cultures. |
| Archives | Archives |
| The Nation's archives as an important source of information for the study of Ghana's historical, political, social, economic and other aspects of life shall be recognized and adequate measures shall be taken as regards acquisition, protection and use of archival items and rare assets. | The states shall recognize that a nation's archives are its most important source of information for the study of her political, social, economic and other developments. The state shall provide adequate regulations for the acquisition and protection of access to these rare assets. The state shall promote the establishment of archival institutions at Federal State and Local Government levels. |
| The arts | The arts |
| The National Commission on Culture shall | Concerning the arts, the state aims to preserve, |

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| encourage the establishment of strong national arts associations and promote conditions conducive to the enhancement of creativity. Professional Arts Associations and Institutions shall be involved in cultural policy formulation processes at all levels. The National Commission on culture and other relevant ministries, departments and agencies shall support arts and cultural association through government subventions and grants. | promote and establish conducive conditions for creativity by encouraging the establishment of strong national professional association for artists, authors, dramatists, film makers. These associations will be supported through government subventions and grants. Institutions and programmes for the preservation, presentation, promotion and development of the literary, performing and visual arts, shall be established. |
| Literary Arts | Literary Arts |
| Documentation, preservation and presentation of oral and written literature through books, the theatre, film, video, audio, tape, CD ROMs and multi-media arts shall be encouraged. | The state shall preserve and present oral tradition, folklore, poetry, drama, essays, novels and short stories through the theatre, film, video and audio tapes and in written form and popularize them by producing them in Nigerian languages and promoting them through the school system, language centers, writers' workshops, book development councils, the media est. |
| Performing Arts | Performing Arts |
| The medium of drama, music and dance shall be used to encourage excellence in creativity and the appreciation of Ghanaian performing arts. The National Commission on Culture shall ensure the early identification and nurturing of artistic talent by supporting educational institutions to teach the performing arts, creating opportunities for the youth to participate in the performing arts at the | The performing arts shall be used to preserve and present Nigerian music, dance and drama on film, video and audio tapes, slides and in written form. The state shall establish a National Troupe of Nigeria whose repertoire shall draw their materials from dance, drama and music. |

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| community and national levels. | |
| Visual Arts | Visual Arts |
| The National Commission on Culture shall take steps to preserve Ghanaian antiquities in wood, fabric, stone, metal, bone, clay as well as on rocks, walls and in sacred shrines and enact appropriate legislation to protect them from theft, illegal commercial exploitation or destruction arising out of ignorance and hostility. | The state shall preserve and present Nigerian antiquities in wood, fabric, stone, metal, bone, clay, ivory as well as on rocks, walls and in sacred shrines and make appropriate laws to protect them from theft and illegal exportation or destruction as a result of ignorance or hostility. |
| Crafts | Crafts |
| Recognition shall be given to crafts as valuable material heritage which form a valuable part of our historical and contemporary culture. Recognition shall be given to the economic and cultural roles of craftsmen and women in national development. Adequate provision shall be made for the identification, documentation preservation, development and promotion of their works. | The state shall recognize the fact that crafts are available material heritage which form a tangible part of historical and contemporary culture. The state shall recognize the economic and cultural roles of crafts in national development and shall provide adequate resources for their identification, preservation, promotion and development. |
| Mobility of people within Ghana | Tourism and mobility of people within Nigeria |
| The mobility of people as a major factor of cultural growth and development shall be recognized. In this connection, the state and traditional leaders shall make it possible for any Ghanaian to move into and settle in any community in the country. This should promote the desired peace, reconciliation, social cohesion, mutual tolerance and respect | The state shall recognize that the mobility of people is a major factor of cultural growth and development. The state shall make it possible for any Nigerian to move into and settle in any community. |

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| needed for national growth and development. | |
| Museums | Museums |
| <p>The National Commission on culture shall recognize all traditional regalia and cultural artifacts, sacred stools, jewelry, religious objects, stool houses, grave yards, mausolia and sacred groves associated with chieftaincy as national treasures.</p> <p>The National Commission on Culture shall establish museums as repositories of the past, promote the accessibility of museum objects to the public through the operation of mobile museums and ensure that museums are promoted as part of community life and as invaluable resource for the teaching of social and cultural history as well as the arts and sciences.</p> | <p>The state shall establish museums as repositories of relics of our past achievements and as sources of inspiration to the present generation. The state shall promote the accessibility of museum objects to the generality of the people through mobile museums. The state shall promote the appreciation of museum objects and assist the public to understand and animate them by means of exhibitions and live performances.</p> |
| Monuments | Monuments |
| <p>The National Commission on Culture shall preserve as monuments, all forts and castles, designated shrines, mosques, church buildings, old city walls and Gates, cultural sites, palaces, public and private buildings of historical significant and monumental sculptures. These shall be protected from neglect, desecration and/or destruction.</p> | <p>The state shall preserve as monuments, old city walls and gates, sites, palaces, shrines, public buildings, private buildings of historical significance and monumental sculptures and protect them from neglect, desecration or destruction.</p> |
| Forest Reserves, National Parks and Recreational Facilities | National Parks and Sites |
| <p>The National Commission on Culture in collaboration with the Environmental Protec-</p> | <p>The state shall establish parks, beaches, zoos, and game reserves for the recreation and</p> |

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| <p>tion Agency, Forestry Commission and other related agencies shall identify sacred forests and other heritage sites of Ghana and collect, collate and store indigenous beliefs and practices associated with them with the aim of conserving the nation's bio-diversity and eco-systems and exploring their use as tourist attractions and sustainable sources of rare medicinal plants, animals and minerals.</p> <p>The Commission on Culture shall recognize parks, beaches, zoos and game reserves, forge collaboration with the appropriate agencies and help to develop them for recreation, education and leisure.</p> | <p>leisure of the public and shall create easy access to them and the country's national springs, waterfalls and other attractions.</p> |
| Galleries and Craft Centers | Galleries and Graft Centers |
| <p>The state shall recognize that galleries are repositories for the display of works of arts and encourage each regional and district capital to have at least one gallery, and each community, a craft centre for the promotion of crafts. The establishment of design studios and other facilities for training and apprenticeship of artists and craftsmen and women shall be promoted.</p> | <p>The state shall recognize that galleries are repositories for display and sales of works of plastic artists and encourage each state capital to have at least one gallery and each community, a craft centre for sale and promotion of crafts. The state shall encourage the establishment of design studios and other facilities for training and apprenticeship of artists and craftsmen and the establishment of private galleries, studios and crafts shop.</p> |
| Theatre | Theatres |
| <p>The state shall recognize that galleries are repositories for the display of works of arts and encourage each regional and district capital to have at least one gallery, and each community, a craft centre for the promotion of crafts. The</p> | <p>The state shall recognize that galleries are repositories for display and sales of works of plastic artists and encourage each state capital to have at least one gallery and each community, a craft centre for sale and</p> |

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|---|--|
| establishment of design studios and other facilities for training and apprenticeship of artists and craftsmen and women shall be promoted. | promotion of crafts. The state shall encourage the establishment of design studios and other facilities for training and apprenticeship of artists and craftsmen and the establishment of private galleries, studios and crafts shop. |
| Theatre | Theatres |
| Theatres will be established in communities to serve as venues for the promotion of the performing arts and the design of theatres should be based on African indigenous architecture as well as African concepts and tradition of performance. | The state shall promote the establishment of theaters which shall be sources of education, leisure and entertainment to the people through presentation of concerts, revenues, musicals, operas, plays, film shows e.t.c. |
| Festivals | Festivals |
| The state shall recognize festivals as significant events in the life of a community for the transmission of culture | The state shall recognize festivals as periodic celebrations, marketing significant events in the life of the community for the transmission of perceptions, ideals, aspirations and philosophies of the people for meaningful living. |
| Radio | Radio |
| To enhance national consciousness, identity and self-reliance, Radio shall be used effectively as a vehicle for projecting Ghanaian arts, culture and value systems. | The state shall promote radio as a vehicle for projecting Nigerian arts and culture and value systems |
| Newspapers and Magazines | Newspapers and Magazines |
| Encouragement shall be given to Ghanaian newspapers to provide adequate coverage on arts and culture and the production of newspapers in Ghanaian languages shall be encouraged. | The state shall encourage Nigerian newspapers to provide adequate coverage for arts and culture and promote high critical standards through awards and prizes to journalists. |

| | |
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| | The state shall encourage the production of newspapers in Nigerian languages, children's magazines and comics for promoting Nigerian culture and values. |
| Clothing | Dress |
| The National commission on culture shall encourage the preservation and development of indigenous designs, original creations in clothing and hairstyle on the contemporary Ghanaian and international fashion scenes. | The state shall encourage the preservation of Nigerian traditional design resources in dresses and hair do, and promote their adaptation for making strong impact in international fashion. |
| Foods | Foods |
| The state shall encourage the consumption of Ghanaian cuisine from all parts of the country and discourage the over dependence on imported foods. Ghanaians shall be encouraged to develop a culture of producing what they eat and eating what they produce. | The state shall institute research for developing technology associated with Nigerian foods so that they can satisfy the requirements of international usage and environmental planning. |
| Traditional Medicine | Traditional Medicine |
| The state shall provide resources to support the study of the practice, efficacy and value of traditional medicine and encourage their development and integration into the health-care delivery system. | The state in recognition of the potentiality of traditional medical practice shall encourage its development and integration into the health-care delivery system. |
| Economic Development, Craft and Rural Industry | Economic Development |
| The state shall recognize the economic viability of the arts and promote and sustain | The state shall ensure that economic |

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| them through grants, loans and other forms of assistance. | development serves the cultural needs of the people by involving cultural experts in the process of national planning and recognize the economic viability of the arts, promote and sustain them through loans and extension services. |
| Religion | Religion |
| Based on the right of every individual to freedom of association and worship, as stated in the constitution of Ghana, individual religions or sects shall be obliged to recognize and respect the rights of others to worship. | The state shall recognize Nigeria as a multi-religious nation. The state shall encourage the positive values of religion, the life of communion, union, active solidarity and co-responsibility. |

As shown, there exists several similarities in the cultural policies, in most cases, down to the smallest details and words. The same aspects of the society as regards cultural development and societal enhancement have been considered and treated respectively.

However, the analysis reveals differences in the cultural policies where other aspects of the society have been treated in one and not treated in the other.

4.5 Differences between the Cultural Policies of Ghana and Nigeria

Table 4.2: Differences between the Cultural Policies of Ghana and Nigeria

| Cultural Policy of Ghana | Cultural Policy of Nigeria |
|---|--|
| Chapters | Parts |
| The policy is written in chapters, precisely eight chapters covering the objectives, method and focus of implementation in several aspects and the conclusion. | The policy is written in parts. Precisely parts I, II and III, three parts covering as well as the objectives, method and focus of implementation of the policy in several aspects and the conclusion. |
| Networking | Networking |
| The National Commission on Culture shall help promote networking between Ghanaian libraries and Archives and their counter parts in other African countries and in African Diaspora communities. | No provision has been made for networking among Nigerian libraries and archives in the cultural policy. |
| Heritage Asset | Heritage Assets |
| Through state and private initiative, Ghana shall develop its heritage and cultural assets and promote their use and appreciation. The state shall endeavor to take measures and enter into accord with other states with a view to retrieving our heritage assets that were either stolen or forcibly evacuated. | No provision has been made concerning Heritage assets in the cultural policy. |

| Gift shops | Gift shop |
|---|---|
| The state through appropriate agencies shall support and encourage entrepreneurs to operate gift shops and markets in and outside Ghana for artistic and cultural products. Ghanaians shall also be encouraged to develop the culture of exchanging gifts of locally produced cultural objects. | No provision of a section concerned with tourism in the cultural policy. |
| Environmental Planning | Environmental Planning |
| A Section for environmental planning has not been provided for, besides the section for Forest Reserves, National Parks and Recreational Facilities. | The state shall recognize that the most graphic mirror of any culture is the layout of its cultural manifestation within the environment and shall encourage the development of architectural designs that promote Nigerian values and the aspiration of the people in a manner compatible with environmental aesthetics. |
| Halls of Fame, and Light and Sound Shows | Halls of Fame, and Light and Sound Shows |
| No provision has been made for this in the cultural policy | The state shall promote the establishment of halls of fame and light and sound shows which shall serve as a vehicle for national ethical orientation, commemorating pride in service to the Nation and Promoting a sense of patriotism and national consciousness. |

| Mass Media | Mass Media |
|--|---|
| No provision has been made for this in the cultural policy. | The state shall recognize culture as a mass-participation subject which requires mass-oriented systems for its propagation. |
| Television | Television |
| No provision for a section on television has been made in the cultural policy. | The state shall promote television as a vehicle for projecting Nigerian arts and culture and value system, enhancing national consciousness and self-reliance. |
| Cinema | Cinema |
| A section discussing cinema alone has not been provided for in the cultural policy. | The state shall recognize cinema as an important means of entertainment and a vehicle for promoting the social, political, economic and cultural objectives of the nation. |
| Nigerian Languages | Nigerian Languages |
| No provision for the discussion of Ghanaian languages alone, in the cultural policy. | The state shall recognize language as an important aspect of culture and a vehicle for cultural expression and transmission and thus, shall promote Nigerian languages at various levels of the educational system. |

Source: The Cultural Policy of Ghana (2004), National Commission on Culture: Accra

The Cultural Policy of Nigeria, National council for Arts Culture: Abuja

4.6 Focus and Method of Implementation

The National Commission on Culture in the Republic of Ghana, in a bid to successfully, achieve the objectives of the country's cultural policy shall take into consideration all government agencies, civil society groups, business and corporate organizations, religious bodies, educational institutions, social groups, voluntary associations, artistic groups and associations, non-governmental organizations, media agencies and institutions, houses of chiefs and the citizens of the country. These bodies shall be recognized as stakeholders in the nation's cultural heritage and their support for and participation in the implementation of policies and programmes shall be sought after.

The roles of chiefs in heritage preservation and cultural transformation have been highly acknowledged and the relevance of the institution of chieftaincy cannot be over-emphasized. Although the administrative, operational principles and budgetary provision for the implementation of the cultural policy of Ghana will be the responsibility of the National commission on culture, implementation will be through certain pro-cultural institutions and agencies. These include: Regional and District centers for National Culture; National Theatre of Ghana; National Dance Company; National Drama Company; National Symphony Orchestra; Ghana Museums and Monuments Board; Bureau of Ghana Languages; National Folklore Board; W.E.B., Dubois Memorial Centre for Pan African Culture; Kwame Nkrumah Memorial Parks; Office of the Copyright Administrator; and the Pan African Writers Association (Headquarters).

The Cultural Policy shall be implemented in six broad dimensions:

- (a) Preservation and Conservation of culture;

- (b) Development and Promotion of Culture;
- (c) Presentation of Culture;
- (d) The establishment of appropriate administrative structures;
- (e) Provision of funds for the implementation of the above.

The cultural policy targets the entire population and gives room for all individuals and segments of the society to access and participate in cultural events. By this, not only would citizens benefit from the cultural resources of the country, but necessary steps shall be taken to eradicate all forms of discrimination amongst people on grounds of ethnicity, age, gender, religion, social status and physical disability.

The Federal Government of Nigeria shall recognize, for a meaningful achievement of the objectives of the cultural policy, traditional, religious and chieftaincy institutions, guilds, age grades, voluntary associations, craft guilds and co-operatives as agents for cultural preservation, presentation, promotion and development.

The Government shall promote and encourage the active collaboration of these agencies and ensure their creative interaction within the nation's economic and political circumstance.

The establishment of national associations of the various cultural and artistic interests, to assist it in the preservation, presentation and promotion of arts and culture shall be encouraged by the Government.

Through the Ministry of Culture, The National Council for Arts and Culture, National Commission for Museums and Monuments and the Centre for Black and African Arts and civilization, national bodies specializing in specific areas of preservation, presentation and promotion including galleries, film development, film censorship, tourism, museums and monuments, theatres, archives shall be established.

The cultural policy shall be expressed in four broad categories of state action, as follows:

- (a) Preservation of culture,
- (b) Promotion of culture,
- (c) Presentation of culture and
- (d) The establishment of administrative structure and the provision of funds for its implementation.

4.7 The impact of the Cultural Policies on Cultural Values and Standards

The cultural policies are in place to project national culture, pride, solidarity and consciousness. Cultural values and standards are important parts of history; therefore the cultural policy incorporates them into our general national development process. This incorporation is achieved through the involvement of all agencies and individuals both traditional and contemporary in cultural activities which remain bedrock of national identity. The cultural policies with the set of rules, requirements and priorities, set out to retrieve and restore history and heritage, cultural values and standards by protecting and projecting them for posterity.

It is note worthy that traditional standard and processes are not in any way tampered with and no attempt has been made to change them or do away with them in the entire write up

of both cultural policies. The policies are proposed to give direction and pave way, for the promotion of culture in nation building.

It is important also to note that the cultural policies provide for the awareness of the traditional values and generate respect and appreciation for each nation's heritage. Besides, the fact that our culture gives us our distinct identity as peoples of various places, it is the values and standards which are practiced in cultural activities and are also observed in day to day activities that provide for sustenance and maintenance of what is referred to as culture.

The performing arts, visual arts, mass media, educational institutions, government and non-governmental agencies, traditional rulers inter-alia have been taken up as vehicles for the promotion, protection, preservation, and projection of cultural standards and values in both the Ghanaian and Nigerian societies. Culture in terms of food, clothing, language, economic activities, rites of passage activities amongst others.

Finally, the cultural policies serve as a platform and elevation for culture. These policies put the spotlight on the very important foundation of every nation, its culture alongside the standards and values that guide it. The result of this is a never ending acknowledgement of the relevance of culture for sustainable growth and development of Ghana, Nigeria, Africa and the world at large.

4.8 The Cultural Policies and the Preservation of Culture

The preservation of culture as provided for in the cultural policies of Ghana and Nigeria relates to the promotion of cultural property whether of concrete or non-concrete

nature, past or present, written or oral in so far as it relates to the values and facts of history.

The objective of cultural preservation is to ensure harmony with contemporary realities and the demands of change and development and to prevent a mindless sweeping away of the cultural heritage, as if this is allowed to happen, the situation will only result in disorderly change, societal instability and a people completely cut off from its cultural roots.

To this end, special attention shall be given to the preservation of traditional sacred groves, monuments, mausoleums, artistic treasures belonging to the state and to individuals, private homes and all objects of high artistic value. Also, collaboration with concerned institutions, agencies and individuals by the government to initiate research, into the various traditional and customary rules and laws of Ghana and Nigeria and the research will be aided by documentation on audio and video tapes, film, e.t.c.

The important role which certain individuals, play in the society including chiefs, elders, women leaders, youth leaders shall be recognized and utilized in the unearthing, preservation and conservation of cultural assets. The above stated measures have been documented in the cultural policies and serve as steps through which culture can be kept over time.

Chapter five provides information about all aspects of the culture of the Asante of Ghana and the Ijaw in the Niger Delta of Nigeria.

CHAPTER FIVE

PRESENTATION AND DISCUSSION OF MAIN FINDINGS

5.0 Overview

Culture as an embodiment of every aspect of life of a people is in its totality when analyzed completely. Therefore, a holistic approach has been adopted in describing the cultures of the Asante people of Ghana and the Ijaw of the Niger Delta in Nigeria. The historical background of the people provides information about these ethnic groups, their location, climate, wars, and life style. The economic, religious, educational, political and social aspects of the way of life of these peoples are analyzed therein.

5.1 Historical Background of the Asante

The Asante are a part of the people known as Akans in Ghana. They live in the Central Region of Ghana. The region is densely forested; this richness of forest lands in soil leads to a lot of mineral and vegetable products among the people. The Asante have lived through several troubled years of serious tribal rivalry, conflicts and clashes and have discovered over the years that there is strength in unity. The major language is Twi. Several autonomous communities fought together to attain freedom and form the Asante Nation. Thereby having the name *Esa nti* meaning “Because of war”. Between 1695 to 1719 Nana Osei Tutu an enstooled king of Kwaman State now known as Kumasi also the first king of Asante nation promised to unite the Asante states. This process of unifying the states was made easier by the help of Okomfo Anokye who explained that the problem of who would lead the Asante states after they had come together would be

solved by the ancestors and gods. Kyerematin (n.d) had it that a festive Friday *Fofie* was chosen for the chiefs to gather together and await the choice of a king from amongst them. They were told to fast and pour libation to the gods and ancestors. On the fateful day, the chiefs were gathered and Okomfo Anokye having arrived amidst drumming and dancing, began to do some magical dances, paused a little, jumped about and began to call something from the sky. The priest conjured amidst drumming then the atmosphere became tense and there was a loud noise as a stool studded with gold descended into the laps of Nana Osei Tutu. He had been chosen by the ancestors and gods as the unquestionable king of the kings of the Asante Nation. The Golden Stool is the highest seat of Authority in the Asante Nation and it is the symbolic essence of unity and the embodiment of the Asante people. The chiefs drank palm wine mixed with a burnt collection of their hair and fingernails. The individual states, Kumawu, Mampong, Dwaben, Asumegya, Bekwai, Kokofu, Nsuta, Offinso, Edweso, Tafo and Agona individually defied their oppressors such as Denkyira Kingdom and collectively, they defeated them. They kept at fighting and defeating other peoples and have over the years, added more states and people to the Asante Nation.

Asante practice the matrilineal form of inheritance, whereby, when a man dies, his children do not inherit his property, it is his brothers or nephews that have the right to. The nephew is preferable and if there is no nephew, then a cousin's sister's son can inherit him. It is said that the properties belong to the women's line, but the men act as caretakers. This research reveals further, a deeply cultured people (the Asante). They possess a rich cultural heritage that has been kept alive over the years. This culture

influences their strength and beliefs as a people and is examined in all aspects as the study progresses.

5.2 Historical Background of the Ijaw People

The Ijaw people are the major ethnic nation of the Niger Delta in Nigeria. They are identified with the delta of the River Niger, in terms of geographical location. They inhabit practically, the whole coast, some 250 miles in length. They are a riverine people. They speak the Ijo language. The Niger Delta in Nigeria has been a center for the Atlantic slave trade and oil palm trade from the late fifteenth to the nineteenth centuries, and in recent times the producer of crude oil and gas that sustain the Nigerian economy. About one third of the Niger Delta is made up of wetlands and it contains the largest mangrove forest in the world (5,400 – 6,000km) (Afolabi, 1998; Nyananyo, 2002). The culture and economy of the Ijaw is greatly influenced by their environment. Fishing remains a major occupation for the Ijaws and the people depend heavily on fish as a source of cheap animal protein.

Ijaw oral traditions record that disputes with and between communities leading to physical clashes ultimately led to out-migration. This caused the Ijaws to be found not only in the Niger Delta region in the west, Lagos, Ondo in the and North, Kaduna, Kano, Benue, Jigawa, Kogi, Jos, Niger, Borno and Taraba, in the diaspora Benin Republic, Togo, Ghana, Liberia, Cameroun and Equatorial Guinea. However, the study concerns only, the Ijaw of the Niger Delta in Bayelsa, Rivers, Delta and Ondo. Over the years, the Ijaws have fought for liberation from the Nigerian state. They are of the opinion that

they would remain part of the Nigerian state only if they would be given self-governing power and responsibility to control the exploitation and management of their God-given resources and habitat. On the 23rd of February 1966, Isaac Jasper Adaka Boro an undergraduate of the University of Nsukka assembled 159 youths under the banner of the first Niger Delta volunteer service. The formation began operations in the creeks of the Niger Delta against the rest of Nigeria. The liberation of the Ijaw land, by force proved impossible, their resistance lasted only 12days. In opposition against better-equipped Nigerian troops, the dream of a “Niger Delta Republic” collapsed. Still to a depressing degree, the Ijaws have not realized their dream of freedom from Nigeria. The fight is ongoing, international non-governmental organizations are involved in the struggle. These days, youth groups have taken the fight into their hands, for example, the MEND (Movement for the Emancipation of the Niger Delta) have made dauntless threats, incessant hostage taking of innocent foreigners and Nigerians as well. These activities which are criminal, have led to severe setbacks in domestic and international oil and gas affairs. The struggle of the Niger Delta is now sufficiently globalised. The Asantes and Ijaws are people who have fought constantly for their freedom in their respective countries and posses similar character traits in terms of wars for liberation.

5.3 Economics Aspects of the Culture of Asantes and Ijaws

(i) Asante

The Asantes engages primarily in Agriculture. Their main occupation is farming. They grow crops for food and cash purposes. Crops such as yam, corn, cassava, plantain, e.t.c are grown and they practice the mixed method farming. The bush-fallow method of

Ofarming is also practiced by the Asantes. Cash crops of utmost importance to the people are the oil palm tree, kola tree, cocoa trees. Some farmers engage in fruit plantations where fruits such as banana, pineapples, oranges and mangoes are grown. Other farmers engage in fish farming, snail farming and poultry farming, fish, snails, mushrooms, birds, poultry and eggs are reared for feeding and sales.

Besides the major occupation of farming, the Asante people are craftsmen as well. They are goldsmiths, silver smiths, wood carvers and weavers of cloth. They weave the famous *kente* cloth which Ghana is known all over the world for. Baskets are also woven. The carvers carve symbolic items, staffs, drums with their roots and meanings in the Asante culture. The drums are of utmost use at social gatherings and for communication of messages to the people. Royals and other individuals make use of gold and silver ornaments for decoration and body beautification which provides wealth for the gold smiths and silver smiths.



Plate 5.1 Asante woman on the farm



Plate 5.2 Asante woman and child on the way to the farm (Kumasi)

Source: Photographs taken by the researcher



Plate 5.3 Asante weaver at Bonwire
Source: Photograph taken by the researcher

(ii) Ijaw

The Aquatic ecosystems in Ijaws land throughout the Niger Delta support a rich diversity of fish and shell fish resources. At least, one hundred and fifty species of fish inhabit the waters in the Niger Delta which is the largest in Africa and one of the largest in the world (Afolobai, 1998; Nyananyo, 2002). Artisanal (Small scale) and Industrial (large scale) fishermen play important roles in fish production in the region. The Ijaw operate mainly in artisanal fishery. Their main occupation is small scale fishing which is labour intensive. They use mainly simple fishing gear and dug-out canoes built by them using mainly paddles. Few of the people use motorized canoes. Their fishing gear include spears, machetes, fences and stares, traps, lines , hooks and variety of nets, spears and machetes are wounding gear used for piercing and transfixing fish. Fences and stakes are

used as barriers to control the movement of fish and aid their capture. The people manufacture traps from forest materials, such as wood, twines and raffia.



Plate 5.4 Ijaw Fishermen at Igbomotoru
Source: Photograph courtesy of Jima Ngei

Fish and shrimps are processed when gotten to land while the men dominate the capturing aspect of fishing; the women are in control of processing/preservation and marketing. The main processing technique employed by the Ijaws is smoke drying. Raw sea foods are heated at high temperature using firewood as the energy source. The traditional smoking kilns are simple and constructed with mud. Large fishes are often cut into clunks prior to smoking. The smoking process reduces moisture levels and imparts some flavor. The smoked sea foods are kept in baskets, jute bags and sold in local markets or transported and marketed in other parts outside Ijaw land. The industrial fishermen employ modern fishing gear and are equipped to operate in deeper waters. Most of these fishermen work for sea food producing companies and are not always Ijaw people.

The Ijaws also engage in farming. They grow cassava, corn, yam, okra, sugarcane and plantain. Plantain is their major cash feeding only. The Ijaw people are major manufacturers of local gin. (*zini*). They distill gin and the process involves the brewing of palm wine for several hours in heat.

Another important economic activity of the Ijaw people is carving. The forests of the Ijaw land abounds with timber which is used by the Ijaw for carving, the most important product of this industry is the canoe and the paddle which is the major means of transportation of the Ijaw people. The Ijaws are the best canoe carvers in Nigeria.

In farming and carving, these two ethnic groups share similar economic activities. They are very independent and hardworking people. They find opportunities to invest and express their hardwork abilities and strengths. These attributes make them a people that cannot be ignored in their respective countries.

5.4 Religious Aspects of the Culture of Asantes and Ijaws

The Asante people of Ghana and the Ijaws of Nigeria believe in the existence of a supreme God. The people believe He is the creator and giver of life. The Asantes describes him with several names: *Odomankoma*, the everlasting creator of all, *Onyankopon* the unchangeable one. The Ijaws describe him as *Ayiba* the Supreme God, *Nanaowei*, “the owner of the world, *Tamara* or *Tamuno*, the creator. The Northern Ijaw, however, believe that the Supreme God is female. They therefore call her *woyinghi* meaning, our mother. The Asantes and Ijaws believe also in lesser gods and deities

through whom they believe, they can reach the supreme God. To this end, the Asantes have what is called *Nyamedua* meaning God's tree, a tripped tree erected in the front of the houses of family heads and chiefs. A brass basin is placed on the tree to collect rain water. The water with white clay and *Adwera* leaves are used in the sprinkling family members to ask for forgiveness of sins and for blessings. Food is left on the *Nyamedua* for the supreme God before the head of the family eats his own food. Similarly, the Ijaws have shrines in the form of small huts built at the side of the homes of the heads of families. Inside the huts are drinks (locally made gin), carvings which represent lesser gods/deities and saucers for the collection of water. Foods are also placed in the shrines for the gods. While the Asantes perform worship at the *Nyamedua* on Saturdays thereby the name for God *Onyamekwame*, the Ijaws worship at the shrine on any day.

Both the Asantes and the Ijaws have their manmade gods that are regularly sacrificed to. Fowls, goats and other animals are used for the sacrifices. Some of the deities include for the Asantes "Bennim Adeaa of Mampong and Kobiri of Breman in Kumasi. The Ijaws have *Egbesu* of Kolokuma.

Traditional religious worshippers among the Ashantis and the Ijaws seek for blessings of children, good health, wealth, protection, goodwill from the Supreme God through the lesser gods. Both ethnic groups have traditional priests through whom the lesser gods are consulted, appeased and sacrificed to. The Asantes calls them *Okomfo* and among the Ijaws they are called *Orusibeowei*. Consultation allows for appeasement of any offended superior powers, this is done to aid recovery or towards getting the heart desires of the worshippers. Some charms, talismans, amulets, and waistlets are given to the worshippers

to wear as forms of protection and safety from injuries, enemy attacks, animals as well as battle field attacks. These are usually for hunters, farmers and warriors. Incisions are made on the body of children and adults by the traditional priests who prevent sickness, convulsion and death of the children. Also, the incisions are sometimes meant to protect the adults from death and other injuries. Other charms are believed to drive away evil spirits and prevent them from causing harm. What is more, several others prevent the penetration of guns, machetes and other sharp objects especially during war times.

The Asantes believes that the earth was made as a very important supporter of life; they call the earth *Asase yaa* meaning a woman born on Thursday. It is said that women love, nurture and support their families. The Ijaws have no particular belief about the earth.

The two ethnic groups believe in life-after-death. They believe that the dead go to a place where they live as normal people do only they live in a place only the dead can live in. The Asantes calls it *Asamando*.

In the old days, kings used to be buried with servants and material possessions to enable them live befitting lives in the land of the dead. This was practiced by the Asantes while the Ijaws have no practice of burying their kings with servants and material possession even though they also believe in life after death. As a result of this belief, when the living among the Asantes and the Ijaws drink, eat and make merry, they pour some to the ground and place cooked food in shrines and stool rooms for their ancestors to partake in their festivities. The Asantes and the Ijaws believe in reincarnation. They believe it is the

people who go to the land of the dead who return to be born. They also believe that if people do not die, others will not be born.

As both ethnic groups share similar belief patterns, so also they have the same procedure for the pouring of libation. Water, palmwine or distilled wine is used to pray and pour libation. The procedure entails:

- (a) Calling – the name of the supreme God is called and the container of the wine is shown upwards facing the sky. The earth is acknowledged; the deities mentioned one after the other, followed by the calling of the ancestors. After each call a drop of wine/drink is poured to the ground.
- (b) Narration of purpose- whereby the purpose for which the libation is poured is mentioned, it may be for children, good health or wealth.
- (c) Praying for help- help is sought for through prayers for the purpose of which the libation is poured.
- (d) Curses – Afterwards, the person pouring the libation would curse his/her enemies and wish for them every bad thing that their enemies may have planned for them.

However, as a result of colonization and interaction with foreigners other religions such as Christianity, Islam and Bhuddism are practiced by both Asantes and Ijaws. The people are a strong religious group. They believe in the laws of the various gods they serve traditionally. They abide by these laws laudably and this, to a large extent, has contributed to a high level of decency, law, order and moral uprightness among the Asantes and Ijaws of old and till present.

5.5 Educational Aspects of the Culture of Asantes and Ijaws

The Asantes and Ijaws acknowledge the relevance of education in their societies. Their system of education is basically informal as cultural values and standards are passed down from generation to generation through this medium.

Young children growing up to become adolescents go through domestic training, skills acquisition and practical lessons before they become adults and face the responsibilities that come with adulthood. Usually, the first type of education for young children comes from parents, older siblings, elders in the family and community as well as from relatives. Parents teach their children their vocation. Fathers teach their sons about and help them to acquire skills in farming, fishing, hunting, carving, blacksmithing while mothers teach their daughters how to cook, farm, wash and general housekeeping obligations.

Male children are taught to provide for their family and relatives as they grow older and the female children to take care of a family and meet the domestic needs of every member of her family.

As they grow older, these youths learn by observation and undergo another form of education known as apprenticeship. According to their parent's desire and the youth's interest, they are sent to understudy masters of different trades such as weaving, carving, cloth stamping, goldsmithing, e.t.c. Their education would be for a period of six months or more. After they qualify as masters themselves, they would still serve their masters for sometime before they establish their own trade and work independently. The

education of young people in the Ashanti and Ijaw societies is shown by research to be a responsibility of every member of the various communities that make up the respective societies. In the activities of everyday life, virtues such as honesty, modesty, kindness, humility, respect, hardwork, hospitability and courage are encouraged while vices including, dishonesty, stealing, fornication, adultery, disrespect, pride and arrogance are highly discouraged.

Among the Asantes, there used to be some community sponsored form of traditional education known as *Ahenahene* which called for a period during the year when the youths in a community are brought together for community-arranged training. A linguist was usually appointed to teach and direct lessons on marriage life, family administration, state administration, music and dance, dressing and social behavior that is acceptable. They held positions as paramount chiefs; queens, lesser chiefs, elders, husbands, wives, spokesmen, guards and they had their education in practical form. The only aspect they did not practice was sex. At the end of the period, they put up an exhibition to showcase all the knowledge they had acquired. This way, elders in the society were sure that in their absence, the youth could take up the mantle of administration. This form of community sponsored education is, however, not a part of traditional education among the Ijaws. The community sponsored education is also no longer practiced in the Asante society, instead there are education funds sponsored by the Asantehene with a foundation for education.

Even though as children grow up in these two societies, they are exposed to education that teaches them about the total way of life of the people, the influence of the Western system of formal education cannot be totally ignored. With colonization came formal education which is an integral part of the Asante and Ijaw societies today. Research discloses that these two forms of education provide a balance for the young members of the society. With the traditional form of education they know and appreciate their roots while with the Western form of education, they can fit into a society that is fast advancing. The result is individuals who are useful to themselves and their societies as well.

5.6 Political Aspects of the Culture of Asantes and Ijaws

5.6.1 Leadership and Hierarchy

A major difference in the political cultures of the Asantes and the Ijaws is, while all the Ashanti states come under the authority and leadership of the *Asantehene*, the Ijaw states have different chiefs who do not come under one king. The Ijaw states remain autonomous, but may put heads together concerning issues that would benefit the whole Ijaw nation. The Asante states have their own chiefs also, but they are subject to the King of the Asante Nation who is the occupant of the golden Stool. The golden stool is the highest seat of authority followed by the silver stool occupied by the *Mamponghe*. The silver stool is the second highest seat of authority in the Asante Nation.

The Ijaw chiefs have smaller chiefs under them. These are, chiefs of sections in the villages known as the *Birinanaowei*, chiefs of the compounds in the village,

Polonanaowei and the family heads/chiefs *Waridauwei* all of whom are under the *Amananaowei* or *Amanyenabo*, the chief of the town or state.

Besides chiefs of the various Ashanti states, the *Asantehene* has chiefs under him solely responsible for him and his successful administration. These include the *Sanaahene* (chief Accountant), *Abenasehene* (Head of the Kings wardrobe), *Mwowerebubufoohene* (responsible for the King's nail and toepairing), *Mpaboahene* (Chief of the King's Sandals), *Nsumankwahene* (The Kings chief physician), *Akrafohene* (head of the bearers of the state swords), *Asankroasehene* (responsible for the King's personal quarters), *Boodedwafoohene* (responsible for peeling plantain for the king's meals), *Fufuwfoohene* (responsible for fufu in the king's meals), *Nkwanyefoohene* (responsible for the king's soups), *Noamanoamayafoohene* (responsible for a variety of desserts for the king), *Akyempinhene* (head of the princes), *Mponponsonhene* (custodian of the *Mponponson* state swords), *Jamasehene* (custodian of the king's treasure casket), *Akwan mofufoohene* (responsible for the king's teeth cleaning and road construction), *Aperafufoohene*, (responsible for the cleanliness of the palace kitchen), *Dwete kesehene* (responsible for the king's rations of *kenkey*, roasted meat for a journey, at a court sitting or state ceremony). With no overall king of the Ijaw states, there are no offices for chiefs solely responsible for the king. The Chiefs of the Ijaw state, however, have servants and stewards at their service.



Plate 5.5 The current Asantehene (Osei Tutu II)
Source: Photograph purchased from the Manhyia Palace Museum.



Plate 5.6 The Amanyenabo of Bomo clan
Source: Photograph taken by the researcher.

The Asantes and Ijaws practice matrilineal and patrilineal inheritance respectively. Kings are not made outside the royal family. Even with the difference in their practice of inheritance, either through maternal or paternal links, kingship remains in the royal family.

5.6.2 Queen

The wives of the chiefs of both the Asantes and Ijaws are not considered queens. Though, the Asante Nation and various states have queens from the royal families who assist the chief in leadership duties. They may be the mother, aunt or sister of a reigning chief. As for the Queen of the Asante Nation, she has some towns in her jurisdiction including Bomso, Asokwa, Adum where she rules and settles domestic disputes amongst

the people of such towns on Tuesdays and Fridays. She initiates the sale of lands and property and is not dependent on the *Asantehene* for money. She wears the *dasinkran* hair do; her hair is cut short and painted black to highlight her face as symbol of Ashanti womanhood. When sitting in state, she is dressed in cloth specially made for her, Gold jewelry are worn on her wrists, neck, fingers and ankles.

The Ijaws do not have an overall queen. Each of the Ijaw states have a female chief who is in charge of feminine matters. She settles domestic disputes also, but does not have any towns under her to rule over. She is subject to the chief of the community. She is called the *Erenanaowei*.



Plate 5.7 The current Asante Queen

Source: Photograph purchased from the Manhyia Palace museum.



Plate 5.8 The Erenanowei of Oporoma

Source: Photograph taken by the researcher.

The King among the Asante and the chiefs are the war generals/leaders among their people. They are installed to fight for their people, if the need arises while the Asante

king wears the *batakarikese* the Ijaw chief wears the “*orubite*” both attires worn during wars. While an Asante King is carried in a palanquin (*apakan*) accompanied by the *fontomfrom* drums and when he is walking, his steps are matched with the *mpintin* drums telling him how to move or to beware of rocks along the way, the Ijaw chief is not carried in a palanquin, he is only surrounded by his guards, other chiefs and his people when walking. The drums usually accompany him, not necessarily matching his steps, but praising him as he moves.

5.6.3 Regalia

The Asante king’s regalia comprises a lot of gold jewelry for his arms, neck, fingers, ankles and head. He is dressed in special *Kente* cloth for different ceremonies such as festivals, funerals, durbars. He has special slippers for the different occasions. He sits on a chair *Hwedom* specially for him. His feet do not touch the ground when he sits in state. His feet rest on a platform to prevent him from the harm of bad spirits, as a king, he would be considered destooled if his feet touch the ground. Asante state swords are carried by his warriors and attendants to protect him and mete out punishment to defaulters. There is also the Kings spokesman’s staff studded in gold which signifies the office of the *Okyeame*. Conversation is made with the king and the king also addresses his people through his *Okyeame*. The regalia of an Ijaw chief is not quite as opulent as that of the Ashanti king. The Ijaw chief wears traditional coral beads (*Ibolo*) in place of gold jewelry. He is dressed in an *etibo*, *owoko* or jumper shirt on trousers with cloth (wrapper). He wears shoes and hats as headdress. He sits in state on a chair known as the *Amananaowei ikasi*. The special seats distinguish the chiefs from other nobles and elders

seated around them. His feet may touch the ground and he is surrounded by his guards and warriors with spears to protect him. While sitting in state, the Asante king sits under a state umbrella with various totems and symbols used according to the occasion. The Ijaw chiefs do not have state umbrellas as part of their regalia; instead if they would be seated in public, they are seated under shades made from palm fronds and thatch. The Ijaw chief does not have a personal spokesman; the town crier is more like the chiefs' spokesman, as he takes messages from the chief to the people. However, when the people are gathered to the chief, the chief addresses them himself and not through the town crier.



Plate 5.9 A Kolokuma Chief (Ijaw)
Source: Photographs taken by the researcher

5.6.4 Nomination, Installation and Enstoolment/Coronation of Kings and Chiefs

When an Asante king goes to the great beyond (passes away), he is well mourned by his people. A stool is blackened in his honour and sent to the stool room where the stools of past kings and queen are kept. In the midst of mourning and ceremonies he is

laid to rest but not buried. Asante kings are embalmed and put in a mausoleum. The Ijaw chief on the other hand is buried when he passes away amidst mourning by his people alongside ceremonies that include performance of religious rites and laying him to rest in his own compound or house as the case may be.

With the passing away of their leaders, both Asantie and Ijaws have king makers who nominate candidates for the position of the departed king/chief. However, for the Asantes, the queen holds forth in the absence of the king and it is she who is responsible to nominate a candidate. She does this by consulting members of the royal lineage, principal chiefs of the royal household, prominent and influential persons in the state. Together, they come up with a nominee. If the person is not accepted, she is allowed two more nominations and if they also are not accepted, then the king makers (*Gyasefoo*) can make their nomination. An Asante or Ijaw nominee must possess both physical and moral excellent attributes. He must not be physically handicapped and must not be a sufferer of tabooed illness (leprosy, blindness, e.t.c). He must possess virtues such as humility, honesty, and respect for all. He must not be a drunkard, an adulterer or fornicator. The Asante and Ijaw traditions demand that a candidate must be nominated within forty days from the demise of the previous king, so that the nominated candidate can preside over the activities (following the laying of the departed king to rest. The nominee is put through proper investigation to determine his abilities should he emerge king/chief. However, nowadays, people lobby for traditional leadership positions and even go to war, take lives and destroy property just to have power and the wealth as well as the recognition that comes with it.

After a nominated candidate has passed the investigation process successfully, he stands elected. He is then installed taking an oath of office before his people, chiefs, elders and for the Asantes before the queen. He is advised by the chiefs and elders to be patient, strong, wise and faithful to his people. The Asante king elect takes the oath of office with the *Mponponso* sword in his right hand and he is given the gun belonging to his predecessor to be a guardian of the Asante Nation. This he holds in his left hand with cloth lowered to his waist. The Ijaw chief -elect also swears with the *ogidi* sword in his right hand to defend his people also with cloth lowered to his waist. At this stage, there is dancing, drumming and singing as the other chiefs in turn swear the oath of allegiance to serve the new leaders faithfully and remain loyal to their people. Then, a date for coronation is set for the Ijaws and a date for enstoolment is set for the Asantes. The rites for enstoolment of an Asante king involves rites performed at Pampaso, a musket firing ceremony and a ceremony at *Manhyia* in the night. At Pampaso, the king-elect is tied to the back of the queen at Pampaso with a silk cloth. The *Okyeame* on behalf of the *Mamponghe* requests the release of her ward to become the *Asantehene*. She feigns refusal at first, but later consents to his release. At this point, the custodian of the *Bosomuru* state sword (*Waree Adwumakasehene*) is sent for after giving several excuses, he arrives in a procession of all the state swords, headed by the *Bosomuru* state sword. He unsheathes the sword, gives it to the King-elect and says “I pass on to you, your authority, this is the *Bosomuru* sword with which your ancestor, King Osei Tutu, waged his wars, I hand it over to you”. He says this three times to which the king- elect responds each time, “I accept it”. Then, the *Adorumakasehene* places three times on the head of

the king- elect the *Denkemkye* (a leather cap that belonged first to Osei Tutu). It is an accepted headdress for Asante kings.



Plate 5.10 The Mponponso Sword and the Asantehene's pipes

Description: The sword is used to swear the oath of service to the Asante people

Source: photograph purchased from the Manhyia Palace museum.

After wards, they proceed amidst music and dance to Bampanase where the king elect fires the gun given to him earlier. He is answered by firing also by the chiefs and their followers. He then exchanges greeting by shaking the hands of the respective chiefs. At this time they retire to rest for the actual enstoolment ceremony which takes place only at midnight. At midnight, all the chiefs are gathered again at Bampanase except the *Mamponghene*. The Golden stool is brought and placed on the Banwoma (a piece of the skin of an elephant's ear). When all is set, the *Mponponsonhene* goes to get the *Mamponghene*. The *Mamponghene* supported by the Right wing chiefs hold the right arm of the king- elect, the *Assumengyahene* ,supported by the left wing chiefs, hold his left arm, the *Kyidomhene*, supported by the *Kyidom* chiefs, the *Konti* and *Akwamy* chiefs, the

Gyasefoo, *Ankobe* and *Manwere* chiefs hold his waist, right foot and left foot respectively and place him three times on the Golden stool as the *Mamponghene* says “You are a descendant of Osei and Poku, it is your right hand that I hold to place you on the stool of your ancestors, it is good government that we expect from you. May God bless you”. At this point, the queens of Asante and Kokofu and the women with them raise their voices in songs of praise and thanksgiving, who would have been watching the proceedings from a distance. The enstoolment of the king would be followed by the enstoolment of other new chiefs in the kingdom. The king then, is the occupant of the Golden stool, so when he sits in state, it would be placed on a chair to his left. It is placed sideways not upright. The belief is that if it lies sideward, evil and bad spirits cannot sit on it. As a result, it is protected from pollution.

The Ijaws have no stool that serves as an embodiment of their unity, so their king is coronated and not enstooled. The rites following his coronation include carrying him shoulder high to the riverside by selected warriors. At the river bank, the traditional priest says prayers for his protection and for wisdom to lead the people as well as he rebuking bad spirits and cursing them. Then the chief-elect is thrown into the water (he must have good swimming skills). When he surfaces, the people shout for joy. He is pulled out of the water only by the traditional priest. He is surrounded only by male chiefs and warriors and cloth (*Injire bite*) would be put on his waist downward. The beads and hat or crown that belongs to the office are put on him at this point also. He remains barefooted as he is led back to his palace still surrounded by his people. His barefoot at this stage signifies possession of the land. As he walks back to his palace, he repeats after the traditional

priest. “I have survived in the waters our ancestors survived in; these waters will not drown me or my people as I serve them and take them to greater heights”.

Just as the queens and women of Ashanti, observe the enstoolment ceremony from a distance, so also the female chief and women of the community observe the coronation ceremony from a distance. When the chief-elect emerges from the water, they also raise their voices in songs of praise and thanksgiving and join the procession back to the palace for more celebration.

5.7 Social Aspects of the Culture of Asantes and Ijaws

The social activities and social life of the Asantes and Ijaws are treated in the following paragraphs.

5.7.1 Dress Culture

The Asantes and Ijaws have cloth (wrapper) as their traditional attire. The *Kente* cloth and the *Adinkra* cloth are the most important cloth used by the Asantie people. The Ijaws on the other hand, use the “*Abada*” George cloth. An Asante man, after wearing the knicker “*Danta*”, puts on cloth over his shoulder or his waist without a shirt underneath. The Ijaw man would dress in a trouser and shirt with a cloth on top and a hat. The Ijaws have their shirts in three major styles, the *etibo*, *owoko* and jumper. The cloth is put over the trousers underneath the shirt. For the women, the Asante woman uses two pieces of cloth. She may have one tied from her bust down ward and the other one wrapped around her shoulder or the cloth could be tied on her waist, she would wear a blouse and

still wrap the cloth around her shoulders. The Ijaw woman wears a blouse with two wrappers on her waist and a headgear.



Plate 5.11



Plate 5.12

Traditionally dressed Ijaw Men and Women

Source: Photograph taken by the researcher

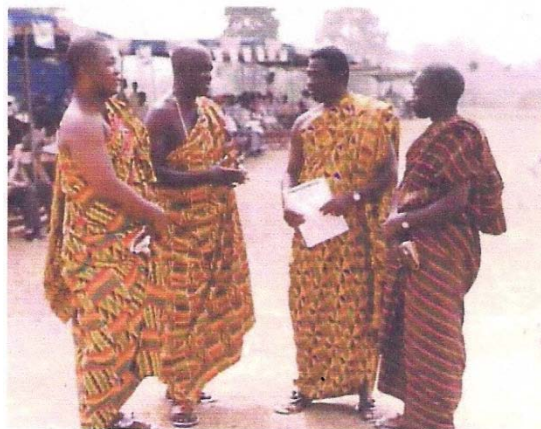


Plate 5.13



Plate 5.14

Traditionally dressed Asante Men and Woman

Source: Pictures purchased from the Manhyia Palace Museum

Religion, education and interaction with peoples of other cultures have brought about

borrowed culture in dressing among the Asantes and Ijaws. The people dress in the

European fashion, in trousers, shirts, jackets, jeans, suits, skirts and frocks. Because of the cost of the traditional cloth, most of the people use European clothing for their daily activities and try to have one or two traditional cloth for funerals, church services and other social functions. However, the kings, chiefs and queens (female chiefs) wear the traditional cloth for their social functions no matter their education, exposure and the cost of the cloth.

5.7.2 Food

As both the Asantes and Ijaws are farmers, they possess foodstuffs which form the staple foods of the people. The foodstuffs include plantain, cassava, cocoyam, rice, yam, corn, banana, e.t.c. A variety of dishes are prepared from these foodstuffs. A staple food which involves cooking one of yam, plantain, cassava or cocoyam and pounding it in a mortar to produce a solid substance. The Asantes call it *fufu*, the Ijaws call it *Onunu* or *mbedakaagun*. It is usually eaten with a variety of soups. The two ethnic groups have similar soups. They have the palm nut soup (*Abekwan* – Ashanti), *Banga* – Ijaws), the light soup or pepper soup (*Nkraka* – Ashanti), (*Iginafluo* – Ijaw), the groundnut soup (*Nkatekwan* – Ashanti), (*Apapa fluo* – Ijaw); and Okra soup, green leaves (vegetable) soup. Other staple foods for the Ashantis include Apesie (cooked yam, plantain, cassava or cocoyam), *Dokono* (*Kenkey*), *Akapinyi*(toasted and mashed plantain, with groundnut paste), *Mpampa* (porridge), *Mmotuo* (Rice pounded in *fufu* form. The Ijaw people have the special delicacy *kekfie* (unripe plantain porridge). Their soups and other food items are made with meat or fish. The meat, the people get from hunting and rearing of domestic animals (Pigs, goats, fowls, ducks and turkey). Their fish is gotten from the

streams, rivers and lakes around them. The Ijaws eat mostly, sea foods as they are surrounded more by rivers.



Plate 5.15 Ampesie (Asante)



Plate 5.16 Banku and Tilapia (Asante)

Source: Courtesy of Mrs. Margaret Anati



Plate 5.17 Kekefie (Ijaw)



Plate 5.18 Banga and Owo (Ijaw)

Source: Photographs taken by the researcher

5.7.3 Shelter and Architecture

The Asantes and Ijaws in the villages build huts. The huts are constructed with wood planks tied together with ropes and covered with mud. Palm branches and thatch are used to roof these huts. Raffia mats serve as a covering for the doorway. Nowadays, wooden doors with locks are used to keep things safe. The Ijaws who have more of rivers covering their territories build houses at the river banks. Wooden planks are pinned into the river bed and stick out above the water level; the huts are then built on these elevated

planks. Palm branches and thatch are also used for roofing. Nowadays, wealthy individuals among the people put up buildings with modern materials such as bricks, sandcrete, glass and corrugated roofing sheets or concrete tiles are used for roofing.



Plate 5.19 A hut (Asante)



Plate 5.20 A hut (Ijaw)

Source: Photographs taken by the researcher

5.7.4 Music and Dance

The Asantes and the Ijaws have music and dance as an integral part of their lives. There is singing and dancing at joyous occasions and sorrowful occasions, wars, religious worship, festivals, funerals, puberty rites, naming ceremonies and marriage ceremonies among others. Both ethnic groups have organized singing groups in the various communities. A genre of music that is mostly sung by the Asantes and Ijaws is the high life music. Song leaders and their back -up singers meet regularly to put songs together for different occasions in the community.

The people use their music to encourage and relate with one another. As for the dance, both the Asantes and Ijaws have several dance steps peculiar to them. There are also dance groups which meet to arrange dance moves for different occasions. Drums are not left out in the aspect of music and dance. There are different sizes of drums that are

beaten to match songs and dance moves. A combination of drumming, singing and dancing is very crucial to the social life of the Asantes and Ijaws.



Plate 5.21 Ijaw Female Dancers

Source: Photograph taken by the researcher

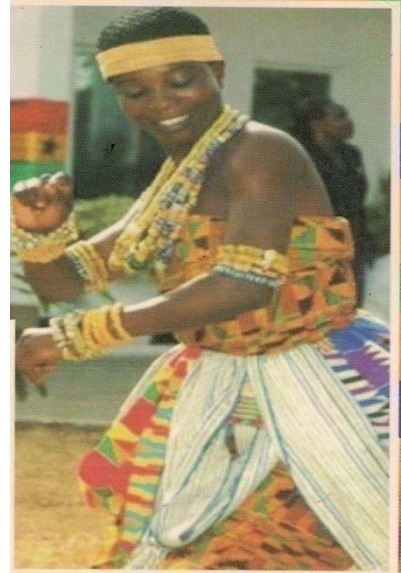


Plate 5.22 Asante Female Dancer

Source: Photograph purchased from the Manhyia Palace museum.

5.7.5 Salutation

Greetings are important among the Asantes and the Ijaws at social functions, daily activities and at all times, morning, noon, evening or night. The Ijaw people greet *Noa* and *do* at every time of the day. It is also used to say welcome, thank you, well done. Young people go on their knees to greet older people saying *koide* or *okoido* meaning am on any knees in respect for you. The Asantes greet anti-clockwise when greeting a group of people. They shake hands from the right to the left. If a chief is in a gathering, the chief would be greeted first in both ethnic groups. For the Asantes, in greeting a king those wearing cloth would lower the cloth to their waist or bust level, they would remove

their footwear and bow to greet the king. Young people also bow to greet older people among the Asantes.

5.8 Rites of Passage

5.8.1 Birth and Naming of a Child

In the olden days, the Asantes used to name a child one week after birth and the Ijaws named a child at the time the first teeth appeared. At naming occasions, friends and relatives gathered to celebrate with the parents. In both cultures, the belief is that if a child had lived that long, then he/she had come to stay and deserved a name.

Among the Asantes it is the sole responsibility of the father to give a name to a child. For the Ijaws, anyone can suggest a name provided they are members of the family or the community. The birth of a child is greeted with happiness and celebration. Besides, the naming of a child involves activities. On the day of naming, an elderly female member of the family of the Asantes would sweep the room where the mother and baby sleep, throw the dirt away and head to a refuse dump saying to the spirits, in the spirit world that the baby had left them completely that day and they should no longer call the baby theirs. The baby would be given a bath and taken to every part of the house and be told that every part of the house belongs to him/her. The baby would be laid in the open till the woman to perform the naming arrives. She would take the baby in her arms, and tell the name chosen for it, she would praise the person the baby may have been named after and urge the baby to emulate the person. She would dip her finger into water and wine and drop on the baby's tongue one after the other and say "*woto nsuo a fre no nsuo*" and

“*woto nsa a fre no nsa*” meaning that “if you taste water or wine, say that it is water or wine”. In other words, she would be telling the child to be truthful at all times. She would then put the baby down and presentation of gifts to the baby from parents and relatives would be made. Gifts would include toys, clothes, and shoes while tools will also be presented according to the sex of the baby. A female would be given a cutlass, hoe and basket for farming while the male would be given a gun and cutlass, to work hard and defend his family and nation.

On the day of naming among the Ijaws, the baby would be taken by an elderly female member of the family to one of the elders of the village. The elder would then pray for the child that the tooth that has erupted would not disappear. The baby would be taken back home, the head would be shaved; the elder or family head would say the name and pray that the child would be a blessing and not a disappointment to the family and community. Afterwards, gifts would be presented to the child by parents, relatives and well wishers after three days for a male and four days for a female, the new hair would be shaved again. The child’s scalp would be decorated with white paint, cowry shells would be placed around his or her waist and the mother would walk the child around the village signifying full membership of the village.

The Asantes believes that the day a baby is born is the name given by the creator. Hence, babies are named after days of the week.

| Day | Male | Female |
|------------|-------------|---------------|
| Sunday | Kwasi | Akosua |
| Monday | Kwadwo | Adwoa |

| | | |
|-----------|---------|-------|
| Tuesday | Kwabena | Abena |
| Wednesday | Kwaku | Akua |
| Thursday | Yaw | Yaa |
| Friday | Kofi | Afia |
| Saturday | Kwame | Ama |

The Ijaws on the other hand do not give names based on the day a child is born. For both ethnic groups, some factors determine the naming of a child if a child is born on a festive day, the child would be named after the festival. If he or she is born at Christmas, they would be named accordingly. If the child is gotten through a deity, they would name the child after the deity. If the children are twins, they would be called *Ataa* by the Asantes and *Mamuzee* by the Ijaws. However, persons may change their names as they grow older as a result of education, religious beliefs, achievement or status change/change in status.

5.8.2 Puberty Rites

Puberty, a stage of change in the life of an individual, particularly from childhood to adolescence and adulthood. The change happens to members of both sex, but there is more ceremony for the girl child in both the Asante and Ijaw culture.

Puberty rites are performed for a young girl among the Asante and the Okrika among the Ijaws the first time she sees her menstruation. The Okrika – Ijaw term for this ceremony is *Iria*. The Asante young girl will first be taken to the queen of the town for inspection and approval to be sent to a menstrual home, where she would eat mashed yam and eggs to signify her attainment of a new status. There, she would learn rules by which a woman

seeing her menstruation should abide. After this stage, the Asantes and the Okrika-Ijaw have a public ceremony performed for the girl by her parents and relatives. The ceremony was a week-long one. Food and gift items were provided for the girl and other girls who would spend the time with her. The ceremony is also carried out for a group of girls that may have seen their menstruation almost at the same time. The female family members made sure to inform and invite people for the ceremony on the last day of the week, women would raise their voices in singing at dawn to announce the ceremony taking place that day. After taking her bath the girl would oil her skin with Shea butter. Her grandmother or an elderly female relative would send a blanket and a mat to the ceremony grounds she would be dressed in cloth that would cover from just below her breasts to her legs, leaving her breast and shoulder bare. The mat would be placed upon the ground and the blanket put on top of it. A stool would be placed on the blanket and an egg underneath it to keep away evil spirits. The girl would be sat upon the stool three times, each time, the elderly women would say “today you have become a woman, therefore we are showing you to the public, resist wrong doing and do not indulge in bad habits”. After the third time she would remain seated from the morning period till about three o’clock in the afternoon. At this time, gifts will be brought to her from her parents and relatives. If she had been betrothed to a man, he would also send gift items for all to see while the Ashanti girl would remain seated after receiving gifts. The Okrika girl(s) would dance around the village showing the transition to womanhood. Gift items may be money, clothes, jewelry, headgear and shoes. After the singing and dancing, the girl’s head would be completely shaven with a razor blade by elderly women. She would be carried on the back of one of the women to the bathroom or riverside to have her private

parts shaved clean. Then she would be given a bath and taught how to keep herself clean as a grown woman. Then she would be dressed in white cloth with her breasts no longer exposed and she would be given food to eat by a woman who has never lost a child. The woman would pray holding the hands of a male and female child that the girl would be blessed with both male and female children in marriage. She would then put the first spoon of food in the girl's mouth. The girl would be taught after eating how to treat and take care of her husband, in-laws, children, family and friends when she is married. The teaching would also be done by the elderly women. If the girl has been betrothed to a man and he is able to perform the customary marriage rites during the ceremony, the girl would be taken to her husbands' home by her female relatives. The husband and his relatives would be waiting to receive them and would thank them with drinks and money. They would then start living as husband and wife.



Plate 5.23 Okrika Girl during Iria
Source: Photograph taken by the researcher

For boys, attainment of this stage was signified by being required to participate in communal rituals and to supply man power at communal works. The Ijaws mark this stage in a ceremony where the boy has to climb a palm tree and successfully cut down his

first bunch of palm fruit unaided. The performance was a good indication that he had arrived at the stage of becoming a man. The Asantes and the Ijaws on the whole did not mark the entrance or exit from the stage by rituals. It was more of a period of training, learning, apprenticeship and preparation for future roles and responsibilities. The boys would be fully pre-occupied in perfecting their skills of hunting, farming, fishing, carving, weaving, black smithing and palm oil production.

5.8.3 Marriage Ceremony

When two consenting adults of opposite sex agree to get married in the Asante and Ijaw cultures, their families are involved in the customary rites that precede marriage life.

An Ashanti man goes to the family of his bride with the *Abosuapanim* (family head) his father, mother, siblings and relatives. The Ijaw also goes to the family of his bride with the *waridauwei* (family head) his parents, siblings and relatives on arrival. The wife's family asks of their mission and a spokesperson from amongst them speaks on their behalf for the duration of the ceremony. The bride's family also has a spokesperson. The spokespersons confer with members of each family and speak on their behalf. Drinks (Schnapps) are brought by the man and his people and it comes with some amount of money. If the money is huge, the Asantes gives some to the wife as a capital for business. The money is known as the knock-door fee. The lady would be brought out for the man to see if she is the one he seeks to marry. When he confirms that she is the one, she is also asked for her consent. If she gives her consent, the drink and knock -door fee would

be accepted. The bride price would also be presented (before this time, they would have agreed on the amount) along with a special bride fee for the father, mother, siblings and other female members of the family. Also, a box of clothes may be presented to the wife. The above shows similar culture in the performance of marriage customary rites in the Ashanti and Ijaw culture. However, there is a difference in the bridal procession for the Ijaws. When a bride is been brought out, she is first preceeded by one or two mock brides. The lady is covered in cloth and led by her female relatives to the gathering of guests, then her covering is removed and the husband is asked to identify his wife. He would shake his head and the process would either be repeated or the wife would be brought out to him and he would identify her as the lady he seeks. While she is walking out, she and the women who are leading her would stop at intervals and ask for money from the man and his family members to aid their movement. When she finally arrives in their midst and is identified by the husband, his friends and family members would keep giving her money till she smiles. There are no specific amounts of money to be given. It may be in small or large sums depending on how wealthy the man is. She would at this point, be given wine, palm wine or any other drink in a cup by her father or the head of her family. She would in turn identify her husband by going to him with the cup, go on her knees and feed him the drink. There would be dancing together by the couple, their family and friends. Food and drinks provided for the occasion would be shared to all and the merry-making would continue for everyone. Afterwards, the wife would be handed over to her husband and his family and she may leave with them or join her husband on a later day.



Plate 5.24 Groom (Ijaw)



Plate 5.25 Bride (Ijaw, Kalabari)

Source: Photographs courtesy of Jima Ngei

5.8.4 Burial and Funeral Rites

When a person dies in the Asante society, the family head would provide a bottle of schnapps and delegate two or more relatives to go and inform other relatives and family members. The spouse of the deceased or the children and in-laws of an elderly person have the responsibility to provide certain items needed for the bath and burial. The items include soap, sponge, towel, powder, bucket, basin, white trousers (for males), white handkerchief, white gloves, white waist beads and necklace (for females), white-head gear and white wrist beads for female for bathing and dressing. Then a mat, blanket, pillow and coffin for burial would be secured.

The corpse is given a bath and dressed by close relatives and laid in state. The spouse, children and relatives, friends and members of the community look upon the deceased. After this time, the corpse would be put in a coffin and the spouse invited again to see the deceased before the coffin is covered for burial. The spouse, children and relatives join the process to the cemetery at the outskirts of the village. At the outskirts, the spouse

would break a pot and swear the *Asantehene's* great oath saying that "if the deceased spouse said at the land of the dead that they were the spouse, it would be a violation of the great oath". It signifies a divorce from the deceased. They would go on to bury and on return, the spouse is not supposed to look behind after the burial. If the spouse is a woman, she would take her bath, use twine in place of her waist beads and a small padlock would be attached to it signifying that her private parts are locked. The spouse of the deceased is to sleep in the deceased's room for six weeks after which they can go to their own house. Their relatives would sleep with them also in the room. A widow is expected to stay one year after her husband's death before she remarries. This is to ensure that she is not pregnant for her deceased husband. She and her children would be given to a male member of the deceased husband's family. The successor would look after them for a period of one year. During this period, the widow would be considered the wife of the successor. After one year, the man would be asked if he wants to marry her, if he agrees and the family members give their consent too, then drinks would be given to the woman's family to legitimize the marriage. If the woman disagrees, she is free to return the drinks to the husband's family and they would divorce her. Yet the successor would still be responsible for taking care of the deceased's children.

Forty days after burial, the widow can remove her possessions from the husband's room. A widower however can remarry after six weeks.

The Ijaw people on the other hand, do not announce it immediately a person dies. The family members first of all bath and dress the deceased with items for bathing and

clothing which they have provided themselves. The deceased would be laid in state before the information is let out. Also, the family members would provide the coffin. The spouse of the deceased, children, relatives and friends all go round the corpse and offer their condolences. If the deceased is of a very old age and has several children and grandchildren, the funeral would be very elaborate. A wake keeping ceremony would be held a night before the burial. There would be lots of drinks and singing and dancing all night long. In the morning, a grave would be dug if the deceased would be buried in the family compound. If not the deceased would be put in the coffin and the spouse called upon to take a look before it is closed, then they would proceed to a cemetery at the outskirts of the village to bury the deceased. Muskets would be fired continuously.



Plate 5.26 A Bed for lying in State (Asante)

Source: Photograph purchased from the Manhyia Palace Museum

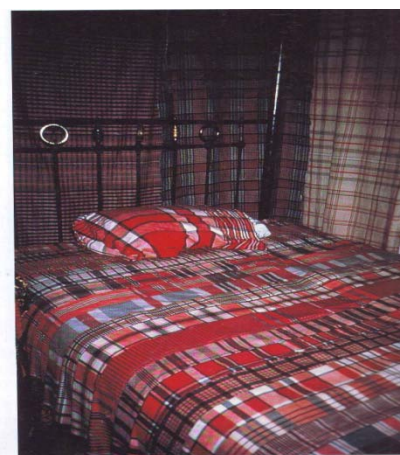


Plate 5.27 A Bed for lying in State (Ijaw)

Source: Photograph taken by the researcher.

Both Asantes and Ijaws perform funeral celebrations for the dead among them. The Asantes perform it forty days after burial while the Ijaws perform it three days after burial for a male and four days after burial for a female. The Asantes attach importance to

the funeral celebration as they believe that the celebration enables their departed relatives to go to the land of dead (*Asamando*) and not linger on the way to *Asamando* where the Ijaws perform the wake keeping ceremony before the burial, Asantes perform it a night before the funeral celebration. Drumming, singing and dancing would continue till dawn, muskets will also be fired at different periods of the night. At dawn, women wailing at the residence of the deceased would announce the funeral celebration. The family members would be seated receiving greetings from people who had come for the celebration. Then they would retire to prepare for the celebration. At noon they would all return to the funeral grounds. The chief mourners among the female relatives and the children of the deceased would wear red cloth up and down. The female relatives would have *nyanya* leaves and raffia twine around their necks with their foreheads and shoulders styled with red clay. They would lead other females in wailing from end to end of the town two or three times before they return to sit on mats at the funeral grounds. If there is a widow, she would do the same wailing around town with her sisters and return to sit a stool to receive people. The male members of the family would be seated at the funeral ground at this time. Mourners would greet the family members with handshakes and donations of cash would be made to the family to help them with debts incurred during burial rites.

At evening, the head of the family would ask the family treasurer to announce the amount of money realized to all before they leave the funeral grounds. The second day, the celebrations continue, the groups in the town offer donations, the in-laws also offer donations to the bereaved family. The family fixes the donation expected from an in-law

based on the status of the in-law, the males pay more than the females. In-laws make a presentation of red, black and white cloth to their spouses during the funeral celebration. At evening, announcement is made to the public on how much the donations are worth. The male in-laws provide a ram each or the husband of the first daughter provides a ram and the husbands of the other daughters would pay some money. On the third day, the male members would carry guns and fire them at the outskirts of the town to round off the celebration. Afterwards, the hair of the family members would be shaved. If someone's status and occupation would not allow them shave their hair, they would buy the hair by paying money to the family. The ram would then be slaughtered and food made for all. The liver, ears and legs would be used to prepare food for the ancestors. Some of the food would be taken to the stool room. After eating, the women would clean the house of the deceased; take the dirt and food meant for the ancestors to the cemetery. They would bury the food in a part of the deceased's grave on their return; they would raise their voices in singing. The men of the family would pronounce the end of the funeral. On the fourth day, the women would go from house to house to thank people for their assistance with the funeral celebration. Others would have been sent to neighboring towns to thank the people too. If the deceased was occupying a stool, a stool would be blackened with the blood of the ram killed, kitchen soot and eggs, left to dry and sent to the stool house.

The Ijaw call the funeral celebration *Deinkara* and on the day of the ceremony the family members would be dressed in white and sit together at noon in the family house. They would receive mourners and donations in cash from community groups and their in-laws. They also fix the donation expected from the in-law based on the status of the in-

law. Males pay more than the females. Food and drinks are provided for by the family members and everyone eats amidst music and dance. After merry making, the wife and children of a deceased male or the children of a deceased female have their hair shaved and they are given cloth by the family members which they would wear for the period of mourning. The head of the family by evening time also makes the family treasurer to announce to all the donations received. At this time, the head of the family would thank everyone that had supported them on behalf of the family. The Asantes and Ijaws celebrate funerals in almost the same manner except that the Ijaws celebrate funerals for one day and the Asantes, four days and they celebrate it elaborately. The female members of the Ijaw family led by the head of the family would take food to their ancestors at the family shrine. Then the family head and the men would declare the end of the celebration.



Plate 5.28 Ijaw Family during Deinkara Plate 5.29 Ijaw Man during Deinkara
Source: Photographs taken by the researcher



Plate 5.30

Asante Women and Men in Red and Black mourning Cloths which shows their close relationship to the deceased

Source: Manhyia Palace Museum

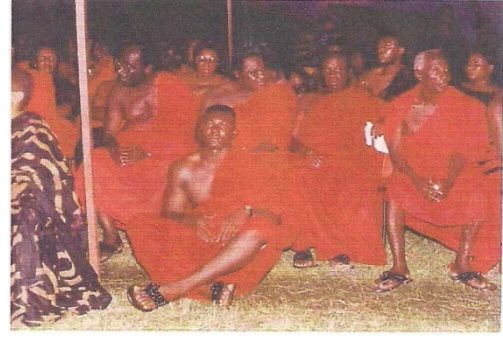


Plate 5.31

The Asantes and Ijaws celebrate funerals for elderly people majorly. Funerals are not celebrated for youths, children or people who die in a forbidden manner. For example, a person that died by suicide, sickness from the deities, at childbirth, thunder bolt e.t.c would not have a funeral celebrated for him or her. Such deaths hurt and the family members, parents and relatives do not have a reason to celebrate. They bury them quickly when they do, without celebration and try to get their lives back together as they grieve.

5.8.5 Festivals

The Asantes and the Ijaws celebrate quite a number of the festivals as part of their rich culture. However, three of the most important festivals in each culture have been observed by the researcher. They share similar cultural celebration in that they always remember their ancestors and sacrifice to them at every festival. There is also drumming, singing and dancing which are a part of the festivals. There are differences which are based on the geographic location of the two ethnic groups. While the Asantes have more land mass, the Ijaws have more water (river and seas) than land mass. Therefore, the

former celebrate their festivals on land while the Ijaws celebrate on water and have water related philosophies behind their festival celebrations.

Asante

Three major festivals of the Asante ethnic group are the *Akwasidae*, *Awukudae* and *Adaekesee*. The *Akwasidae* is celebrated on Sundays only, every forty days throughout the year. In the Ashanti calendar with nine months making a year, this festival marks the beginning of a new month. Every month has forty days. It is a day for remembrance of the ancestors. In the morning of an *Akwasidae*, the *Asantehene* goes to the mausoleums to pour libation and offer prayers to the ancestors. Requests and the needs of the people would be asked of the ancestors and the stool houses of various families may be opened to the family members. They can pour libation, offer sacrifices and ask for the help of their ancestors as a family.

On this day farming, fishing and other work are not allowed. The people dress up in cloth usually black and white coloured or the *kente* cloth and gather at the king's palace for merry making. The king arrives when his people are gathered and the festivities including drumming, singing, dance display by different groups begin. There is provision for different meals and drinks for visitors at the palace. One day before the festival, the heads of different sections of women selling foodstuffs at the market bring yams, cassava, plantain, beans, rice to the palace of the queen to be cooked for the occasion. Some of the food is given to the royal families also. At the festival grounds, the food and drinks are served. Before the festival comes to an end, the king addresses the people, he offers some words of advice and prayers for blessings. When he departs, the singing and dancing continue for the rest of the day.



Plate 5.32 The Asantehene Osei Tutu II during an Akwasidae
Source: Manhyia Palace Museum.

The *Awukudae* festival is celebrated every forty days as well. It would therefore be twenty days after an *Akwasiidae*. It is however, celebrated on Wednesdays. On this day also, work is not allowed. It is celebrated at a smaller court in the palace where the king sits for this festival. The king would pour libation, offer sacrifices to the ancestors at the mausoleums. The people also make their requests known to the ancestors on this day. Then they would gather at the palace for merry making dressed in cloth of black and white colours or *kente* cloth. Provision is also made for food and drinks during the *Awukudae*. The king prays for his people and leaves them to continue merry making.

The *Adaekesee*, this is the last *Akwasiidae* of the year. It usually takes place in December. In a nut shell, it is an *Akwasiidae* celebrated in all pomp and opulence. Because it is the last festival of the year, there is more food, singing and dancing, clothes and people. It is

well attended by dignitaries and government officials from all over the world. The proceedings are the same as the *Akwasidae* only in a bigger style.

Ijaw

The Ijaws celebrate three major festivals among others the *Segbein*, New Yam Festival and *Amapumo*. With their residence and towns very close to the water, between the months of August and November, there is flood yearly for the Ijaws. After the flood, at the end of November or early in December, they celebrate the *Segbein* festival. When the water has receded, there are a lot of fish and other seafood trapped behind in the mud, this fish and seafood is what the people go after. They go fishing in beautifully decorated boats and beautiful attire for themselves. The men and women are involved in this exercise. After making big harvest of the sea food, they compete in the boat regatta which is a boat racing exercise. This is wonderful to behold as the decorated boats present a colourful sight. The chiefs, elders and other members of the community, visitors gather at the riverbank to watch the display. At evening, the traditional priests offer sacrifices and pours libation to the ancestors, thanking them for a fruitful harvest. The people give parts of their harvest to the priest, his followers, the family and compound heads and to the king of the town. Then they prepare meals with the rest and share with one another in celebration.



Plate 5.33



Plate 5.34

Ijaw Boat Regattas during the Segbein Festival

Source: Courtesy of Jima Ngei

The *Amapumo* which is a town cleansing festival takes place also at the end of a flood. On the particular day appointed for *Amapumo*, at dawn, the traditional priest of the community with the chiefs of the various families and other follower are dressed in rags and their faces are blackened with kitchen soot. They have palm fronds in between their lips and with palm fronds also, they sweep every compound, pathway and parts of the whole town while praying that, disease, poverty, curses, barrenness, famine and death be swept away. They would do this till they get to the bank of the river then they would dip their bodies in the river, wash themselves and come out. For the rest of the day, the people would cook various meals and share food and drink with one another believing that it is a new season and the town has been cleansed for good.

The New yam festival takes place between the months of August and September yearly. When the farmers among the people harvest new yam, they fix a date to celebrate the harvest. The people cook and give food and drink to their ancestors in appreciation of a

good farming season. The rites are performed by the chief of the town and the traditional priest in the morning. At noon they roll out the drums, sing and dance, tell jokes and stories. In the evening harvested foodstuffs are given to the chief of the town, the family and compound heads, the traditional priests and the elderly widows, widowers and orphans among them.

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.0 Overview

This chapter comprises summary and conclusions based on the findings and some recommendations for improvement and future research for the promotion of unity in cultural diversity.

6.1 Summary

The purpose of the study was to compare the cultural policies of Ghana and Nigeria as well as the cultures of the Asantes and Ijaws in Ghana Nigeria respectively. The study was qualitative, totally comparative. The cultural policy documents of Ghana and Nigeria were analyzed based on differences and similarities. The cultures of the Asantes and Ijaws were analyzed in all ramification and the differences and similarities in the cultures were brought to light. Specifically the study was conducted at Kumasi, in the Ashanti Region of Ghana and Portharcourt, Yenagoa in the Niger Delta Region of Nigeria. The study was based mainly on the objectives of the Economic Community of West African States (ECOWAS) to promote co-operation and integration in economic, social and cultural activity ultimately leading to raising the living standards of its people; to maintain and enhance cultural stability among member countries and contribute to the progress and development of the African continent.

Findings from the research based on the objectives of the study have brought to the fore the differences and similarities in the cultural policies of Ghana and Nigeria and in the cultures of the Asantes and Ijaws.

The research discovered more similarities than differences in the cultural policies of Ghana and Nigeria. Ghana and Nigeria have the same policies on most aspects of their culture which suggest that there can be a better understanding between the countries on culture related affairs. The focus and method of implementation of the cultural policies as discovered during the analysis provide for the preservation, promotion and presentation of culture. Also, for the establishment of appropriate administrative structures and the provision of funds for the implementation of the policies.

The study discovered one objective common to the cultural policies of Ghana and Nigeria which is to ensure harmony with contemporary realities and the demands of change and development with each nation's cultural heritage. This is to prevent a mindless sweeping away of their cultural heritage. The findings bring to mind the existence of the National Commission on Culture in Ghana and the National Council for Arts and Culture in Nigeria which have been established for the promotion of culture in nation building. These establishments with the cultural policies, set of rules, objectives and priorities are in place to retrieve and restore history and heritage, cultural values and standards by protecting and projecting them for posterity.

Other findings were certain differences and similarities in the culture of Asante and Ijaw peoples. The culture of the people was studied in every aspect. The historical background of two cultures revealed that the Asantes and Ijaws are warlike people. They have fought severally for their freedom and for the things they believe in. The economic aspect of the two cultures showed that the Asantes and Ijaws share two similar economic activities which are farming and carving. Also the study reveals that there are differences in their economic activities such as fishing, craftsmanship and the distillation of local gin. The Religious aspects of the two cultures revealed the belief of the Asantes and Ijaws in the existence of one supreme God, the different names with which the two cultures describe God and the difference in their modes of worship were noted. In the Educational aspect, the Asantes and the Ijaws acknowledge the relevance of education in their societies. Their system of education being basically informal as the cultural heritage is passed down from generation to generation by oral information observation and practice. The political aspects of the two cultures during the research recorded the highest of difference in the two cultures. The political aspect of the two cultures was assessed on the basis of leadership and hierarchy, queen, regalia, nomination, installation and enstoolment/coronation of kings among the Asantes and the Ijaws. Finally, the social activities and social life of the Asantes and the Ijaws were analysed. This was based on the people's dress culture, food, shelter and architecture, music and dance, salutation, rites of passage and festivals. On the whole, the research discovered that the Asante and Ijaw people have more in common than differences. The researcher makes bold to suggest that both peoples migrated from the other very long ago and settled in Ghana or Nigeria. This suggestion is made as a result of the commonalities the people share. It is possible that

they lived together at one time and shared the same beliefs and values. It is also possible that if there was a migration, then the years that have gone by and the distance have brought about some changes and the differences in the two cultures.

Very important is the role the cultural policies play in the face of nation building, development and technological advancement in Ghana and Nigerian today. The cultural policies provide measures for the preservation and projection of not only Asante and Ijaw cultures in Ghana and Nigeria but for the cultural heritage of every ethnic group and the peoples of the two countries.

6.2 Conclusions

Based on the research findings, the following conclusions were drawn. A continuous implementation of the measures in the cultural policies by the relevant agencies would result in a country that has a sound history and rich cultural heritage. A sound historic and cultural background is a solid foundation to build the future of every country.

The Economic Community of West African States can achieve its objective of integration of the West African region through a promotion of the cultures of West African States. Every people's culture is of utmost importance to them, which is a good way to show the unity in Africa through the similar cultural practice in different West African States.

On the 1st of October 2010, Nigeria's fiftieth independence anniversary celebration at 10:00am, on the TV3 station, the ambassador of Nigeria to Ghana Senator Musiliu Obanikoro during an interview talked about the close relationship existing between Ghana and Nigeria. He said a Ghana-Nigeria commission had just been established in Abuja, Nigeria. The Commission is to handle affairs of Ghana and Nigeria towards achieving unity in spite of the differences. In his words, "If Ghana and Nigeria can do it, then the whole of West Africa can, we can achieve unity and integration". If Ghana and Nigeria work towards promoting unity between them, they would lead the other West African countries to promote peace and unity in the midst of their diversities.

6.3 Recommendations

The following recommendations were made to ensure that the peoples of Ghana and Nigeria work towards achieving peace and unity for sustainable growth and development not only in Ghana and Nigeria but in the West African region.

- The Economic Community of West African States should make efforts to make known the cultures of the different member states to the people of the member states through festivals, seminars, art exhibitions and meetings for individuals serving in the social and cultural sectors.
- The National Commission on Culture, Ghana and the National Council for Arts and Culture, Nigeria should endeavor to review the cultural policies regularly to ensure that the policies are effective.

- Government officials in Ghana and Nigeria who are saddled with the responsibilities of culture and tourism affairs should work together to organize cultural activities involving the people of Ghana and Nigeria.
- The Festival of Arts and Culture (FESTAC) should be reviewed in terms of its success and re-introduced by the relevant agencies. It should take place at regular intervals as this event is highly educative for Africans and the world at large.
- There are differences in the cultural policies of Ghana and Nigeria where one cultural policy provides a policy for an aspect of the society and the other does not. The commissions responsible for the policies should take a look at the aspects of society which have not been provided for in the cultural policy and allow the cultural policy of either Ghana or Nigeria to serve as a guide to come up with policies for those aspects.

6.4 Recommendation for Further Research

As this research used only the cultures of the Asante in Ghana and the Ijaw in Nigeria to analyze the differences and similarities in the cultures, and the cultural policies of Ghana and Nigeria alone were compared, it is recommended that future studies should cover more ethnic groups and other West African countries.

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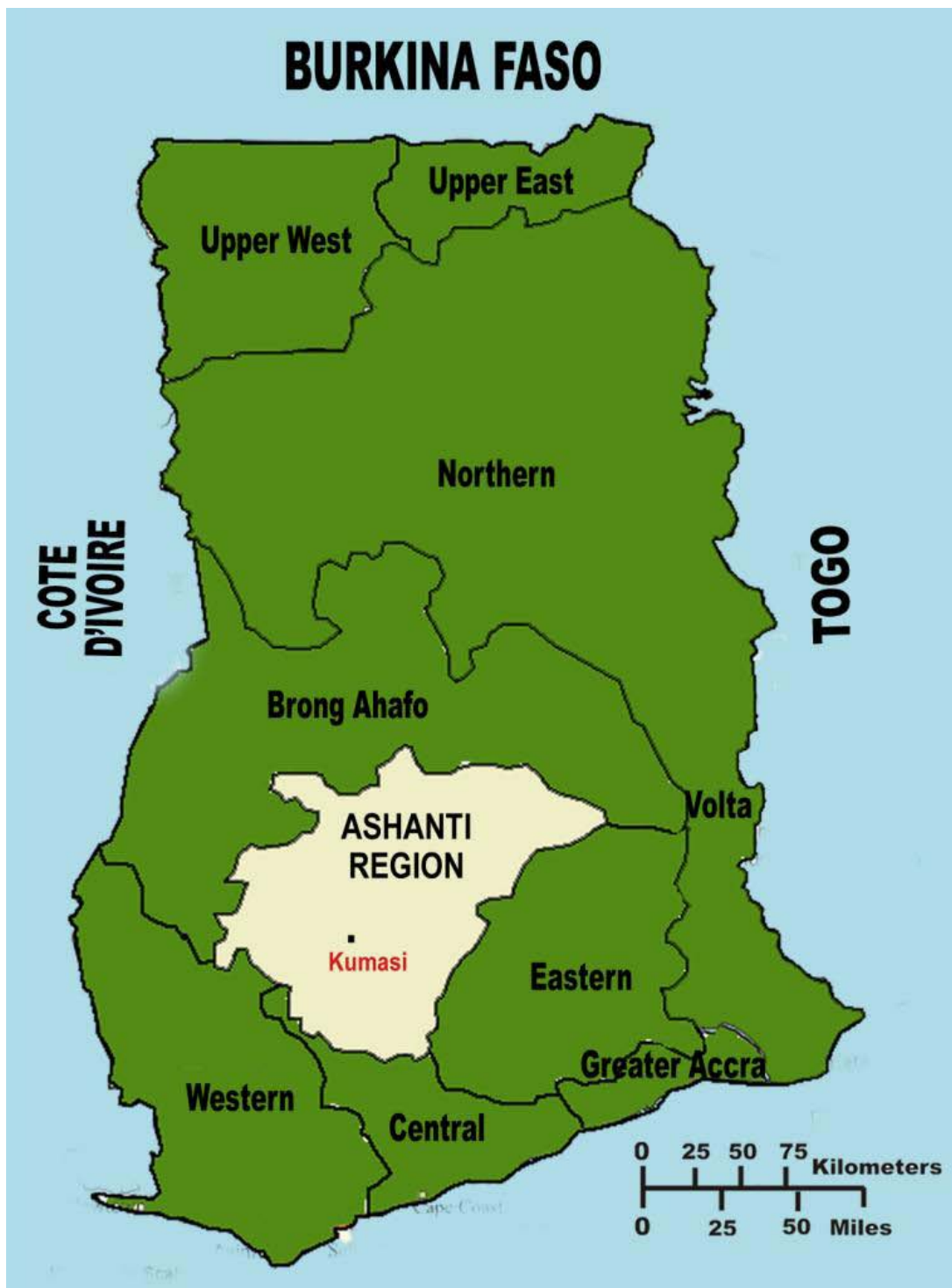
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APPENDIX 1

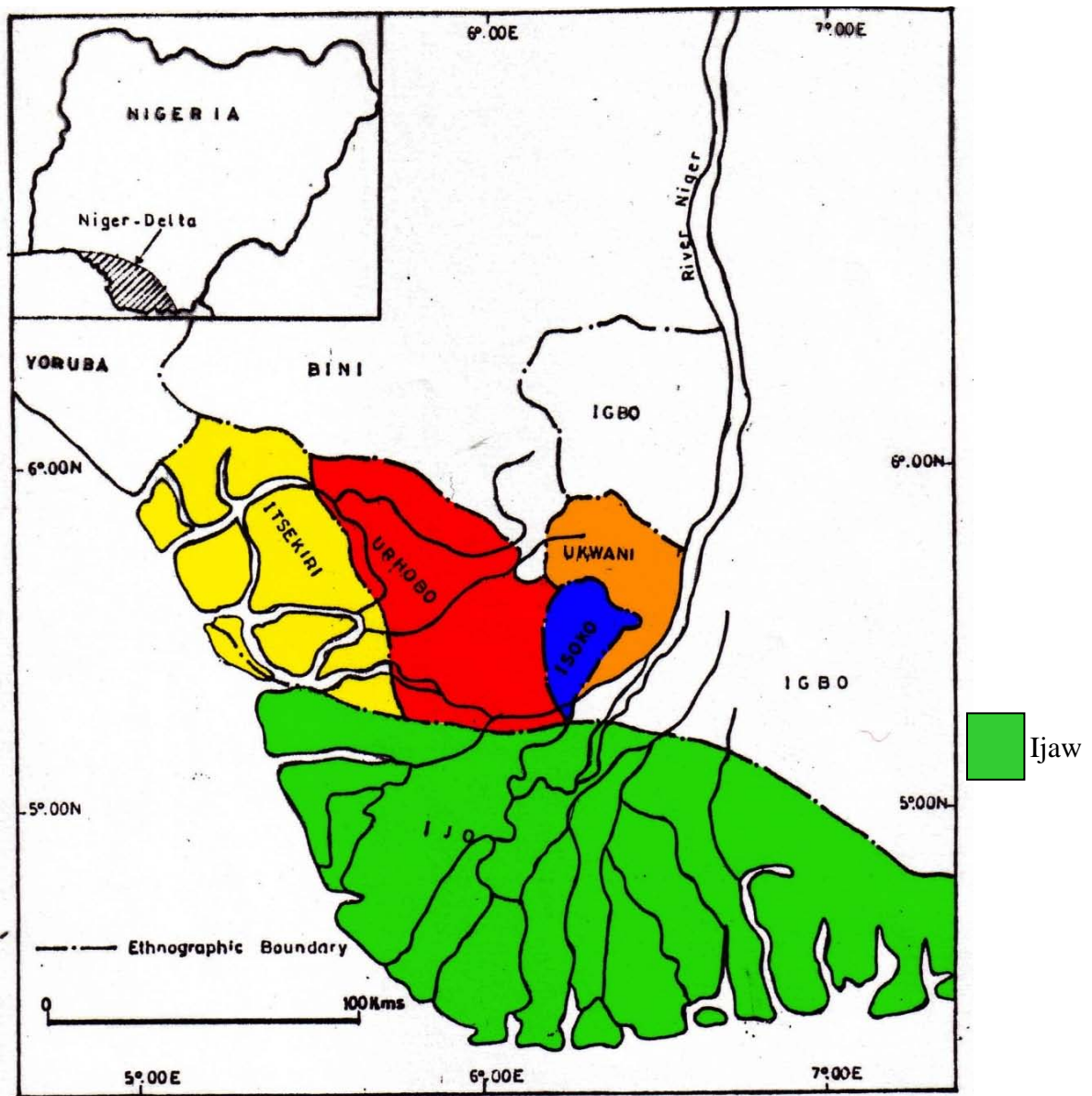
Map 1: Regional Map of Ghana showing the Asante Region in Yellow



Source: [www/modernghana.com](http://www.modernghana.com)

APPENDIX 2

Map 2: Map of Niger Delta in Nigeria



The Main Ethnic Nationalities of the Niger Delta.

Map drawn by Prof. Albert Aweto.
University of Ibadan, Nigeria